As The Economy Tanks And The Price Of Oil Declines,

IS SAVING THE PLANET STILL A PRIORITY?

PAPER OR PLASTIC?
THE SEARCH FOR A BETTER CD CASE

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CHART HEAT
Keri Hilson, Lady GaGa, Pearl Jam, Martina McBride

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**Online**

**HIT THE SITE**

Visit billboard.com/metallica to watch drummer Lars Ulrich chat about the just-released "Guitar Hero: Metallica" and the band's induction into the Rock and Roll Hall of Fame April 4.
We Need To Go Green

BY ALISON TICKELL

I don’t need to say that this is a challenging time. Even with an injection of $1 trillion into the U.S. financial system, the resources remain inadequate. But a common thread running through our collapsed and slogging financial system is the issue of climate change, the most complex, confounding problem of our age.

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

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

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

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

In response, the bigger: U.K. labels and venues have committed to CO2 reductions, and for good reason. First, energy efficiency makes good business sense. Simply by turning off lights, computers and engines, businesses can save significant amounts of money. The National Theatre in London saved £100,000 (£146,000) by switching to LED lights. By putting the refrigerators in its venues on timers, Live Nation has said it can save £150 ($219) per appliance per year. With some scale—say, 70 refrigerators—that’s £10,500 ($13,336).

Just as important, the audience for green policies is growing. Our packaging analysis showed that 95% of those surveyed preferred the card wallet version of Coldplay’s “Viva la Vida or Death and All His Friends” (Parlophone/EMI) to the one in a jewel box.

“The in short term, we don’t expect to save money,” says Paul Latham, president of U.K. music and venues for Live Nation. “But music is aspirational, and Live Nation hopes to see an increased focus on embedding environmental ambitions into our work; prepare to reduce their CO2 emissions, and need expertise and support in order to do so.

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

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

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

Alison Tickell is CEO at Julie’s Bicycle, a U.K. music industry environmental coalition.

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www.americanradiohistory.com
Morning Glory

NBC's 'Today' Summer Concert Lineup Highlights TV's Promoting Power

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

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

No Doubt, Taylor Swift, the Dave Matthews Band and the Black Eyed Peas are among the acts preparing for the 'Today' show's 2008 summer concert series, which is sponsored by Toyota. Now in its 15th year, the concerts have become an established platform for acts to reach new audiences, thanks to its average weekly viewership of 6.6 million, according to Nielsen Media Research.

"The impact each band will see depends on its performance," executive producer Jim Bell says. Regardless of the sales impact, though, the concerts provide a great boost for the artists and their crowds.

"Today," the highest-rated morning show in the United States, is one of several daytime programs that compete for the attention of the music industry. ABC's 'Good Morning America,' which features its own concert series, hasn't yet announced its lineup for 2009. Other daytime shows that regularly host music acts include "The Early Show" on CBS, "The View" on ABC and "The Oprah Winfrey Show," which is a panel of stars surveying music streams, according to Billboard.

The impact of streaming has been substantial in return. In general, streaming and download music on social networking websites rose to 46% from 26% in 2007, while the quantity of times songs were accessed through P2P networks fell 6% from the previous year.

>> MUSIC SPENDING, P2P USE DROP Teenagers are buying fewer downloads, using peer-to-peer services less frequently and listening to more music streams, according to a new report by NPD Group. NPD found that CD purchases declined 26% while download purchases for teenagers fell 34%.

The percentage of teens downloading or streaming music on social networking sites rose to 46% from 26% in 2007, while the quantity of times songs were accessed through P2P networks fell 6% from the previous year.

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

Heartaches By The Number
Q1 CD Decline Fuels Drop In Overall U.S. Music Sales

Growing numbers of industry executives expect U.S. digital music sales to overtake physical volume later this year. First-quarter music sales demonstrated a clear reason why: The rapid erosion in CD sales shows no sign of abating.

During the three months ended March 29, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album), totaled 123.4 million units, down 7% from 132.7 million in the corresponding period last year, according to Nielsen SoundScan. Sales of hit songs grew at a faster clip, with combined sales of the top 10 digital tracks in the quarter surging 49% to 15.9 million from sales of 10.6 million for the top 10 tracks in the year-earlier period. Fifteen tracks had more than 1 million downloads in the first quarter, led by Flo Rida's "Right Round" with 2.4 million. During first-quarter 2008, only four tracks passed that milestone.

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

In terms of album sales, current titles—that those within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—continued to account for a shrinking portion of overall sales. In the first quarter, catalog albums—titles older than 18 months and not meeting any of the other current-title qualifications—accounted for 46.2% of...
Starbucks’ "Taylor Swift (opposite page) and Flo Rida albums surged thanks to strong sales of Lady GaGa’s “Fame,” which sold 402,000 units in the quarter, and the various artists soundtrack to “Slumdog Millionaire,” which sold 236,000. New age sales included up on recent releases from two of the genre’s top artists, Enya and Yanni, which generated brisk sales for “And Winter Came” and “Yanni Voices,” respectively. While sales of gospel albums at mainstream retailers rose 3.7% in the quarter, overall sales for the genre fell 4.7% to 6.3 million, according to Christian SoundScan, which includes sales at Christian retailers.

Rock albums turned in a respectable showing, slipping a relatively modest 5.2% in the quarter to 31.3 million, up 12.5% to 31.3 million, and new age, up 10% to 527,000. Sales of electronic albums surged thanks to strong sales of Lady GaGa’s “Fame,” which sold 402,000 units in the quarter, and the various artists soundtrack to “Slumdog Millionaire,” which sold 236,000. New age sales included up on recent releases from two of the genre’s top artists, Enya and Yanni, which generated brisk sales for “And Winter Came” and “Yanni Voices,” respectively. While sales of gospel albums at mainstream retailers rose 3.7% in the quarter, overall sales for the genre fell 4.7% to 6.3 million, according to Christian SoundScan, which includes sales at Christian retailers.

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Lady Antebellum Delves Into Green Branding With Water Filter Maker Brita

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

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

“We have 12 people on the bus and everybody’s drinking several bottles of water every day,” says Dave Haywood, guitarist/mandolin player for Lady Antebellum, which also includes lead vocalist Charles Kelley and Hillary Scott.

“We can go through a hundred bottles in a day and that could fill up landfills pretty quickly. When we can, we’re going to do the filtered water thing.”

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

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

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

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

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

The British/Lady A deal, brokered by Marcie Cardwell, president of M&C Drexler, continues to expand and new elements will be added as it moves forward. “We’re doing a lot more stuff online right away and moving forward throughout the summer, looking to evolve this and find opportunities that make sense for both of us,” McGowan says.

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

GOING PAPERLESS: The environmentalist dream of a paperless society hasn’t yet come true. But in the meantime, new technologies are helping the ticketing business make strides toward paperless transactions.

The March 19 Elton John/ Billy Joel show held at the Toyota Center in Houston set a new record for digital ticket sales. About 80% of the tickets sold were digital, indicating a growing acceptance of paperless technology and a dramatic illustration that it can work with a majority of the house.

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

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

For 24/7 touring news and analysis, see billboard.biz/touring.
As the music industry relies less on album sales for revenue, it's more important than ever for recording artists and songwriters to explore every possible avenue to leverage the value of their compositions. A publishing company plays a critical role in these efforts. While some songwriters choose to retain 100% of their music copyrights, signing a publishing deal can offer significant benefits, such as advances on royalties, assistance in finding synch licensing opportunities and connections to other artists and producers who may want to record or perform your work.

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

1. **JOIN A PERFORMING RIGHTS ORGANIZATION**

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

2. **WRITE TO YOUR STRENGTHS, NOT THE MARKET**

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

3. **THINK LONG TERM**

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

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

—Kenny MacPherson, Chrysalis Music Group USA
Web Browsers

SESAC’s Digital Summit Highlights Online Challenges

SESAC Latina organized its Latin Music Digital Summit to educate SESAC writers in particular and the Latin music community in general about online revenue opportunities. But while the gathering was informative, it also underscored the challenges of converting Web exposure into artist income.

The summit, held March 25 at the Gibson Showroom in Miami, was moderated by Kenny Cordova, associate director of writer/publisher relations for SESAC Latina, and produced by Topmedia’s Jack Hernandez. Industry interest was clearly high, with more than 100 people in attendance. Panels included executives from Universal Music Group, MySpace, terra.com, Yahoo and the Independent Online Distribution Alliance.

The digital arena “is an integral part of the business and cannot be ignored,” said John Echevarria, Universal Music Group International executive VP of operations for Latin America. “With more than 15% of income—and 20% in our case—coming from digital, it is the difference between economic viability or an operation’s failure. Plus, in new business arenas, digital marketing actions are often sources of income as well.”

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

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

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

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

As has long been the case in the physical world, scoring with a mass audience online is a process that requires not only smart, creative marketing but occasional luck as well. And the time and expertise it takes to build an effective campaign can be difficult to pull together, especially for independent artists.

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

“No one raised a hand.”

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Up Close And Personal

Tequila 100 Años Launches Campaign With Los Rieleros Del Norte

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

The tequila brand’s “100 Years of Mexican Music Tribute Series” campaign features norteño legends Los Rieleros del Norte. Instead of the large community dance events that they typically play, Los Rieleros will play more intimate dates with four up-and-coming norteño bands that the group helped select from different U.S. cities to pay homage to Mexican music.

Each of the groups will play promotional events at small clubs with Los Rieleros in each of the acts’ home cities. The campaign launched March 24 in Los Angeles with Los Herederos del Norte, followed by Los Pachis de Tierra Caliente March 31 in Chicago, Los Líderes de la Sierra April 7 in Phoenix and Grupo Mensaje April 14 in Houston. Through the remainder of the year, the four groups will play additional shows at other venues, mostly bars and clubs. Only Los Rieleros will receive a sponsorship fee, although the four groups will get promotion and exposure.

The campaign is an extension of the branding initiative 100 Años did last year—a traveling photo exhibit of 50 Mexican music acts from the past century that was shown in bars, restaurants and liquor stores around the United States.

“We decided to evolve the program so people could have a closer, richer experience with the music,” says Antonio Portillo, senior brand manager for 100 Años, which is made by the Sauza distillery and is part of Beam Global Spirits & Wine.

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

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

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

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DIY 360

Brody Dalle Puts Together A New Band And A New Team

In 2003, Distillers frontwoman Brody Dalle was poised to become the next Courtney Love or Shirley Manson. After releasing two albums on the Epitaph imprint: Hellcat and signing to Warner, the first single from the Distillers' major-label debut, “Drain the Blood,” cracked the Modern Rock chart and peaked at No. 28. Then, just as quickly, the Distillers’ fortunes declined. Neither of the following two singles charted in the United States, and Dalle and the band dropped off the scene. Five years later, though, Dalle is back with a new group, Spinnerette, whose self-titled album will be released June 2.

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

With that in mind, Dalle avoided the major-label system all together and assembled a “dream team” of her own. She started by connecting with Meghan Symsyk of SRO Management, whose most famous client is Rush. “I knew Megan when she worked at Universal, and I trusted her experience,” Dalle says.

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

“Brody’s gut feeling was that she shouldn’t re-sign with a major,” Danniel says. “Funny enough, I went through the same thing 10 years ago with Rush—everyone knew they were good, but no one knew what to do with them.”

The team then started meeting with distributors, finally landing at the door of Alan Becker, senior VP of product development at RED Distribution. Symsyk says, “I had a great feeling about RED, the fact that they have Danny Busch running the radio department and that the Spinnerette album could break at radio didn’t hurt.”

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

Dalle also made it clear to the team that she wanted to reach beyond traditional retail and suggested partnerships with the media technology company Topspin and the retailer Hot Topic.

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

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

The data Topspin offers will also be used in conjunction with the other partnerships. Symsyk says, “We’re going to use the data to target who we should reach out to for live shows and special secret events,” she says. “We’re also going to offer rewards for fans. For instance, Topspin lets you see who has shared your songs with other users, and we can see who shared our songs the most, and have Brody send them a personal e-mail or call them on the phone. It will allow us to make smarter moves.”

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

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

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

While all-ages shows are common in the United States, many U.K. venues other than big arenas have traditionally resisted the concept, due to licensing regulations and the lack of income from bar sales. But now a new wave of alternative rock and metal shows is finding a teenage audience, led by the annual Underage Festival. Held this year in London’s Victoria Park Aug. 2, and featuring the Pigeon Detectives, Mystery Jets and Santigold, the event has annually increased its capacity: from 5,000 in 2007 and 7,500 in 2008 to 10,000 this year. Tickets are priced at £26.50 ($58), and promoter: Eat Your Own Ears is confident of a third successive sellout.

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

Despite the festival’s growth, Underage co-organizer Marcus Weedon says it still isn’t making big bucks. “We rely heavily on sponsorship,” he says, citing deals with Converse, Red Bull and retailer Top Man, “because we can’t sell alcohol and we have to keep ticket prices down. We make a small profit but, as capacity has increased, so has the infrastructure.”

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

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

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

“It’s on a much larger scale than Suiverse across two rooms with 15 bands and promoted by Metal Hammer magazine,” she says.

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

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

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

“We could make more money doing different events,” Rizzo says, “but it’s a way to promote good music to the best audience and we are passionate about that.”

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

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

The Italian job: NEGRAMARO plays Milan’s San Siro soccer stadium in 2008.

GLOBAL
BY MARK WORDEN

Little Fish, Big Problems

Success Of Italian Stadium Shows Overshadows Smaller-Venue Woes

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

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

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

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

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

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

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

While most executives agree the number of stadium shows hasn’t increased dramatically in recent years, “what has increased is the ticket prices,” says Springsteen’s Italian promoter, Claudio Trotta of Barley Arts. Like others in the industry, Trotta believes the expensive stadium shows are diverting fan entertainment spending from elsewhere, including summer festivals.

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

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

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

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

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

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

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

GLOBAL
BY HAZEL DAVIS

The Kids Are Alright

Under-18 Gigs Take Off In The U.K.
AFRICAN ALTERNATIVES
South African Alt-Rock Acts Target Overseas Audiences

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

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

But other acts are also gaining traction with overseas fans.

KARMA
Base: Los Angeles
Latest release: "Papercuts," 2008 (South Africa: Sheer; United States: Munki Music)
Booking: Panda Productions, Johannesburg (South Africa); Munki Music, Los Angeles (United States); Living It Live, London (United Kingdom); Roadshow, Berlin (Europe)
The U.S. hip-hop community first encountered Karma in late 2008, when she sued Lil Wayne over his unlicensed sampling of her song "Once." But she's been a star back home since 1996, initially with the EMI South Africa band Henry Ate and, since 1998, as a solo artist. Having relocated stateside in 2003, Karma has a residency at Los Angeles' Hotel Café in April and May and U.K. tour dates in July. Jonathan Lazar of her music publisher Urban & Lazar says Karma's spiky folk-rock makes her "one of the most talented singer/songwriters in Los Angeles," adding that "any artist that decides to leave their home and fan base in South Africa to pursue a career in America is inspiring."

CIVIL TWILIGHT
Base: Nashville
Latest release: "Civil Twilight," due in summer (Wind-up Records)
Booking: Wind-up Touring, New York (United States)
Civil Twilight left Cape Town for the United States in 2005, leaving behind a small, devoted fan base. But the decision by brothers Steven and Andrew McKellar and their high school friend Richard Wouters to try their luck stateside proved inspired. After a low-key 2007 debut album, "Human," through Los Angeles-based One October, the trio signed to Wind-up Records. "Civil Twilight is a powerful and raw live band," Wind-up president Ed Vetri says. "Their performances will win over people and begin to build a legacy for the band." The group relocated to Nashville in 2008. Recent U.S. exposure has also come through high-profile TV synchs, including Fox's "House," CBS' "Without a Trace" and the CW's "One Tree Hill."

DEAR READER
Base: Johannesburg
Latest release: "Replace Why With Funny," 2009 (South Africa: Just Music; rest of world: City Slang)
Booking: Roadshock, Johannesburg (South Africa); Highroad Touring, San Francisco (North America); 13 Artists, Brighton, United Kingdom (rest of world)
Scotland's Harris Tweed & Knitwear recently forced Cherylyn MacNeil and Darrell Torr to change the name of their band, but "the artists formerly known as Harris Tweed" didn't lose the domestic momentum generated by their 2008 debut, "The Younger." Dear Reader now has an internationalexclusive with For U.K.'s City Slang. "There are huge radio plays on this [new] album," City Slang founder Christof Ellingham says, lauding MacNeil as "a new young voice of a different South Africa." The album rolled out across Europe Feb. 20 through April 5, with European shows scheduled for mid-April. A U.S. release date has yet to be confirmed.

YOAV
Base: Los Angeles
Latest release: "Charmed and Strange," 2008 (Verse/Universal)
Booking: Creative Artists Agency, London (worldwide)
Cape Town-born Yoav tried London and New York while searching for a wider audience for his blend of folk/popp, electronic and hip-hop before he landed in Los Angeles. He's demoing material for his second Verse album, tentatively set for release in the late summer or fall. Yoav plays European festivals this summer ahead of U.S. shows around the album's release date. The new set shows Yoav has "taken in every new experience and observation...while touring the world has offered," his Los Angeles/Montreal-based co-manager David Fielt says. "He's reshaped these inspirations into something magical."

JIM NEVERSINK
Base: Johannesburg
Booking: self-booked (South Africa)
Jim Neversink doesn't have an overseas deal, but Jim Neversink is already linked to one famous U.S. name. His self-described "loserbilly rock" earned him a cult following through two critically acclaimed, self-released albums in South Africa. That proved useful in connecting with former Television producer Richard Loyd through Facebook, leading to Lloyd producing Neversink's forthcoming album, "Skinny Girls Are Trouble." A domestic release is due in May on Neversink's Radio Lava. The artist hopes a "cool U.S. label" will pick it up as he and Lloyd make the rounds. Overseas dates will coincide with any album release. "Anyone who hears this record and allows it to wash over them," Lloyd says, "will be irrevocably changed and for the better."

GLOBAL NEWSLINE

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

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

LUCKY 13 FOR U.K.'S AMG The London-based venue operator Academy Music Group has acquired a majority stake in ABC Glasgow for an undisclosed sum, expanding its portfolio of venues to 13. The Art Deco building, located along the Scottish city's Sauchiehall Street shopping thoroughfare, contains two music venues, ABC 1 (3,162 capacity) and ABC 2 (350 capacity). It will be renamed O2 ABC Glasgow during the summer. AMG already owns and operates the 2,500-capacity O2 Academy Glasgow. Promoters Regular Music and PCL Concerts, the previous operators of ABC Glasgow, will remain minority shareholders. —Tom Ferguson

NICKELBACK RULES AT JUNOS Nickelback dominated the 2009 JUNOs March 29, winning in three categories at the Canadian recording industry's annual gala. The band won awards for group and album of the year (for its EMI Canada set "Dark Horse") and the Junos' fans' choice award. Montreal rocker Sam Roberts was named artist of the year, while the songwriter of the year was Alexisonfire's Dallas Green, who also records as City and Colour. Vancouver rock act Loverboy was inducted into the Canadian Music Hall of Fame, while Sarah McLachlan received the Allan Waters Humanitarian Award. The event was televised by CTV. —Robert Thompson

RIEU GOES TO THE MOVIES The Hoyts multiplex in Sydney's Moore Park will host a special screening May 10 of Universal artist André Rieu's blockbuster "Live in Australia" DVD. The concert film will be shown simultaneously in four cinemas at the multiplex and beamed via satellite to Hoyts' 45 locations in Australia and New Zealand. Universal Music Australia says domestic sales of Rieu's CDs and DVDs are approaching 2.5 million copies. The "Live in Australia" DVD has been certified 21-times-platinum, for more than 522,000 copies shipped. —Lars Brandle
Apple's $1.29 Bite
What Variable Pricing Will Mean For Digital Music

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

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

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

VARIEABLE PRICING WILL CONFUSE CUSTOMERS

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

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

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

HIGHER PRICES WILL ALIENATE PEOPLE

Maybe. But if that happens, it will be to such a limited degree that the music industry can afford to shrug it off. It's hard to imagine that someone who's fine with paying 99 cents per song will suddenly blow a gasket and turn to peer-to-peer networks over 30 cents, particularly when that higher price won't apply to all songs.

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

One remaining caveat is how restrained the recording industry will be in marking up some releases. If the labels are smart, they'll use the $1.29 tier sparingly, limiting it to new releases from the biggest acts, and even then for only a short period of time—say, a month—or the price drops back to 99 cents.

LOWERS PRICES WILL MOVE MORE CATALOG

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

VARIABLE PRICING ALLOWS FOR MORE FLEXIBLE BUNDLING

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

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

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

PASS THE MIC

Trivia fact: Karaoke literally means "empty (kara) orchestra (oke)" in Japanese. Armed with that tidbit of knowledge, you can save face after belting out an off-key performance of REO Speedwagon's "Keep On Loving You" with the Karaoke Channel Online's Karaoke Kit, the service's first hardware product.

The Karaoke Channel Online features a library of 5,000 songs, which users can access for a $10 monthly subscription fee. Users can also record their performances on the site and submit them to various social networks and blogs. The Karaoke Kit consists of two microphones and a base unit that includes a vocal mixer and volume control. The kit costs $100 for the hardware and a one-year subscription, or $40 for just the gear.

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

www.americanradiohistory.com
In November, when MySpace Music hired industry veteran Courtney Holt as president, the site had features that didn’t add up into a comprehensive strategy. The former head of new media and strategic marketing at Interscope and executive VP of digital music and media at MTV brought a mix of content-industry perspective and media distribution experience to the job at a time when ad-supported music businesses have been facing serious challenges.

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

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

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

You started after MySpace Music launched. What are you working on now to advance the service? When I got here, MySpace Music was four things—not really a full service but areas where music existed. Those were the artist pages, user profile pages with the playlists, the search engine and the editorial front door. I wanted to focus on making the service more usable. The first week I got here I sat down with the product teams and technology guys to understand a little better what we could do and needed to do in response to what users have been asking for. We whittled down a 15-product road map to eight that we knew we could get done in the first two months. And all of them are live now.

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

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

How has it been working with the major labels on your board? How much input do they have? It’s been very collaborative. I’ve got relationships across the entire industry and I’ve been tapping them to help me refine and define what I’m working on. But it’s great to have those guys as a sounding board. But I want to reinforce that we work with everybody. I talk to key independent artists that are well known but a bit more niche, key independent artists and unsigned artists. I talk to constituents in each of those buckets because we want to keep an open dialogue in the community.

What’s the status of your plans for a music video hub? Is it being held up by the Hulu-like video service that Universal Music Group is working on with YouTube? I can’t speak to what they’re doing with that, but I can say that on our end we’re working toward music video opportunities. We’ve done a series of premieres in the last month or so. We’re working toward a broad-based video offering. It’s going to be a combination of content we’ve got and produced on our own, a comprehensive music video library and also cool original programming either licensed or created by us.

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

Given those opportunities, what’s been holding back these kinds of services? I had to come in here and solve a handful of problems early on. They tried to accomplish a lot in a short period of time. Without dedicated leadership and without a full team in place, that’s really hard to do. We just added a bunch of senior executives. We didn’t have a senior marketing lead. That’s difficult when building out a marketing plan around tours and tickets. We didn’t have a general counsel, so we didn’t have the resources to even cut the deals. We added a chief technology officer.

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

The demise of SpiralFrog and the struggles of other ad-supported services have raised questions about the business model’s validity. What’s your response? I don’t think of us as a music service. I think of us as a media company. Music’s at our core, but we’re part of a broader network. Coming from MTV and seeing how networks work, and how broad-based networks solve problems around media dollars, I’m much more confident than I would be if in a pure-play solution. It’s a much more diverse portfolio than just pure-play music.

But the downturn in advertising, and Internet advertising in particular, is a concern. Is that affecting any of your service rollout plans? I would say I’m cautiously optimistic. There’s no doubt the economy creates challenges. But we’re still creating great products and the advertisers that we want are looking to connect with an active and passionate audience. If anything, we’re being smarter about what we do and why we do it. I’m still seeing a positive trajectory in engagement around our products, and advertisers are interested in that. I’m aware of what’s going on out there, and I still feel pretty good.

I don’t think of us as a music service. I think of us as a media company. Music’s at our core, but we’re part of a broader network.
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KEYNOTES

THE FUTURE OF MUSIC IN ADVERTISING

Steve Stoute
Founder & Chief Creative Officer, Translation LLC

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

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

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

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

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As energy prices decline—along with the economy as a whole—many companies are wondering if environmentalism is a luxury they can no longer afford. Here's our annual list of 10 green giants, along with close looks at whether sustainable practices still make business sense.
Sure, gas is back to $2.50 per gallon and people are more concerned about saving their jobs than the whales. But the artists who made the Billboard Green 10 this year dedicated time, money and their fame to showing that environmental progress shouldn't wax and wane like the moon. They were judged in five categories—innovations in touring, packaging, charity work, political organizing and on-message media appearances. And they all proved that while it isn't easy being green, there are still inventive ways to make an impact.

JOHN LEGEND

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

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

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

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

Besides being named No. 1 on the Billboard Green 10, Legend is earning other accolades in response to his efforts: Last June, he received the CARE Humanitarian Award for Global Change in Washington, D.C.
A PERENNIAL ON the Billboard Green 10, Radiohead rises to No. 2 this year thanks to the band's wide-ranging activism in 2008. Frontman Thom Yorke backed the Friends of the Earth's Big Ask campaign, heading to Brussels to call on the European Union and governments to agree to annual cuts in carbon emissions, guest editing a special edition of the Observer newspaper's weekly magazine and hailing the campaign's success when the United Kingdom passed a climate change law in November 2008. He also let the Big Ask campaign set up a stand at Radiohead's European dates, where it signed up more than 30,000 supporters.

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

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

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

CAKE

THE SACRAMENTO, CALIF., band's music might be sardonic, but Cake is sincere when it comes to saving the planet. The act converted its recording studio to run on solar power, installing Evergreen 1905SL panels on the roof so it can record with 100% renewable energy. Cake is currently making its sixth album, which is due in the fourth quarter. All of Cake's albums and merchandise are made with non-bleached recycled stock and non-toxic vegetable dyes, and the group has replaced CD jewel boxes with coated cardboard Re-Pak Digipaks.

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

Finally, Cake hosts its annual eclectic Unlimited Sunshine tour, which invites such organizations as Earthjustice, Union of Concerned Scientists, Greenpeace, Sierra Club, Arbor Day Society and HeadCount to set up educational booths to provide resource materials.
May 3, the Clearwater Concert! Creating the Next Generation of Environmental Leaders will feature more than 40 artists—including Bruce Springsteen, Dave Matthews, Eddie Vedder, John Mellencamp and Emmylou Harris—performing at Madison Square Garden in New York. Proceeds go to Clearwater, and some funds will be earmarked for the organization’s Next Generation Legacy Project, a $20 million program that aims to create eight environmental education centers in the cities along the Hudson. The purpose of the project is to inspire children to start thinking about this world and trying to save it,” says Clearwater communications director Tom Staudter. "His major thrust has always been keeping focused on trying to protect the environment but getting other people to do so as well.” The New York show is part of a series of 90th-birthday events benefiting Clearwater, including a concert by Wilco’s Jeff Tweedy in March and the annual Clearwater Festival in June.

Beyond his work for Clearwater, Seeger took center stage during President Barack Obama’s inaugural festivities, performing “This Land Is Your Land” alongside Springsteen at the Lincoln Memorial in Washington, D.C.

LUDACRIS & TOMMY LEE

THE UNLIKELY DUO of Ludacris and Tommy Lee competed in various environmental challenges on “Battleground Earth,” a 10-episode series that aired on Planet Green. Discovery’s 24-hour, ecologically oriented cable network. Designed to heighten environmental awareness, the program took viewers on a cross-country trek as Ludacris and Lee battled it out in their quest to go green. Among the challenges: turning vegetable grease into gasoline when the artists discovered their biodiesel tour buses were spewing oil onto the Texas Panhandle. The situation prompted a contest to see who could fuel up with grease faster by selling hot dogs and pies at a fast-food restaurant.

The pair’s encouragements provided assistance, as did celebrity guests including Pamela Anderson, Meat Loaf and Sean “Diddy” Combs. Such celebrities as Magic Johnson and Travis Tritt offer eco-tips in special “Pass It On” segments.

Stops in New Orleans and Oakland, Calif., addressed the issues of solar power and recycling. The series culminated with a green carpet concert at Los Angeles’ Greek Theater featuring Ludacris, Lee and several other artists. Show proceeds benefited the reforestation of Los Angeles’ wildfire-ravaged Griffith Park.

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

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

AND ONE TO GROW ON—IN ORGANIC SOIL, OF COURSE

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

“We’re very inspired by deep ecology and primitivism,” Weaver says. “It’s not a matter of reducing one’s carbon footprint or a matter of living in a smaller house. I think it’s a more radical questioning of the basic tenants of civilization.” Weaver says that the group’s sound—a catalog that includes the just-released set “Black Cascades” from Southern Lord—contains themes of “apocalypse and rebirth. We look at it in terms of transforming the world around us and transforming ourselves.”

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

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

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

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

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

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

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

JACK JOHNSON

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

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

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

PHARRELL WILLIAMS

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

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

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

During the past few years, many labels devoted considerable resources to creating new, greener CD packaging. Suddenly, it’s no longer as high a priority. “We’re thinking about another kind of green right now,” says Duncan Browne, COO of the 27-unit, Brighton, Mass.-based Newbury Comics chain. “We’re seriously committed to green of the dead president kind.” That’s because U.S. album sales continue to fall. As of the end of first-quarter 2009, album sales, including track-equivalent ones, are down 7% from the corresponding period last year, according to Nielsen SoundScan.

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

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

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

At least the majors are finally making moves toward standardization. NARM and the RIAA’s joint Sustainable Packaging Working Group concluded that a six-panel recycled paperboard package produces the most green house gas emission. The study also recommends minimizing the weight of packaging and using 30% recycled paper.

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

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

Universal Music Group, which has moved to eco-paks with paperform trays for much of its catalog, confirms that the lighter packaging often “comes shooting out of the machines because they are not stout enough.” According to Universal Music Group Distribution president/CEO Jim Urie.

“Even the inclusion of an e-card wrap-around [for the jewel box] makes such packaging unsellable,” Cuebas says. “But if the industry creates a new packaging standard, he says Trans World will spend money to retro-fit its sorting equipment.

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

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

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

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

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

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

BY ED CHRISTMAN
The Road Less TRAVELED

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

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

"My existing music clients are definitely looking at the bottom line but are continuing with biofuels, solar and recycling initiatives," says Tim Allen, a sustainability/biofuel coordinator for tours like Vans Warped and Taste of Chaos. Naturally, no one wants to abandon environmental goals for profit. "We need to be able to focus on both," says Rich Goodstone, partner at Superfly Presents, which produces Bonnaroo and Outside Lands. "It really goes to the core of our process."

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

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

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

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

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

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

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

The capital investment in a permanent electrical supply wasn’t cheap, but “after it’s paid off, it will certainly be a lot cheaper," according to Superfly partner Rick Farmanbut. Those kinds of long-term investments can still turn into savings, even in a recession. That’s why Live Nation San Francisco is moving ahead with a pilot program that’s expected to significantly reduce the waste and greenhouse gas emissions generated by its six Bay Area venues and the 1 million fans who attend its events each year.

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

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

‘We’re doing everything we’ve done in the past and actually adding to the plan.’
—KEVIN LYMAN, VANS WARPED TOUR FOUNDER

GREENING INDIA

Live Earth India Got Canceled, But Environmentalism Lives On The Subcontinent BY MARK SUTHERLAND

The organizers of Live Earth India canceled the December event in the wake of terrorist attacks a month earlier in Mumbai. But planned green initiatives haven’t been called off with them.

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

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

Manu Seal, the on-the-ground project leader for Friends of Live Earth India, says, "The Live Earth concert would have been more glamour-based and written up in all the newspapers, whereas the goal of this was to connect with the common people. It was more grass-roots." India placed 120 out of 149 nations in a January 2008 Yale University study that ranked countries according to environmental criteria that included carbon and sulphur emissions, water purity and conservation practices. Environmentalism has been low on the Indian media agenda, making it an ideal location for a headline-grabbing event like Live Earth.

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

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

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

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

‘Anvil’ Rocked Sundance And Now Rolls Into A Theater Near You

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

Anvil, the influential yet decidedly underground thrash metal trio Kudlow started more than 30 years ago with childhood friend Robb Reiner, is finally having that breakthrough moment most bands only get to dream about. In the past three months, the group has signed a management deal with Rick Sales (Slayer, Mastodon), taken on booking agents Steve Strange (Coldplay, Eminem) and Scott Solol (Oasis, Black Sabbath), hosted VH1 Classic’s “That Metal Show,” prepared to play headlining slots at the O2 Arena and Download (formerly Donnington) Festivals and geared up for the U.S. nationwide theatrical release of its award-winning documentary “Anvil: The Story of Anvil.”

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

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

Gervasi’s love for the band hadn’t faded during the intervening years despite falling completely out of touch with Kudlow and Reiner. After tracking the group down in Toronto and learning that Anvil was still recording and playing shows, Gervasi recognized in his old heroes a universal tale of perseverance, dedication, passion and the uncompromising spirit of metal. He proposed not just a documentary, but a partnership.

“I financed the film, but we did it in such a way that in terms of the creative contributions, it’s all favored nations between me and the band,” Gervasi says. “The whole beauty of this story is that it was a fan that came and did this with his own money.”

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

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

As for the music, three major labels are bidding for the soundtrack, while the band’s self-released “This Is Thirteen” is flying out of the merch booth at every screening and gig. Due to the overwhelming demand, Anvil is also planning to record a new album soon. “This is a one-of-a-kind situation where by the end of the movie people have emotionally invested in us and they can be a part of the epilogue,” Kudlow says. “Their reaction has an effect on the way our lives continue on—by buying the CD they’ve changed our lives.”
Salvation
And Sin
At 81, Charlie Louvin Returns With A Pair Of Albums

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

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

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

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

“It’s a challenge with Charlie, because he’s not a well-known artist,” Rosenthal says. “But he’s a living legend.” So Rosenthal has tried to introduce Louvin to younger listeners by positioning him as an opening act for artists like Lucinda Williams and the Old 97’s.

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

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

Electro-Rockers From North Of The Border Break Out

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

While the band has earned buzz in the U.S., it hasn’t yet been able to “reach that younger audience and believes the album has a wealth of singles. A heavy U.K. promotional schedule included a March 27 performance on Channel 4’s “Shockwaves Album Chart Show,” while the band updated its Twitter page live during the daytime program “GMTV.”

The album, U.K. label indie Naïve, which reports shipments of more than 60,000 copies. The album’s U.K. licensees is the indie label Dramatico; Decca/Universal picked it up for the United States, where it entered the Billboard 200 at No. 182 one week after its release.

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

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

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

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

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

“They’re perfect for that kind of thing,” Britton says. “They’re extremely entertaining at all times of the day.”
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IN ASSOCIATION WITH
The acronym in the title of Flo Rida's sophomore set stands for "Route of Overcoming the Struggle," but "R.O.O.T.S." doesn't bother the listener with much in the way of hardship. As he did on last year's "Mail on Sunday," Flo Rida spends most of these 13 pop-rap confec-
tions pondering the finer points of his growing bank account and his incompara-
able way with women. The best cuts are those that mir-
ror the MC's usual themes with even more familiar sounds: "Right Road," a surging, Dr. Luke-produced rehash of Dead or Alive's "You Spin Me Round (Like a Record)"; "Sugar," which rides an unlikely interpola-
tion of "Blue (Da Ba Dee)" by Eiffel 65; and "Gotta Get It (Dancer)," a rowdy strip-
club celebration that keeps threatening to turn into Madonna's "Music."—MW

LADY SOVEREIGN Jigsaw
Producer: Medasyn
Midget Records
Release Date: April 7
On her second album, "Jigsaw," the feisty raper-
Lady Sovereign experi-
ments with dancehall beats, cleaner production and elec-
tronic vocals that sometimes find her singing rhymes in-
stead of rapping them. The repetitive opener "Let's Be
Mates" gets the album off to a rocky start, but Lady Sov
quickly redeems herself with "So Human." Over a sample of the Cure's "Close to Me," she rants about the pressure to stay in the spotlight and make more music after 2006's "Public Warning" gave her next-big-thi-
s status. This time around, the British rapper wants to get people on the dancefloor with the robotic vocals of "I
Got You Dancin'" and the synth guitar riff and mini-
malist beeps and bleeps in "Bang Bang." Although during "So Human" she sings, "I'll be gone again in four
days," it's probably not true—
the self-proclaimed biggest midget in the game is still going strong.—LL

MICHELLE MALONE Debris
Producer: Nick Di Da
SBS
Release Date: March 31
Road warrior Michelle Mal-
one has been recording and touring (200 dates per year) for more than two decades, and her 10th release bears all the marks of a seasoned pro. Unapologetic, appealing per-
formances? Check. Songs you want to hear more than once? Check. A balance of ballads, rockers and up-
tempo ditties? Check. The Atlanta-born singer/song-
writer blends blues with country-fried folk-rock: a proper American cocktail that's been drunk straight-up. There's no studio trickery on "Debris," no overdone guitar sounds or heavy-handed production. Just Malone, her
band, her voice—a more girl-

PJ Harvey & John Parish
A Woman a Man Walked By Island
Producers: Flood, PJ Harvey, John Parish
Release Date: March 31
PJ Harvey's solo work might be taking on the self-
sworn path of Rinehart, but any way—perhaps it's his angular rhythms or his aimless melodies begging to go down a dangerous lyrical path—of bringing her back to the primal scenes of 1993's "Rid of Me" and her 1995 breakthrough, "To Bring You My Love." In that sense, the frequent col-
aborators' second co-billed outing (she provides the music, he the words) is more like the Harvey of old than 2007's "White Chalk." She sings and croons and rasps her way through Parish's twisted folk land-
scape, jabbing at an eternally disappointing lover with renewed fervency and fresh heartbeat. Such a musical mind-meld, so expressive of both artists' perspective, is rare.—KM

MARTA GÓMEZ
Musiquita
Producers: Franco Pinna, Marta Gómez
Aluna Records
Release Date: April 7
The Colombian singer/songwriter Marta Gómez knows how to walk around a feel-good melody, but the pace of her fifth album lies in the details. Flute, piano and gui-
tar combine with subtly employed Latin percussion and Andean wind instruments. Gómez's soothing voice evokes stories of life on her continent, with all its folk-
lore, political strife and ritual celebration. "Vu Voz," with vocals literally in Spanish, is a happy ode to a voice "that is like the sun, wind, sea and rain." On "Tierra, Tan Solo," she takes the Spanish writer Federico García Lorca as a melancholy muse; it sounds like a goose bump-induc-
ing prayer, with spare accompaniment by Argentine guitarista Claudio Ragazzi. Gómez's talent lies in using traditional musical language to offer a distinctive take on the present.—ABY

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left scar mark. This much more polished follow-up goes down smoother but still packs plenty of fire. There's a lot more fuzz than fuzz in the opener "We Were Sick," the summary title track and "When I Died," one of a number of songs invested in aging, death and the inescapable feeling alive. Happily that last road is traveled in the nearly perfect "When We Were Alive"—probably the best 4:15 of speeding, sadly nostalgic fuzz punk to this year. “We were reared in a cave," says singer Hutch Harris, and that's not entirely accurate this time. They're fine out here in the sunlight too.—J.V.

FOLK

RAMBLIN’ JACK ELLIOTT A Stranger Here Producer: Joe Henry Artwork: 140668 Release Date: April 7

Who better to bring some musical perspective to these troubled times than Ramblin' Jack Elliott, as he takes on Depression-era country blues classics on "A Stranger Here," his second release on Anti-Records. The former Woody Guthrie protégé is part of a musical thread that links Guthrie to early Bob Dylan. And as Dylan has recently done, Elliott, at age 77, proves the new relevance of traditional blues. "Children stand there screaming, 'Momma we ain't got no home,' " he rasps on the album's opener, Blind Lemon Jefferson's "Rising High Water Blues." Elliott brings a true sense of authenticity to this repertoire while Joe Henry's sympathetic production (aided by guest appearances by Los Lobos' David Hidalgo and Van Dyke Parks) is pitch perfect, from the spookiness of Son House's "Grinnin' in Your Face" to the jaunty "Richland Women Blues" by Mississippi John Hurt. Elliott skillfully reimagines these songs and, for that, he deserves to be no stranger to a new generation of fans.—TD

CHRISTIAN

ISRAEL HOUTHOUN The Power of One Artists: Isreal Houghton, Aaron Lindsey Integrity Music Release Date: March 24

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

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

Producers: Bellamy Brothers. Randy Hackett. Writer: D. Bellamy. Publisher: not listed

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

R&B

KERI HILSON FEATURING KANYE WEST AND NE-YO Knock You Down (not listed)

Producer: Danja Writers: various

PUBLISHERS: various Mosley/Zone 4/Interscope Keri hilson traveled a long road to release her debut album "In a Perfect World," dating back to its first single, "Energy," in May 2008. After a few unsuccessful songs and numerous album delays, her last single, "Turnin’ Me On," was the one that finally turned her talent into chart success, peaking at No. 2 on the R&B chart and reaching the top 15 on the Billboard Hot 100. The fourth single, "Knock You Down," will have no problem building on that success. Thumping bass-beat verses transition to a kinetic midtempo groove for the chorus, as Hilson sings about love's surprise punch. With a vocal assist from Ne-Yo and a clever guest rap by Kanye West, it appears Hilson is intent on a knockout punch of her own.—CW

CHRISTIE MICHELE Epiphany (I'm Leavin') (3:11)


Def Jam The world was introduced to Christie Michele two years ago as one of VH1's You Oughta Know artists. The lead single from her new debut album, "Epiphany," follows the R&B singer's recent success with "Be OK," featuring Will.i.am, which won best urban/alternative performance at the 2009 Grammy Awards. "Epiphany (I'm Leavin')" signals a more hip, funky approach for the Long Island native, melding Michele's fresh jazz tone with a trippy bassline and girl group back-up vocals.—MM

POP

MAT KEARNEY Closer to Love (3:37)

Producers: Robert Marvin, Mat Kearney. Writers: M. Kearney, R. Marvin, J. Bell

Selah Publishers: various

A万亩/Columbia A playful piano and guitar collide on the feel-good "Closer to Love." Mat Kearney's lead single from his second major-label effort "City of Black & White". The Nashville-based singer/songwriter found much inspiration during his world travels and infused "Closer to Love," as well as his new set of pop songs, with his signature soothing falsetto and familiar vocal emotion. As "Closer to Love" continues connecting with mainstream radio, Kearney will tour alongside Keane this spring in support of his album that arrives May 19.—MM

ROCK

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

Producer: John Allen Writer: J. Allen Publisher: Eastside Johnny No-As Music, BMI

Eleven Seven Music

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

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

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

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

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

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

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

The first single, "Day 'N' Nite," which Universal Motown purchased from Fool's Gold, is No. 10 on the Billboard Hot 100 and has sold 540,000 digital downloads, according to Nielsen SoundScan.

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

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

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

Cudi recently appeared on DJ Angie Martinez's show on iHeart/hip-hop WQHT (Hot 97) New York and will soon visit top 40 WHTZ (Z100) and rhythmic AC WKTU.

Also in the works is a partnership with Vibe supplemented by dates at Bamboozled, the Rothbury Festival and Lollapalooza. He will appear in a new HBO show called "How to Make It in America," produced by Mark Wahlberg, and wants to do more acting in the near future.

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

CHART THIS WAY

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

For the week ending March 29, the song sold nearly 31,000 downloads (up 10% compared with the week previous), bringing its total sales to 169,000, according to Nielsen SoundScan. The quartet's album, "Walk This Way," has sold 38,000 copies since its release in April 2008.

—Keith Caufield

Sources: Nielsen SoundScan, Nielsen BDS

During the week that ended March 15, the band was featured on AOL's PopEater in its "About to Pop" column and began a tour as a support act for Life Gaia, while top 40 radio station WHTZ (Z100) New York added the song's station for the second week in a row. That week, Z100 made up 10% of the song's overall U.S. audience, and 10% of its digital downloads came from the New York area.

Digital Downloads:

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Bat Out Of Hell

Bat For Lashes Takes Off At U.K. Radio

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

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

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

The new album’s first single, “Daniel,” is playing on the national top 40 network BBC Radio 1 and AC-formatted BBC Radio 2, as well as AC-formatted Absolute Radio and such modern rock stations as BBC 6 Music and XFM.

Parlophone will release the album April 6 in the United Kingdom, and it will arrive a day later in the United States on Astralwerks.

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

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

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

Mendlinger cites “Daniel” and the psychedelic folk ballad “Sleep Alone” as tracks with similar crossover radio potential stateside, where “Fur and Gold” has sold 27,000 copies, according to Nielsen SoundScan.

The video for “Daniel” received its international premiere March 13 on MySpace and was viewed 500,000 times in its first week, according to Astralwerks.

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

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

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

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

Rising ‘Suns’: BAT FOR LASHES

NEVER TOO LATE

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

As a recent iTunes Single of the Week (March 3), the song logged more than 600,000 free downloads. “Show Me” has digital sales of 114,000 copies, according to Nielsen SoundScan, and climbs six slots to No. 22 this week on Billboard’s Adult Top 40 chart.

The recent spike in activity follows months of working the album, as well as the success of the group’s first single, “I’m Not Over.” Peaking at No. 3 on Modern Rock last year, the song has racked up 266,000 paid downloads. Dane Venable, Atlantic senior VP of marketing, says synchs on TV shows have been crucial in building awareness of the current single and the album. MTV’s “The Hills” licensed Carolina Liar’s full album, featuring “Show Me” on its March 24, 2008, episode. The CW’s “90210,” meanwhile, showcased the band Feb. 3 in two live performances.

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

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

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

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

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

Among the group’s engagements is a May 6 appearance on “The Ellen DeGeneres Show,” which Wolf calls “a huge accomplishment.”

“The band has one concern, though: dancing with the host. "We’re scared of that more than anything," he says. —Jill Menze

BACK TO BASICS

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

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

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

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

“I worry about record labels,” he says. “We appreciate the way Saddle Creek has made our music fan-friendly and affordable. But when everything is changing, we don’t know what will happen with this release system. We have to be open to new ideas.”

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

—Jason Lipshutz
Billboard 200 Greets A Record 12 Debuts In Top 20

A record 12 albums debut in the top 20 of the Billboard 200 this week, led by the "Now 10" compilation at No. 1 with 146,000 copies. It's the 13th "Now" set to hit No. 1 and the 12th to debut in the top slot. However, this is the lowest debut sales week for the regular "Now" series since it was introduced in 1996.

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

With album sales continuing to soften and eroding faster (therefore making room at the top of the chart for debuts), when will we see a Billboard 200 where the entire top 10 are debuts? This year? The fourth quarter?
The fast turnover atop the chart speaks to a larger issue: It's getting harder for an album to sustain momentum after its first few weeks. Albums are deteriorating as though they're films, where a blockbuster opening week is swiftly followed by a tumble out of the box office entirely, and then out of theaters entirely.

Speaking of softening album sales, despite the record 12 debuts in the top 20, overall album sales this week are down 12% compared with the same week of 2008. The good news? The sum of this week's top 20 (1.1 million) beats the top 20 from a year ago by 5.1% (1 million). Though it is really good news when it took a record 12 new albums to help make that happen? A year ago this week, there were six entries in the top 20, led by Day26's self-titled debut at No. 1 (190,000).

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

Had either of this week's Nos. 2 and 4 debuts—the "Hannah Montana: The Movie" soundtrack and Keri Hilson's "In A Perfect World," been released just one week earlier and sold the same amount (139,000 and 94,000, respectively)—they would've started at No. 1. Last week's chart topper, Kelly Clarkson's "All I Ever Wanted," held court with 90,000.

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

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

The Walt Disney album, which debuts at No. 2 on the Billboard 200 and features the album's titular number, is the companion set to the first big screen "Hannah" movie, which hits theaters April 10. With the movie yet to come, there's a chance the soundtrack could rise to No. 1 in the wake of what's sure to be a big opening at the box office.

The Miley Cyrus-led album is also the sixth "Hannah"-related set to reach the Billboard 200 since the franchise launched slightly more than two years ago. And we're just getting started with "Hannah" this year. The soundtrack to the TV show's third season is slated for a July release.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Week</th>
<th>发行量（单位: 千份）</th>
<th>每周唱片销售</th>
<th>数字唱片销售</th>
<th>内阁唱片销售</th>
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<tbody>
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<td></td>
<td></td>
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</tr>
<tr>
<td>Last Week</td>
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<tr>
<td>This Week's Last Week</td>
<td>7,718,000,000 13,828,000 21,979,000</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Change</td>
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Weekly Album Sales (Million Units)

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<tr>
<th>周年</th>
<th>销量</th>
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<tbody>
<tr>
<td>'08</td>
<td>104.5 million</td>
</tr>
<tr>
<td>'09</td>
<td>90.4 million</td>
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ALBUM SALES

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<thead>
<tr>
<th>周期</th>
<th>销量</th>
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<tr>
<td>'08</td>
<td>104.5 million</td>
</tr>
<tr>
<td>'09</td>
<td>90.4 million</td>
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SALES BY ALBUM FORMAT

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<tr>
<td>Digital</td>
<td>12,570,000 19,329,000 25.0%</td>
</tr>
<tr>
<td>Cassette</td>
<td>31,000 11,000 -64.5%</td>
</tr>
<tr>
<td>Other</td>
<td>379,000 592,000 56.2%</td>
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</table>

For weeks ending March 28, 2009. Figures are rounded. Compiled from a national sample of retail stores and rock radio sales reports purchased and provided by Nielsen SoundScan.

Distributors' Market Share:

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<tr>
<th>分销商</th>
<th>市场份额</th>
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<tr>
<td>UMG</td>
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</tr>
<tr>
<td>Sony BMG</td>
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<tr>
<td>Warner Music Group</td>
<td>25.8%</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>13.8%</td>
</tr>
<tr>
<td>Interscope</td>
<td>25.8%</td>
</tr>
<tr>
<td>Def Jam</td>
<td>25.8%</td>
</tr>
<tr>
<td>Warner Music Group</td>
<td>13.8%</td>
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Total Albums

<table>
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<tbody>
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Current Albums

<table>
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Go to www.billboard.biz for complete chart data | 33
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<th>ARTIST</th>
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<th>Price</th>
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<td>KATY PERRY</td>
<td>One Of The Boys</td>
<td>Capitol</td>
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</tr>
<tr>
<td>DOOM</td>
<td>Born Like This</td>
<td>Delicious</td>
<td>3.98</td>
</tr>
<tr>
<td>KID ROCK</td>
<td>Rock N Roll Jesus</td>
<td>Interscope</td>
<td>3.98</td>
</tr>
<tr>
<td>HOLLYWOOD UNDEAD</td>
<td>With You</td>
<td>Interscope</td>
<td>3.98</td>
</tr>
<tr>
<td>LIL WAYNE</td>
<td>Tha Carter III</td>
<td>Cash Money</td>
<td>3.98</td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>Working On A Dream</td>
<td>Columbia</td>
<td>3.98</td>
</tr>
<tr>
<td>INDIA ARIE</td>
<td>Testimony: Vol. 2. Love &amp; Politics</td>
<td>Columbia</td>
<td>3.98</td>
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<tr>
<td>J. HOLIDAY</td>
<td>Round 2</td>
<td>Def Jam</td>
<td>3.98</td>
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<tr>
<td>CHARLIE WILSON</td>
<td>Uncle Charlie</td>
<td>Jive</td>
<td>3.98</td>
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<tr>
<td>SHINEDOWN</td>
<td>The Sound Of Madness</td>
<td>Atlantic</td>
<td>3.98</td>
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<td>THE ALL-AMERICAN REJECTS</td>
<td>When The World Comes Down</td>
<td>Interscope</td>
<td>3.98</td>
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<tr>
<td>LORD HURON</td>
<td>500 Miles</td>
<td>ATO</td>
<td>3.98</td>
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<tr>
<td>NOAH BURKE</td>
<td>Beautiful</td>
<td>Columbia</td>
<td>3.98</td>
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<tr>
<td>ANTHONY HAMILTON</td>
<td>You Got The Better Of Me</td>
<td>Blackbird</td>
<td>3.98</td>
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<tr>
<td>RICK ROSS</td>
<td>Aston Martin Music</td>
<td>Def Jam</td>
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<tr>
<td>CLAYTON DAVIS</td>
<td>I'm Coming Home</td>
<td>Kontakt</td>
<td>3.98</td>
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<tr>
<td>APRON KID</td>
<td>Butter</td>
<td>Warner Bros</td>
<td>3.98</td>
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<tr>
<td>MIKE POCKET</td>
<td>Ladder</td>
<td>Shell Soundhouse</td>
<td>3.98</td>
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</table>

**It's been 10 years and five months since the first "New" bowed in November 1996. The original U.K. series took 11 years and four months to reach its 50th collection.**

---

<table>
<thead>
<tr>
<th>ARTIST</th>
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<th>Price</th>
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<tbody>
<tr>
<td>ALL STARS</td>
<td>Yes, Sir!</td>
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<td>KMART</td>
<td>Introduction To Marvel Universe: The Invincible Iron Man</td>
<td>Universal</td>
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<tr>
<td>BAND</td>
<td>Reunion: Best Of The Banda Years</td>
<td>Capitol</td>
<td>3.98</td>
</tr>
<tr>
<td>ROYAL FAMILY</td>
<td>The Best Of</td>
<td>RCA</td>
<td>3.98</td>
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<tr>
<td>HUSTON LEAVES</td>
<td>The Best Of James Brown</td>
<td>Epic</td>
<td>3.98</td>
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<tr>
<td>ISRAEL &amp; HONEYSUCKLE CARTER</td>
<td>The Best Of</td>
<td>Columbia</td>
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<td>LAZZARO</td>
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<td>STRANGE ADVENTURE</td>
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<td>BOSSE</td>
<td>The Best Of</td>
<td>Sony BMG</td>
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</table>

---

**With Keri Hilson (No. 4) and Pape Track (No. 5) taking top-25 spots (No. 6) and Lady GaGa (No. 7) in the top 10, Interscope was the first label to have four concurrent top 10 sets since the Atlantic Group did on the April 12, 2005 chart. Interscope last did it Mar 30, 2005.**

---

**After the album bowed in its CD configuration last week, following a week of digital and vinyl exclusivity, the set posts a 46.5% drop, despite a positive drop on the chart.**

---

**Likely another week of digital phenomenon, this collection voted for 99 sets. HMV store last week, prompting its £1,000-crop lawn. It also debuts at No. 2 on Independent Albums No. 2 on Compassillars and No. 3 on Digital Albums.**

---

**The duo nips its highest-charting albums since 1997's "Doping of the Sea" debarred and peaked at No. 7. This one, its first for Vanguard, begins with 18,000.**
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
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<tbody>
<tr>
<td>NICKELBACK</td>
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<tr>
<td>OWEN</td>
<td>116, 115, 114, 113, 112</td>
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<td>RAPHAEL SAADIQ</td>
<td>129, 128, 127, 126, 125</td>
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<tr>
<td>TWIZTID</td>
<td>141, 140, 139, 138, 137</td>
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<tr>
<td>WORD</td>
<td>151, 150, 149, 148, 147</td>
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<td>JEREMY CAMP</td>
<td>197, 196, 195, 194, 193</td>
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<td>GEORGE STRAIT</td>
<td>133, 132, 131, 130, 129</td>
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<td>PATRULLA</td>
<td>165, 164, 163, 162, 161</td>
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<td>JAY DEE JEEZY</td>
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<td>CASE</td>
<td>153, 152, 151, 150, 149</td>
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<td>VARIOUS ARTISTS</td>
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**Note:** The physical release of the album March 24, after three weeks of only being available through digital retailers, prompts a 94% increase in sales and its debut on the Billboard 200. On Top Latin Albums, it jumps 19-2.
### Top Pop Catalog

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>WEEKS</th>
<th>AGE</th>
<th>PRICE</th>
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<tbody>
<tr>
<td>1</td>
<td>PEARL JAM</td>
<td>Ten</td>
<td>SONY</td>
<td>CAPITOL</td>
<td>52</td>
<td>42</td>
<td>$14.98</td>
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<tr>
<td>2</td>
<td>ABBA</td>
<td>Gold — Greatest Hits</td>
<td>BMG</td>
<td>BMG</td>
<td>24</td>
<td>43</td>
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<tr>
<td>3</td>
<td>JOHN LENNON</td>
<td>Happy Xmas (War is Over)</td>
<td>SONY</td>
<td>SONY</td>
<td>23</td>
<td>45</td>
<td>$13.98</td>
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<tr>
<td>4</td>
<td>THE BEATLES</td>
<td>Let It Be</td>
<td>EMI</td>
<td>EMI</td>
<td>22</td>
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<td>5</td>
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<td>SONY</td>
<td>CAPITOL</td>
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<td>53</td>
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<td>6</td>
<td>VANILLA ICE</td>
<td>Ice-Strumental</td>
<td>JIVE</td>
<td>JIVE</td>
<td>19</td>
<td>61</td>
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<td>GUNS N' ROSES</td>
<td>Appetite for Destruction</td>
<td>ELEKTRA</td>
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<td>8</td>
<td>ROLLING STONES</td>
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### Top Digital

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<th>PRICE</th>
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<tr>
<td>1</td>
<td>HANNAH MONTANA</td>
<td>The Movie Soundtrack</td>
<td>SONY</td>
<td>SONY</td>
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<td>2</td>
<td>SONGS OF SONGS OF LEROY</td>
<td>Vol.1</td>
<td>TELDEC</td>
<td>TELDEC</td>
<td>35</td>
<td>52</td>
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<td>FRANKIE GOES TO HOLLYWOOD</td>
<td>The Power of Love</td>
<td>MCA</td>
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<td>DAVE MATTHEWS BAND</td>
<td>In My Time of Need</td>
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<td>YANNI</td>
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<td>HOW TO TRAIN YOUR DRAGON</td>
<td>Original Motion Picture Soundtrack</td>
<td>BSO / UNIVERSAL</td>
<td>BSO / UNIVERSAL</td>
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<td>THE DECEMBERTOTS</td>
<td>The Hazards Of Love</td>
<td>WEA</td>
<td>WEA</td>
<td>43</td>
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<td>MASTODON</td>
<td>Crack The Skye</td>
<td>WE</td>
<td>WE</td>
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<td>$14.98</td>
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<td>5</td>
<td>INDIGO GIRLS</td>
<td>Passion AND The Right Bug</td>
<td>WE</td>
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<td>41</td>
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### Top Cast Albums

<table>
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<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>AGE</th>
<th>PRICE</th>
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<tbody>
<tr>
<td>1</td>
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<td>3</td>
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<td>Original Broadway Cast Recording</td>
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<td>37</td>
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<tr>
<td>5</td>
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<td>Original London Cast Recording</td>
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### Top Compilation Albums

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<td>80's Perfectly Relaxing Songs</td>
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<td>ELEKTRA</td>
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**Note:** For complete chart data, visit www.billboard.biz.
## HOT 100 AIRPLAY

<table>
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<td>1</td>
<td>DEAD AND GONE</td>
<td>Giraffes, The</td>
<td>Giraffes, The</td>
</tr>
<tr>
<td>2</td>
<td>IF I FEEL</td>
<td>Just Blaze</td>
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<tr>
<td>3</td>
<td>HEARTLESS</td>
<td>Katy Perry</td>
<td>Katy Perry</td>
</tr>
<tr>
<td>4</td>
<td>MAD AMSTER</td>
<td>Matt Lopez</td>
<td>Matt Lopez</td>
</tr>
<tr>
<td>5</td>
<td>RIGHT ROUND</td>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>6</td>
<td>RIDE</td>
<td>Viva La Vida</td>
<td>Viva La Vida</td>
</tr>
<tr>
<td>7</td>
<td>TURN ME ON</td>
<td>Joe Nichols</td>
<td>Joe Nichols</td>
</tr>
<tr>
<td>8</td>
<td>SOBER</td>
<td>Ciara</td>
<td>Ciara</td>
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<td>Katy Perry</td>
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<tr>
<td>10</td>
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<td>Macklemore</td>
<td>Macklemore</td>
</tr>
<tr>
<td>11</td>
<td>DAY 'N NITE</td>
<td>The Band Perry</td>
<td>The Band Perry</td>
</tr>
<tr>
<td>12</td>
<td>CIRCUS</td>
<td>Lady Gaga</td>
<td>Lady Gaga</td>
</tr>
<tr>
<td>13</td>
<td>I TOLD YOU SO</td>
<td>zz Top</td>
<td>zz Top</td>
</tr>
<tr>
<td>14</td>
<td>I FEEL GOOD</td>
<td>The Band Perry</td>
<td>The Band Perry</td>
</tr>
<tr>
<td>15</td>
<td>I'M YOURS</td>
<td>Adele</td>
<td>Adele</td>
</tr>
<tr>
<td>16</td>
<td>LONDON</td>
<td>Coldplay</td>
<td>Coldplay</td>
</tr>
<tr>
<td>17</td>
<td>LOVE STORY</td>
<td>Calvin Harris</td>
<td>Calvin Harris</td>
</tr>
<tr>
<td>18</td>
<td>DON'T THINK I CAN'T LOVE YOU</td>
<td>Kiss [Kiss]</td>
<td>Kiss [Kiss]</td>
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<tr>
<td>19</td>
<td>IT'S AMERICA</td>
<td>Lady Ant</td>
<td>Lady Ant</td>
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<td>20</td>
<td>MORE THAN A FEELING</td>
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## HOT DIGITAL SONGS

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<tbody>
<tr>
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<td>HAYE MAY IN THE BEDROOM</td>
<td>Vicky Leandros</td>
<td>Vicky Leandros</td>
</tr>
<tr>
<td>2</td>
<td>I DON'T WANT TO GROW UP</td>
<td>Diamonds</td>
<td>Diamonds</td>
</tr>
<tr>
<td>3</td>
<td>SUGAR</td>
<td>The Black Keys</td>
<td>The Black Keys</td>
</tr>
<tr>
<td>4</td>
<td>SECOND CHANCE</td>
<td>Kesha</td>
<td>Kesha</td>
</tr>
<tr>
<td>5</td>
<td>MAD</td>
<td>The Black Keys</td>
<td>The Black Keys</td>
</tr>
<tr>
<td>6</td>
<td>LET'S GET CRAZY</td>
<td>Kesha</td>
<td>Kesha</td>
</tr>
<tr>
<td>7</td>
<td>DEATH AND GO</td>
<td>Giraffes, The</td>
<td>Giraffes, The</td>
</tr>
<tr>
<td>8</td>
<td>IF I FEEL</td>
<td>Just Blaze</td>
<td>Just Blaze</td>
</tr>
<tr>
<td>9</td>
<td>HEARTLESS</td>
<td>Katy Perry</td>
<td>Katy Perry</td>
</tr>
<tr>
<td>10</td>
<td>MAD AMSTER</td>
<td>Matt Lopez</td>
<td>Matt Lopez</td>
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<td>Taylor Swift</td>
<td>Taylor Swift</td>
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<tr>
<td>12</td>
<td>RIDE</td>
<td>Viva La Vida</td>
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</tr>
<tr>
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<td>TURN ME ON</td>
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<tr>
<td>14</td>
<td>SOBER</td>
<td>Ciara</td>
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<td>Katy Perry</td>
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<td>16</td>
<td>BOOM BOOM BOOM</td>
<td>Macklemore</td>
<td>Macklemore</td>
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<tr>
<td>17</td>
<td>DAY 'N NITE</td>
<td>The Band Perry</td>
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<td>19</td>
<td>I TOLD YOU SO</td>
<td>zz Top</td>
<td>zz Top</td>
</tr>
<tr>
<td>20</td>
<td>I FEEL GOOD</td>
<td>The Band Perry</td>
<td>The Band Perry</td>
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**Mainstream Top 40**

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
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<td><strong>2</strong></td>
<td>GIVES YOU HELL</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>SORRY</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>DADDY</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>NOT OVER YOU</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>TAKING BACK WHAT'S MINE</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>TROUBLE</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>IF IT MAKES YOU HAPPY</td>
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<tr>
<td><strong>9</strong></td>
<td>DON'T WANT TO TALK ABOUT IT</td>
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<td><strong>10</strong></td>
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**Adult Contemporary**

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<td><strong>2</strong></td>
<td>GIVES YOU HELL</td>
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<tr>
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<td>SORRY</td>
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<td><strong>9</strong></td>
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**Modern Rock**

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<tr>
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<tr>
<td><strong>2</strong></td>
<td>GIVES YOU HELL</td>
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<tr>
<td><strong>3</strong></td>
<td>SORRY</td>
</tr>
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<td><strong>4</strong></td>
<td>DADDY</td>
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<tr>
<td><strong>5</strong></td>
<td>NOT OVER YOU</td>
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<td><strong>7</strong></td>
<td>TROUBLE</td>
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<tr>
<td><strong>8</strong></td>
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<td><strong>9</strong></td>
<td>DON'T WANT TO TALK ABOUT IT</td>
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**Pop/Rock**

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<tr>
<td><strong>2</strong></td>
<td>GIVES YOU HELL</td>
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<tr>
<td><strong>3</strong></td>
<td>SORRY</td>
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<td><strong>4</strong></td>
<td>DADDY</td>
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<td>NOT OVER YOU</td>
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<tr>
<td><strong>7</strong></td>
<td>TROUBLE</td>
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<td><strong>8</strong></td>
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<tr>
<td><strong>9</strong></td>
<td>DON'T WANT TO TALK ABOUT IT</td>
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**Top Country**

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<tr>
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<td><strong>2</strong></td>
<td>GIVES YOU HELL</td>
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<td>DON'T WANT TO TALK ABOUT IT</td>
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<td><strong>10</strong></td>
<td>YOU DON'T OWN ME</td>
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Data for week of April 11, 2009 | CHARTS LEGEND on Page 39
Data for week of APRIL 11, 2009  |  For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data | 41

ARTIST
TAYLOR SWIFT
JOHN RICH
ERIC CHURCH
CARRIE UNDERWOOD
ZAC BROWN
DOLLY PARTON
SUGARLAND
JAMEY JOHNSON
TAYLOR SKAGGS
RICKY SKAGGS
RANDY TRAVIS
LADY ANTEBELLUM
RASCAL FLATTS
ALAN JACKSON
ROBERT PLANT/JULIAN KRASS
DIERKS BENTLEY
GARTH BROOKS
MIRANDA LAMBERT
GEORGE STRAIT
KERRY CHESNEY
JOE + RORY
BROOKS & DUNN

TOP BLUEGRASS ALBUMS

ARTIST
STEVE MARTIN
OLD CROW MEDICINE SHOW
STEVE VEY
JASON MUELLER
JACK GRANGER
STEVE MARTIN
BRAD PAISLEY
DEBBIE JONES
STEVE MARTIN
BLAKE SHELTON
BRAD PAISLEY
KELSEY HAYNES
LIL YOUNG BAND
BLAKE SHELTON
STEVE MARTIN

BEST OF BLUEGRASS FAVORITES

ARTIST
STEVE MARTIN

TOP COUNTRY SONGS

ARTIST
DARIUS Rucker

BEST OF YOUR LIFE (THE ULTIMATE HITS)

ARTIST
KELLY PICKLER

BROTHERS
KODY BENTLEY

TOP COUNTRY SONGS

ARTIST
DARIUS Rucker

IT WON'T BE LIKE THIS FOR LONG

ARTIST
DARIUS Rucker

IT WON'T BE LIKE THIS FOR LONG

DOLLY PARTON's "Backwoods Barbie" re-enters Top Country Albums at No. 99 and the Billboard 200 at No. 40 (12,000 copies sold). This issue's introduction of point-of-sale data from Cracker Barrel Old Country Stores, where a special edition of the album started scanning March 24. Also on Top Country Albums, Martina McBride's "Shine" pops on at the summit (40,000 copies) and opens at No. 10 on the Billboard 200. McBride's ninth set of new season material is her fourth No. 1 bow on the country chart and her fifth top 10 debut on the big chart. — Wade Jessen
<table>
<thead>
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<th>Country</th>
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<td>Japan</td>
<td>April 11, 2009</td>
<td>Billboard Japan Hot 100</td>
<td>Singles</td>
<td>Weekly top 10 songs from Japan</td>
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<tr>
<td>United Kingdom</td>
<td>March 29, 2009</td>
<td>The Official UK Singles Chart</td>
<td>Singles</td>
<td>Weekly top 40 songs in the UK</td>
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<tr>
<td>Germany</td>
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<td>BRD Single-Charts</td>
<td>Singles</td>
<td>Weekly top 40 songs in Germany</td>
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<td>Belgium</td>
<td>April 1, 2009</td>
<td>Hitparade van Vlaanderen</td>
<td>Singles</td>
<td>Weekly top 40 songs in Belgium (Flanders)</td>
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<td>Schweizer Hitparade</td>
<td>Singles</td>
<td>Weekly top 20 songs in Switzerland</td>
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<td>SM-Näytöt</td>
<td>Singles</td>
<td>Weekly top 20 songs in Finland</td>
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<td>Hungary</td>
<td>March 29, 2009</td>
<td>Magyar singlelisták</td>
<td>Singles</td>
<td>Weekly top 10 songs in Hungary</td>
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<td>April 11, 2009</td>
<td>Sveriges Radios Top 40</td>
<td>Singles</td>
<td>Weekly top 40 songs in Sweden</td>
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<td>France</td>
<td>March 29, 2009</td>
<td>France Top 50 Singles</td>
<td>Singles</td>
<td>Weekly top 50 songs in France</td>
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<td>Canada</td>
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<td>Billboard Canadian Hot 100</td>
<td>Singles</td>
<td>Weekly top 100 songs in Canada</td>
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<td>Fluimusic Singles Chart</td>
<td>Singles</td>
<td>Weekly top 40 songs in Italy</td>
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<td>Spain</td>
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<td>IMEX Singles Chart</td>
<td>Singles</td>
<td>Weekly top 40 songs in Spain</td>
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<td>Mexico</td>
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<td>Billboard Mexico List</td>
<td>Singles</td>
<td>Weekly top 40 songs in Mexico</td>
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<td>Radio Wallonie Hitparade</td>
<td>Singles</td>
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<td>United States</td>
<td>April 11, 2009</td>
<td>Billboard Airplay</td>
<td>Airplay</td>
<td>Weekly top 20 songs based on airplay in the US</td>
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**HITS OF THE WORLD**

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<th>Weekly top 40 songs in Spain</th>
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<tbody>
<tr>
<td>Italy</td>
<td>March 30, 2009</td>
<td>Weekly top 40 songs in Italy</td>
</tr>
<tr>
<td>Mexico</td>
<td>March 30, 2009</td>
<td>Weekly top 40 songs in Mexico</td>
</tr>
<tr>
<td>Wallonia</td>
<td>April 1, 2009</td>
<td>Weekly top 20 songs in Wallonia (Belgium)</td>
</tr>
<tr>
<td>United States</td>
<td>April 11, 2009</td>
<td>Weekly top 20 songs based on airplay in the US</td>
</tr>
</tbody>
</table>
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RECORD COMPANIES: Warner Bros. Records names Todd Moscoswitz executive VP. He will continue to serve as CEO of Warner Music Group’s independent Label Group, which includes labels Asylum and East West.

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

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

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

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

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

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

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

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

Edited by Mitchell Peters

GOOD WORKS
GREENING FESTS WITH GOLF CARTS
Festival season is nearly here and the Los Angeles-based nonprofit Global Inheritance is ready to spread its green message—on a golf cart.

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

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

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

—Mitchell Peters

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

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

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

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

"I am really happy we got the bulk of the record recorded there," she adds. "But New York Noise will continue—up-town a little, but hopefully with the same magic and ease."
Papa Roach's current single "LifeLine" is No. 2 on Billboard's Mainstream Rock chart and No. 3 at Alternative Rock. The band is touring to support its new album, "Metamorphosis," which recently peaked at New York's Blender Theater. The band's reunion and recent stop at New York's Blender Rock Rd Kraus 0006 02, Mississauga, ON L4T 2009 (left) and the Agency Group senior VP Ken Fermaglich. 


SESAC's Jazz Awards Dinner
SESAC honored its composers March 16 at the fifth annual Jazz Awards Dinner, held at New York's Tratarria Del Arte and recognized the top 10 jazz albums of 2008. Some of the genre's top artists, songwriters and publishers, along with SESAC executives, honored such releases as Cassandra Wilson's "Loverly," keyboardist Bob Baldwin's "New Urban Jazz.com" and bassist/composer Ellen Alison's "Little Things That Run the World." Photos courtesy of Sharon Evers.

2. Ben Alston is congratulated by SESAC VP Linda Lorence Critelli.
3. SESAC VP Linda Lorence Critelli (left) artist Kate McGarry and SESAC VP of writer/publisher relations Trevor Gail.

Britney Spears was presented with a platinum plaque —for U.S. sales of 1 million copies—for her latest release, "Circus." This album has sold more than 3 million copies worldwide, and the title track marks her fifth No. 1 hit at top 40 radio. From left to right: Jive Records senior VP of A&R Teresa LaBarbera-Whites, Jive Label Group executive VP Peter Thea, RCA/Jive Label Group chairman/CEO Barry Weiss, Spears, Jive Label Group executive VP/GM Tom Carabba and Spears' manager Larry Rudolph of Bengt/Dear Entertainment. Photo courtesy of Jermaine Davidson.

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