JUST BEAT IT?
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SPARKLE MOTION
LADY GAGA SCORES HAT TRICK WITH THIRD NO.1

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WILL ITS NEW TOUR SELL?

PANDORA'S BOX
THE WEBCASTER SETTLEMENT THAT COULD SAVE ONLINE RADIO

'PRS'-ED OFF
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Puerto Vallarta 20 de junio
Guadalajara 27 de junio
Pay Fair
Ringtones, Like Downloads, Represent a Public Performance

BY JOHN LOFRUMENTO

As our nation embraces digital communications, we have reached a "now or never" moment. Our society cannot allow businesses to take a dismissive view of copyright protections in the digital space. While there may be winners and losers in the high wire that rewriters, books, music, movies and other kinds of art are at stake.

The risk is particularly acute for music creators, who by law are entitled to compensation for public performances of their work. ASCAP, which represents $60,000,000 annually in U.S. music creators and publishers, is clarifying the online value of music with multiple filings in Federal Rate Court, where an impartial determination can achieve a fair resolution.

Downloads and ringtones are among the matters ASCAP has brought to Rate Court, with the firm belief that these transmissions of music—whether in a recording or an audiovisual work—clearly meet the definition of public performance: "...to transmit or otherwise communicate the performance to the public by means of any device or process...in the same place or in separate places and at the same time or at different times..."

This right is often used in addition to a "mechanical right," which arises when a musical work is copied. It is just one form of unfair andunlawful music rights existing in one work.

Under the Copyright Act there is no compulsory mechanical license associated with the reproduction of audiovisual works. So ASCAP is fighting vigorously to protect the right that occurs when audiovisual programs are downloaded. There isn’t a meaningful distinction between downloading and streaming, since both protocols enable a transmission to the public, the basis for the performance right.

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Recently critics have implied that ASCAP may hold consumers responsible for the performance of a ringtones, falsely suggesting that it would be like charging them for playing songs on their cell phones. The comparison makes no sense. Radio broadcasters have been paying license fees for music performances since the early 20th century without a direct impact on consumers.

Wireless carriers and content providers—not consumers—are responsible for obtaining music performance licenses.

Music generates billions of dollars for them—easily enough to cover a reasonable payment to ASCAP and provide an ample profit without increasing fees to consumers. In fact, ASCAP has been licensing carriers since 2001 with

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The bottom line? When digital companies use the performance of music to build their businesses, they have to pay for it, just as terrestrial broadcast, satellite and cable companies have for decades.

Digital businesses, many now well-established, must find innovative, profitable ways to serve consumers. However, in doing so, the companies should develop win-win models that also respect the rights of content creators. In pursuing these solutions, they will find ASCAP a fair-minded, reasonable and collaborative partner.

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John LoFrumento has served as CEO of ASCAP since 1994.

The Unheard Music

Songs That Aren’t Played Aren’t Performed

BY JONATHAN POTTER

When you buy a CD or DVD, part of the purchase price goes to pay the songwriter who created the music. In return for a royalty payment the CD or DVD producer may reproduce and distribute the music, and consumers need not pay when they privately enjoy the purchased recording or movie.

When you buy a digital download, the same logic should apply, since the only change is the nature of distribution. But ASCAP, BMI and SESAC are asking for more money—from digital companies, retail dealers and perhaps even consumers—simply because the product in question is digital.

Performance rights organizations are asking courts and Congress to require “public performance” royalties when music is digitally distributed in sound recordings, ringtones and audiovisual works. In each case the reasoning smacks of desperation—no surprise, since this double-dip royalty demand has been autoritatively rejected several times. But the PROs soldier on, hoping that the axiomatic plight of the starving songwriter prevails over law, logic and rational public policy.

Every P.T. Barnum needs a pinch, and that of the PROs is both simple and bold. When music is transmitted digitally, even if the digital file isn’t opened and the song is not heard, a “public performance” has occurred. Somehow the PROs believe that an actual performance isn’t a necessary component of a “public performance.”

PROs claim that a transmission of a digital file is legally a performance because the intent is that the music will eventually be performed by a consumer. Of course all recorded music is intended to be performed, but no one has suggested that selling a physical product equals “a performance.” They also say that downloads substitute for royalty-generating broadcasts, so technological parity demands that Congress require download firms to pay “making fees.” This is tantamount to Congress requiring Henry Ford to pay buggy whip manufacturers.

Fortunately, the U.S. Department of Commerce (in 1995), the Register of Copyrights (2001) and a federal court (2007) have concluded that digital downloads are the technological, economic and legal equivalents of reproduction and distribution and, absent the music being “rendered” or “heard” a performance hasn’t occurred. This means that songwriters haven’t been fully and fairly paid for mechanical rights, syn rights and reproductions and distributions of their music; it simply means that if human ears cannot possibly hear the work, then it hasn’t been performed and any additional “public performance” royalty isn’t justified.

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Jonathan Potter has served as executive director of the Digital Media Assn. since its creation in June 1998.
Most recording artists would love to have their music available on MTV Networks' "Rock Band" videogame. But MTV's Harmonix unit, the developer of "Rock Band," simply hasn't had the time or staff to program the vast number of songs it would like to include in the game.

That's about to change. Later this year, MTV plans to launch a groundbreaking initiative called the Rock Band Network that will enable any artist—unsigned emerging act, indie cult favorite or major-label superstar—to submit songs for possible inclusion in the game.

The Rock Band Network recently started a closed beta trial, which MTV expects to expand to a public beta test in August. The company hopes to open the Rock Band Network store before year's end. Songs available through the new store, which will remain separate from the existing "Rock Band" store, will be initially available for download to users of Microsoft's Xbox 360 game console. MTV expects to eventually make the popular tracks available for use on the Sony PlayStation 3 and Nintendo Wii game systems.

"We've figured out how to make it so anybody who owns and controls masters and publishing can put music into ["Rock Band"] at their own pace," says MTV Games senior VP of electronic games and music Paul DeGroot. "We're talking about a set of serious professional tools to allow people on the front line of writing and recording songs to completely control their destiny with respect to interactive products and then giving them direct access to the download store."

Rather than deal with Harmonix directly, artists and labels will submit songs to a community of Harmonix-trained freelance game developers who will prepare the tracks for "Rock Band." Additionally, labels can either hire trained developers or school their existing employees to do the work in-house.

Songs submitted through this process must then be reviewed by other developers to check for playability, inappropriate lyrics, copyright infringement and so on. Harmonix will post approved tracks to an in-game download store separate from its existing "Rock Band" store where creators can set their own price (50 cents to $3 per song) and receive 30% of any resulting sales. Gamers will also be able to demo 30-second samples of each track.

Although originally designed to give indie and unsigned artists a way to sell their work, MTV quickly realized the Rock Band Network could be used to clear the bottleneck for major-label content as well. While the Harmonix team has grown from fewer than 10 programmers to a few dozen since MTV acquired the videogame developer in 2006, the company can only add about 10 new songs per week to sell through the "Rock Band" store. The same team has also been handling the development work for the upcoming "The Beatles: Rock Band," due in September.

"Once we flip on the infrastructure, we can go from a few dozen people capable of doing this work to hundreds of people or more," Harmonix founder/CEO Alex Rigopulos says. "We can ramp up a factor of 10 or more the rate of production of content."

So far, Harmonix developers have made about 700 songs available to download and play on the game. Those titles have sold a combined 50 million downloads through the game, demonstrating an ability to drive sales that has other artists and labels itching to have their music included.

Sub Pop Records head of A&R Tony Kiewel says the label is expecting to submit songs from its upcoming fall releases as well as its bigger releases from the past two years.

"It's very exciting news to us," Kiewel says. "It's important to participate in every possible revenue stream available. Whatever gets your music heard helps your overall awareness and ability to sell records and downloads."

Artists could use the Rock Band Network to upload their entire discography to the game or release an album through the game day-and-date with a new CD release or the start of a tour. "If there's a really great song we love, we'll promote that, because that helps everybody," DeGroot says. "We're also able to see what's selling well. If stuff has some heat on it, we may pick up on it.... If Judas Priest decided to put their whole catalog in the Rock Band Network, we would promote the heck out of that."
DEGOOYER

“This is arguably the most complicated initiative Harmonix has ever tried to get off the ground, given the number of parties involved and the technical infrastructure involved,” Biggopulos says.

POTENTIAL RISKS
MTV is moving slowly with the rollout mostly because of the anticipated volume of submissions. If the response from artists and labels is anywhere near what MTV expects, the program may experience delays in reviewing and approving songs until a critical mass of developers and reviewers emerges.

Another concern is ensuring that the playability of songs developed for the game through its namesake network will match the sophistication of those developed in-house. Selling songs that provide a subpar playing experience would hurt the integrity of the ‘Rock Band’ store and could drive labels away from the program.

The decision to keep the Rock Band Network store separate from the existing one was made to address both issues. But operating two different download stores raises the possibility that artists, labels and customers may come to view the Rock Band Network store as an inferior ‘kids’ table.’ I could also cause confusion because it would require users to search through two stores.

DeGooyer says MTV will keep a close eye on the music submitted to the store and cherry-pick tracks to promote as part of its weekly ‘Rock Band’ communication. While it doesn’t expect to move songs from one store to another, MTV could decide to merge the two outlets if the program is successful.

“It’s kind of a capitalistic petri dish,” DeGooyer says. “I can envision a song coming into the Rock Band Network first, getting traction, picking up customers through online play and then being picked up by MTV’s programming and showing up there. We’ve shown we can sell millions of songs in the ‘Rock Band’ store. So it really does tie into a larger picture.”

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Cannes, France
High To Get Over

‘Thriller’ Could Soon Match The Eagles’ ‘Hits’ As The RIAA’s Top Album

For nearly a decade, the Eagles’ “Their Greatest Hits 1971-1975” has been the recording indus-
try’s ultimate evergreen release, certified by the RIAA as the all-time best-selling album in the United States. But thanks to continued robust demand for Michael Jackson’s catalog following his June 25 death, “Thriller” appears on the verge of matching “Their Greatest Hits,” at least in the eyes of the industry trade group.

In March, the RIAA certified “Thriller” as 28 times platinum, meaning that at least 28 million copies of the album have been shipped since its 1982 release. That’s just a notch behind the Eagles’ hits compilation, which was released in 1976 and was certified 29 times platinum in 2006.

Billboard estimates that the posthumous surge in Jackson’s sales and Sony Music Entertainment’s efforts to push Jackson CDs into the distribution pipeline have likely pushed shipments of Jackson product, if not yet sales, beyond the 29 million-unit mark in the United States.

Amid the recent explosion in Jackson sales, “Thriller” has enjoyed the second-biggest sales bump in his catalog, just behind the hits collection “Number Ones.” During the three weeks that ended July 12, “Thriller” sold 552,000 U.S. copies, for year-to-date sales of 608,000, according to Nielsen SoundScan. Most industry executives believe that the most recent SoundScan week—which included the widely watched memorial service for Jackson at the Staples Center in Los Angeles—will mark a posthumous weekly peak for Jackson sales. But they also expect that sales will wind down slowly in the next few months, which means sales will remain strong. In the week that ended July 12, Jackson’s album catalog sold a combined 1.1 million copies, up from nearly 800,000 in the prior week and 422,000 in the week he died.

At the time of his death, many U.S. retailers were short of Jackson CDs as they awaited Sony’s previously announced price reduction on many of its catalog titles, including 13 Jackson albums (Billboard, July 11). As Sony caught up with de-
mand and supplied brick-and-mortar stores with Jackson product, digital album sales continued to account for a shrinking share of Jackson’s overall sales. For the week ending July 12, the four top-
selling Jackson albums—“Number Ones,” “Thriller,” “The Essential Michael Jackson” and “Off the Wall”—combined to sell 82,000 digital albums, only 9.5% of the week’s Jackson album sales.

The RIAA’s first certification of “Thriller” platinum in January 1983, just two months after its release, while “Their Greatest Hits” was certified platinum in February 1976, more days after it arrived.

Propelled by groundbreaking videos for the singles “Billie Jean,” “Beat It” and the title track, “Thriller” reached the 20 million certification milestone in October 1984, becoming the RIAA’s top-selling album of all time. The album’s next RIAA certification, at 21 times platinum, came in May 1990. The RIAA’s certification of “Thriller” as 28 times platinum in March came 13 months after Sony’s release of a deluxe 25th-anniversary edition of the album.

It will be in the interest of all sides to begin developing an industrywide solution.

—DARYL FRIEDMAN,
THE RECORDING ACADEMY

BACK TO MINE

Artists, Labels Come To Grips With U.S. Copyright Transfer Provision

Artists and record labels could be headed for a showdown over a provision in U.S. copyright law that allows some artists to regain ownership of their master recordings.

Artists who signed over ownership of masters to labels after 1977 can seek to regain those masters after 35 years, under a provision in the U.S. Copyright Act of 1976 that allows creators of copy-
righted works to terminate transfers of their copyrights. The first artists eligible to exercise their termination of transfer right would be able to do so beginning in 2013.

The law requires that authorities provide two and 10 years’ notice before they can termi-
minate a copyright transfer. That makes termination rights a current issue for eligible artists and

label business and legal affairs departments.

Artists “are certainly already sending letters to labels informing them that they will be terminating their transfers,” says Peter J. Strand, an attorney with Chicago entertain-
ment, media and intellectual property law firm Leavens & Strand.

The U.S. Copyright Office last year proposed new guidelines to clarify how the notices should be filed, resulting in a substantial increase in the volume of notices generated, Strand says. While getting an exact tally is impossible, the Copy-

right Office has already reported heavy traffic in termination notices for sound recordings.

There’s an important catch to the termination right provision: Copyrighted works designated as a “work made for hire” aren’t subject to the termination right. Traditionally, recording agree-
ments have classified sound recordings as works made for hire. But under the Copyright Act, copy-
righted works must also fall within one of several categories of works to be eligible for that status. Such categories include works commis-

sioned for a collective work, such as a compila-
tion or a movie soundtrack.

Musical compositions are authored by a composer or songwriter and then assigned to a publisher, rather than made as works for hire. Accord-
ingly, there is broad agreement that composi-
tions are subject to the termination right. But it isn’t as clear whether sound recordings are eligible for work-made-for-hire status because they’re generally released in the album format and require greater collaborative input among musicians, producers and engineers.

As artists begin filing termination notices, like the standard response to such notices “is to send a letter saying we received it but that the record is a work made for hire so it can’t be terminated,” says an executive at a major label who asked to

send a notice of termination and the actual date that the termination would take effect re-
sembles an extended period of renegotiation. By providing either additional advance money or a higher royalty rate, the labels might be able to prevent artists from exercising their termina-
tion rights. In addition, some marquee artists have successfully negotiated a return of owner-
ship in older masters when renewing their record deals, while allowing the label to continue dis-
tributing the recording.

It remains to be seen how labels will treat termina-
tions for sound recordings of little commer-
cial value. Strand predicts that labels may decide to return ownership to an artist without explicitly acknowledging the termination. That would give the artist the benefit of ownership while protecting the label from an admission that sound recordings are indeed subject to the termination of transfer.

Artists and label representatives agree that the industry isn’t likely to see a change in the law be-
fore 2013 that will clarify which sound recordings are subject to the termination of transfer right. That opens the way for legal challenges or compromise solutions.

Some litigation is inevitable, says Daryl Fried-
man, VP of advocacy and government relations at the Recording Academy. But, he adds, “it will be in the interest of all sides to begin develop-
ing an industrywide solution of the work-for-hire issue now to avoid contentious litigation or legis-
lation as we approach 2013.”
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Indie Publisher Ole Secures Additional Funding, Signs Deal With Cookie Jar Entertainment

The independent Canadian music publisher ole is on the move. The Toronto-based company recently hired Michael McCarty of EMI Music Publishing Canada to fill the newly created post of president of ole (billboard.biz, July 7). Billboard has also learned that ole secured an additional $120 million cash commitment from new investors, the Ontario Teachers’ Pension Plan, and that it has signed a worldwide administration deal for the music catalog of Cookie Jar Entertainment, a producer of children’s TV programming and consumer products.

Ole, which acquired a stake in the Cookie Jar catalog as part of the deal, has also signed an administration pact with Scholastic Media, a division of children’s publishing and education company Scholastic. Under that deal, ole will administer Scholastic’s music publishing properties outside of the United States. In addition to bringing its creative expertise to ole, McCarty will run the company’s day-to-day operations, freeing up ole chairman/CEO Robert Ott to spend more time on deal-making and shopping for potential acquisitions.

"It seems like a good time for an aggressive, fast-moving, pure music publishing company, unfettered by internal issues, particularly their sibling recorded-music counterparts," McCarty says. "It looked like a good time for an aggressive, fast-moving, pure music publishing company, unfettered by internal issues, particularly their sibling recorded-music counterparts."

Music can be crucial to a company’s success, and McCarty says that ole is looking to expand its music offerings. "There are new forces at play, a combination of new artists and new formats. The company’s success is not just about signing new artists, but also about developing new business models."

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Nothing ventured, nothing gained: from left, Nettwerk CEO TERRY MCBRIDE, Mama Group co-CEO ADAM DRISCOLL and BRIAN MESSAGE of ATC and Courtyard.

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Nothing ventured, nothing gained: from left, Nettwerk CEO TERRY MCBRIDE, Mama Group co-CEO ADAM DRISCOLL and BRIAN MESSAGE of ATC and Courtyard.
Newly independent Puerto Rican singer/songwriter Olga Tañón has learned that you don't need the help of a major label to make a big media splash.

Through an unusual multipart arrangement with communications company Spanish Broadcasting System, Tañón premiered her new digital single "Pasión Morena" July 15 on the SBS TV show "Lamusica," lamusica.com and SBS' pop and tropical radio stations.

The singer turned the premiere into a full-blended media event, giving live two-minute interviews to media from multiple countries during an hour-long press conference that aired live on "Lamusica" and streamed live on the show's Web site. That same day, SBS radio stations began airing "Pasión Morena." The track was already available for sale at iTunes but hadn't yet aired on the radio.

SBS has attracted broad interest in the U.S. Spanish-language media by touting its promotion of Tañón's new song as a triple-platform premiere.

"The immediacy of the event is what's unique in this particular proposition," says Cynthia Fernández-Hudson, executive VP/chief creative officer for SBS and Mega TV. "My goal in the company is to continue to find these different creative content opportunities."

Tañón and her management originally went to "Lamusica" and proposed premiering the track on the popular music show. But Fernández-Hudson, mindful of Tañón's large international following, proposed a more ambitious debut. Dependent on the audience response to SBS' multiplatform promotion of

**Triple Play**

Olga Tañón Partners With SBS To Debut Her New Single

"Pasión Morena," Fernández-Hudson says the company might consider doing more such premieres with other artists.

"It has to be new music, it has to be a debut that truly has the support of a downloadable album or song, and it has to be something that fits the formats of our stations," she says.

The veteran Tañón has always taken a keen interest in encouraging the careers of other artists, so her team would find it gratifying if her SBS promotion led to similar deals with other acts.

"Our responsibility in this business is to open doors and make work easier for other artists," Tañón's manager Billy Denizard says.

The SBS premiere is one of several strategies the singer is pursuing in an effort to confront a changing marketplace. Tañón has long had a career with major labels, beginning with Warner, then Sony and now finally Universal, which she left earlier this year to launch her own label, Mia Musa Music.

Instead of releasing a new studio album right away, Tañón opted to release a new digital track every 90 days, beginning in May with "Amor Entre Tres," which was used as the theme song of a Venezuelan soap opera of the same name. "Pasión Morena" is the second track that Tañón has released independently. A soap opera on Mexico's TV Azteca has already adopted the track as its theme song.

Although Tañón is releasing her new-found indie status, she's still willing to work with major labels when it makes sense. For example, she's working on a one-off licensing deal with a soon-to-be-named major to release a concept ballad album she plans to record that will also include tropical versions of the songs.

In the next five years, most acts will either be independent or will work with the majors through specific alliances," Denizard says. "The key is to choose those markets that are still important, where we can still sell albums."

**Latin Mixx In New York For '09**

Creative Media Group, a marketing and promotions agency specializing in urban and DJ culture, is hosting its fourth annual Latin Mixx conference July 21-23 in New York. Despite the challenging economic environment, the conference is expanding from one to three days, kicking off with a turntablism showcase at S.O.B.'s, followed by a full day of panels and concluding with the Latin Mixx Awards at the Times Center.

Although there are now several conferences in the market focusing on Latin urban music, Latin Mixx stands out for its focus on DJ culture and its role in breaking records, pushing new artists and the changing role of DJs as personalities, producers and tastemakers.

"DJs are the movers and shakers when it comes to playing music on the radio," says Kevin "Pills" Montuno, president of Creative Media Group. "And the public doesn't really understand the role of a DJ. One of our objectives is to expose how important they are to the industry in general."

Montuno plans to highlight the "Sonidero" movement of traveling Mexican DJs during the conference's "Los Sonidos de New York" panel. DJ Flex is one artist who has sprung from that movement. Other panels include BMI's "The Evolution of DJs in the Music Industry," featuring such speakers as S.O.B.'s artistic director Larry Gold and DJs Kato "Otero of Latinos Unidos Record Pool. Leading Djs scheduled to speak at the conference include DJ Nelson, DJ Freddy, Little Louie Vega, DJ Prostyle (of urban KPWJ Los Angeles), DJ Tony Touch (Sirus Satellite Radio channel Shade 45) and DJ Camilo (urban WQHT New York).

For more information, go to latinmixx.com. —Leila Cobo

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**HISTORY IN SONG**

PBS Documentary Traces Latin Music's Development In The U.S.

Why did Carlos Santana take LSD right before his 1969 performance at Woodstock? Why did Tego Calderón switch from hip-hop to reggaeton? What were the implications of those decisions for Latin music and its impact on American culture? Those questions are answered in "Latin Music USA," an ambitious four-hour documentary series set to air Oct. 12 and Oct. 19 on PBS.

Narrated in English by Jimmy Santiago Baca (with separate Spanish narration by Billboard's Leila Cobo for airing on the V-me network), the co-production between Boston non-commercial TV station WGBH and the BBC traces more than 70 years of Latin music in the United States, poring the development of various sub-genres as a series of cultural fusions. The first part of "Latin Music USA" examines the emergence of Latin jazz, mambo and the cha cha. Subsequent hour-long segments focus on salsa, regional Mexican, Chicano rock, Latin pop and reggaetón. Willie Colón, Los Lobos, Los Tigres del Norte, Juanes and Daddy Yankee are among the stars interviewed in the series, which will also contain historical footage, photos and 200 song excerpts.

"It's a series that has the talent and financial commitment of any other series PBS would have done," series producer Adriana Bosch says.

"Getting the necessary funding from the Corp., for Public Broadcasting, PBS and other sources took time. The idea for a Latin music documentary first emerged before Ricky Martin's star turn at the 1999 Grammy Awards, "so we were ahead of the game," Bosch says. "It took PBS to understand that they wanted Latinos to come in to PBS in large numbers." Latino households make up 7.5% of the PBS prime-time audience, but nearly 18% of its daytime audience, according to Nielsen figures cited by PBS.

"The fear is always that if you do something skewed to attract Latinos, your audience is going to turn on the television and say, 'This is not about me,'" Bosch says. "But that problem was resolved when we came to the realization that this was not going to be a comprehensive series about Latin music, from Peruivan flutes to vallenato."

"To raise the series' profile among Spanish speakers, we are taking the unusual step of aligning with People en Español magazine, which will feature exclusive digital content and snippets of interviews and concert footage from the series in print and online. PBS.org has also created a bilingual Web site that will stream the series in English and Spanish."

Tracking down rights holders to clear the rights for the series' songs and visual elements proved to be a monumental task. WGBH deputy general counsel Jay Fialkov says the series wouldn't have been possible without the help of the BBC, which pays annual blanket license fees to British rights holders' organizations whose members include most of the relevant music publishers. Though the BBC helped secure the broadcast rights for the musical works featured in the documentary, WGBH is still negotiating the home video rights, with an eye on releasing a DVD of "Latin Music USA" by the time of the broadcast. "It's our sense," Fialkov says, "that the record companies and music publishers are sensitive to what we're doing and the value of our programs."

—Ayala Ben-Yehuda

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UPFRONT

GLOBAL

BY JULIANA KORANTENG

Three Feet High And Rising

U.K. Festival Promoters Worry About Possible PRS Tariff Hike

LONDON—U.K. festival promoters say they’re being made to pay for their own success.

For years, promoters have complained that PRS for Music’s live performance right tariff is too high. Now, the authors organization’s plans to review the tariff have sparked concerns about a possible rate hike, frustrating promoters who fear that targeting the booming festival circuit to compensate for falling recorded music sales.

Since 1998, PRS’s live performance right tariff has been set at 3% of gross ticket sales for all pop/rock concerts. Many promoters say the rate is already excessive and penalizes festivals that feature other performing arts.

“PRS should earn something, but 3% is too high,” says Concert Promoters Assn. executive committee member Geoff Ellis, CEO of Scotland’s T in the Park festival.

Ellis estimates 10% of T in the Park’s programming comprises events and performances that don’t involve music and thus shouldn’t be covered by the tariff. “Circus performers, visual artists, theater, poetry-reading are (now) an integral part of a festival,” he says.

PRS says the live tariff was due for a review. “Rates need to be re-examined to ensure they fit the needs of today’s live-music scene,” the organization said in a statement, claiming that it’s “discussing the current [tariff] with key stakeholders.”

PRS is expected to release the review’s conclusions by Aug. 1. Stakeholders would have three months to respond and any change in the tariff would be made by year’s end.

Although specific figures on the U.K. festival market aren’t available, Ellis says PRS already benefits from higher attendances and ticket prices.

PRS’ original figures show its 2008 live-music revenue rose 13% year on year to £21.1 million ($34.9 million); five years ago, revenue was £11.1 million ($21.3 million). However, its recorded-income fell 7% to £141.6 million ($228 million) in 2008—the first year, PRS says, when the U.K. live business’ revenue outstripped record sales, at £1.3 billion ($2 billion) and £1.2 billion ($2.1 billion), respectively.

“Ticket prices have gone up last five years,” says John Giddings, promoter of the 55,000-capacity Isle of Wight festival, which features an arena for magicians, circus acts and storytellers. “Yet, PRS [also] wants 100% of [the tariff] when people spend 50% of their time at other activities. I don’t think it’s calculated fairly.”

Promoters say price increases reflect investment in improving infrastructure. Jim King, the festival director at Loud Sound—

GLOBAL

BY LARS BRANDLE

JB HI-FLYING

Amid Global Slump, Aussie Retailer Continues To Expand Sales

BRISBANE, Australia—While music merchants elsewhere tighten their belts, Australia’s JB Hi-Fi is in expansion mode.

With a no-frills approach encapsulated in the “Smashing Prices” tag line that dominates its advertising, the chain launched a dramatic store-opening program after it listed its initial public offering on the Australian Stock Exchange in 2003.

Back then, it had 26 outlets. Now CEO Richard Uechtritz says he’ll open 15 annually to double store numbers to 210 from the current 105.

JB accounts for 40% of physical music sales in Australia, while previous market leader Sanity, which operates the Virgin and HMV brands Down Under, has more than 30%, according to labels and distributors.

The rest of the market is split between mass merchants and independents. Sanity didn’t return calls seeking comment.

With JB well-established in major metropolitan markets, Uechtritz says the chain will open most of its new stores in shopping malls and smaller towns. CDs, he adds, occupy roughly 10% of an average JB store’s 11,000-square-foot floor space. “Music will continue to be a solid part of our mix,” he says.

On June 9, JB predicted net profits of $92 million Australian ($75 million) in the year ending June 30, up 41% from the previous year. While not breaking out figures for music sales, CFO Richard Murray confirms that JB’s music inventory has been enjoying growth. “While it’s not the be-all and end-all,” he says, “it’s still very much an important part of our business.”

At the moment, JB’s recorded-music sales are 100% physical. It stopped selling downloads at its Web site last November when the digital media firm Destra—which powered the service—filed for bankruptcy protection. But JB is planning to offer music downloads again.

The chain also prides itself on the depth of its repertoire: An average store carries 30,000-40,000 titles, which label sources say Sanity only matches in its largest outlets.

“JB is not scared about offering a very in-depth range of catalog—and they do it very, very well,” says Geoff Bonouvrie, chairman of the Australian Music Retailers Assn., which counts JB and Sanity among its members.

The chain is renowned for tough negotiating. However, says Colin Daniels, managing director of the Sydney-based leading independent distributor Inertia, “they pass on discounts provided by suppliers to customers—so everyone wins.”

EMI Australia chairman Mark Poston adds that JB “supports new talent and new music—something we feel a real kinship with.”

Eleven A Music Company president John Watson confirms JB was key to alt-rock/pop act Little Birdy’s “Confetti” May debut at No. 6 on the Australian Recording Industry Assn. (ARIA) albums chart. The band, he says, “wouldn’t be on the cusp of their third gold album without JB’s support.”

Watson says JB and Universal, which distributes and co-owns Eleven A Music Company, worked together on a pre-release marketing campaign using the retailer’s database ahead of hefty in-store promotion. “JB customers would have to have been in a coma to miss the fact that Little Birdy had a new release,” he says.

JB’s expansion comes despite CD sales slumping 12%-to 38.5 million copies during 2008, according to the ARIA. However, the retailer seems well-placed to benefit from an economy that remains robust amid the global financial meltdown. The Australian Bureau of Statistics reported gross domestic product rose 0.4% during first-quarter 2009.

Uechtritz is predictably bullish about JB’s outlook—and says he’s not content with 40% of music sales. “Why not go for 100%?” he asks.

www.americanradiohistory.com
The Venezuelan government's plan to revoke the licenses of 285 radio and TV stations has sparked concerns about the efforts of the music business there to promote artists and new releases.

In its latest move to tighten its grip on media companies, the government of Venezuelan President Hugo Chavez announced earlier this month that it will revoke the licenses of 154 FM stations, 86 AM stations and 45 TV stations for allegedly failing to update their registrations with the government.

At press time, the government had not yet identified the stations targeted for closure, but owners are taking the threat to heart, according to Nelson Belfort, president of Venezuela's Radio Chamber, a trade organization that represents more than 400 stations and nearly 20 networks.

"This is not about simply shutting down stations," Belfort says. "It's an attack against freedom of expression...I always thought that listeners were the only ones who could open or close stations."

In a July 9 speech to Venezuela's National Assembly, public works minister Diosdado Cabello, who oversees broadcasting, said the government will be "democratizing the airwaves" by nationalizing stations with lapsed registrations.

"The use of the radio-electric spectrum is one of the few areas where the revolution has not been felt because the owners are those frequencies have been the same for 30 years," Cabello said. "It's time for us to take the matter in hand so the revolution will deepen and continue to advance.

Cabello also proposed limiting radio ownership to three stations per network that can simulcast for no longer than a half hour per day, justifying the move by referring to what he said was the media's support of the recent coup in Honduras that ousted its president and Chavez ally Manuel Zelaya.

In addition to muzzling voices critical of the government, Venezuela's station takeover plan could dramatically affect how radio stations program music.

Venezuelan broadcasters already operate under the Chavez-sponsored "Law of Social Responsibility for Radio and Television," which requires that 50% of all music programming be of local origin and that of that local portion, half must be traditional or folk music.

The law is a variant of Venezuela's similar "one for one" law in the '80s, which required radio stations to play a song by a national artist or songwriter for every foreign recording they played. The law was vital in fostering the careers of many Venezuelan artists who are stars today, such as Franco De Vita and Ricardo Montaner.

"We have youth-leaning rock stations, for example, who've had to 'invent' how to program traditional music," says Eli Bravo, a Venezuelan journalist and host of a news show on WURN (Actualidad 1020) Miami. "Their solution has been neo-folk, traditional music performed by contemporary acts with alternative rhythms."

But the nationalization of radio stations could endanger this practice by politicizing music programming. Bravo says. "Stations would be run by state-controlled community organizations, so they'll program music with a political message as well as traditional music," he says.

Although Bravo doesn't think all programming will become centralized, it will "follow an ideological line of thought," he says.

For the time being, Belfort is preparing a legal response to the government proposal and is hoping international pressure will have an impact on the decision.

Venezuelan singer/songwriter Eduardo Osorio, who recently visited the country for a promotional tour that took him to several major radio stations, says that his trip proceeded without incident. But music industry executives warn that those and other stations may soon be forced to make big changes in what they air.

"This is simply about maintaining political control over the media," one label executive says. "And anything that's government-run as opposed to serving the needs of music goes against music."
Shake Your Moneymaker

Post-Settlement Webcasters Seek New Opportunities To Turn A Profit

Internet radio services breathed a sigh of relief this month after finally reaching a settlement with SoundExchange over per-song streaming royalty rates (billboard.biz, July 7). Pure-play webcasters say the rates originally set by the Copyright Royalty Board in 2006 would have been catastrophic. But while the new lower rate structure gives leading online radio services a stay of execution, the sector still faces an uncertain future.

Internet radio outfits are now under even more pressure to convert the promise of their slick technologies and growing user bases into actual profit. And that will require taking measures that could alienate listeners, such as selling more advertising and charging for content.

Advertising remains the go-to model, just as it is for terrestrial radio. Despite the continued slide of ad spending, online ad expenditures are still growing, and Forrester Research projects that U.S. online ad spending will more than double during the next five years, from $25.6 billion in 2009 to $55 billion in 2014.

Successful Web radio operations will figure out a way to offer a larger share of that spending by offering advertisers better targeting capabilities. That's the key to Pandora's prediction that it may turn a profit for the first time in 2010. While Pandora has more than 30 million registered users and is adding 60,000 more per day, what really excites advertisers is its ability to target listeners based on specific demographic data like location, gender, age and, of course, musical preferences. For example, to help Whole Foods Market promote itself in San Francisco as a place to eat lunch, Pandora recently ran a 15-second audio ad campaign targeting listeners who lived within seven miles of a Whole Foods location. The water-filter maker Brita sponsored a prequel stream of Dave Matthews Band's new album "Big Whiskey and the GrooGrux King," which was provided to Pandora users who had built a DMB-focused radio station.

With the dark cloud of high royalty rates no longer hanging over their heads, Internet radio services can plan more confidently for the future, which should help attract advertisers that previously harbored doubts about the format's viability. But webcasters will have to balance their pursuit of greater ad dollars with their need to manage user expectations. The lack of advertising has long been one of the key attractions of Internet radio, along with the personalized listening experience that it offers. Whether the latter can trump the former will be crucial to retaining loyal users.

Which brings us to strategy No. 2 — paid services. Services like Slacker and Pandora offer monthly subscription options with such features as ad-free listening, higher-quality streaming, unlimited song skipping and tag-to-buy capabilities.

Pandora and Slacker say that only a fraction of their users pay for monthly subscriptions, so expect hybrid models to emerge. The first of these is Pandora's plan to charge non-paying users a $1 fee each month they stream more than 40 hours of music.

Other models include generating revenue from affiliates like iTunes. Pandora drives up to 1 million iTunes sales per month through a "buy" links site, receiving a small commission on each sale. Look for Web radio services to bulk up their efforts in this area by expanding their affiliate relationships for the sake of merch, concert tickets and other products and services.

As Internet radio services pursue these money-making strategies, they'll increasingly rely on the help of new allies: the iPhone, Blackberry and other smart phones, whose downloadable mobile applications have dramatically improved the ability of webcasters to reach listeners on the go.

Barely a year after Apple kicked off the mobile app boom, half of all Pandora users and 50% of all Slacker traffic originated from their respective apps. More mobile users will drive greater ad sales, not to mention enhance the appeal of location-based ads. And while most online radio services offer free mobile apps, there's no reason why they can't introduce more advanced, feature-rich apps that require a monthly fee and provide other upsell opportunities. For instance, Slacker CEO Dennis Mudd says that listeners who access his company's service through its BlackBerry and iPhone apps are far more likely to pay for a premium subscription tier than those who only use Slacker on their computers.

Even after the SoundExchange settlement, streaming royalty rates remain a hefty burden for Internet radio services and will ultimately thin out their ranks. Those services best able to monetize their business will make money not only for themselves but also for labels, music publishers and artists. Those that can't won't be missed.

MIC CHECK

Nearly eight years after its release, the iPod is one of the few MP3 players on the market without a built-in mic. Blue Microphones is here to help. The company's Mikey plug-in adjustable swivel microphone records sounds from up to 30 feet away. It features a built-in speaker, three preset recording levels and easy sync integration with iTunes. It's powered by the iPod's battery, so additional batteries are not required. The Mikey is compatible with various iPod models and retails for $80.

Drink the water: Pandora recently featured a Brita-sponsored prequel stream of 'Big Whiskey and the GrooGrux King' by Dave Matthews Band.

HOT RINGMASTERS JUL 2009

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Jeff Price
The head of the indie digital distribution service talks about his company's partnership with UMG and why labels still matter.

To many in the music business, TuneCore is the standard-bearer of the anti-label movement, since nearly all of the artists who use its digital distribution service are unsigned.

But TuneCore's recent marketing partnership with Universal Music Group (billboard.biz, July 9) indicates that the company is also interested in giving its clients the ability to tap into the services of a major label.

It's the latest sign of TuneCore's ambitions to move beyond its core digital distribution business, which charges artists a flat annual fee to get their music on iTunes, Amazon and other digital retailers.

The company recently struck a deal with Live Nation under which TuneCore artists who sell 200 songs within 30 miles of a House of Blues location can get a guaranteed gig at the venue for a minimum payment of $100. It also partnered with Galore to give away a downloadable compilation of 20 TuneCore acts. And TuneCore founder/CEO Jeff Price, a former label executive who was co-founder/president of the now-defunct SpinART Records, is eyeing potential marketing partnerships with major consumer brands.

TuneCore remains a relatively small player, responsible for $41 million worth of music sales in the last two years. But with such acts as Nine Inch Nails and Aretha Franklin distributing their songs through its service rather than through traditional label deals, the company has already become a contender in the digital music landscape.

Price sat down with Billboard to discuss the Universal deal and TuneCore's long-term goals.

What was the goal behind the Universal deal?
Over the past two years, there's probably been about 20-30 bands [using TuneCore] that got signed—everything from Medic Droid and MGMT and Tapes 'n Tapes and Soulja Boy, Zac Brown Band, Drake. Artists wanted to be able to have an "in" to the record labels in the event they wanted to go that path. TuneCore is about providing opportunities for musicians to make choices, giving them access to things that perhaps they wouldn't otherwise have.

But part of the implied pitch at TuneCore is that artists don't need labels to distribute their music. How do you feel about the artist-label dynamic that's at work these days?
I've never been anti-label. What I am [against] is the idea of someone giving up their rights or their revenue without somebody else giving them an equitable service back for that.

Record labels make people famous. That's what they're really good at. And then they monetize that fame. The problem is that the correlation between fame and music sales is broken somewhat. It's a confusing time out there because distribution used to be the domain of record labels. The one thing an artist could never do on their own was distribute their physical product nationally with tens of thousands of record stores.

But I think labels still do things that the rest of us can't. They have pipelines into films and TV shows for mass-use licensing, and they do have a pretty good stranglehold on the pipeline into commercial radio, which still does influence music sales. But how are record labels going to make money in the long run? It's still being sorted out.

Will TuneCore become more like a label or some kind of hybrid company that combines label-like distribution with other artist services?
Honestly, I ran a record label for 17 years, and I'm not doing it again. The goal of TuneCore is to serve the musician. We create opportunities for them. And I want to take the collective force of a couple hundred thousand bands and go knock on doors. "Hey, Pepsi, I got a couple hundred thousand bands here."

So what's the difference between that and what labels do?
Well, right now the labels are much bigger, they have the catalog and the legitimization of the music industry. I am an outsider that's coming into it in a very new way, but I'm not Universal by any stretch of the imagination. That's why I like to partner with them, because they can bring things to the table that I can't. Five or 10 years from now, would that still be the case? I hope not. I hope we're viewed as important and legitimate as the largest record labels in the world and provide a place for corporatizations or music promotion companies, or booking agents, or managers to go to in order to gain information, access, insight or whatever it might be, provided that's what the artist wants.

How does your flat-rate model fit into all this?
I came up with the model because I got angry. I was approached by digital aggregators wanting to do SpinART Records' digital distribution. They said they were going to have control of the master rights exclusively for five years, and on top of that, every time the music sells, they're going to take a distribution fee between 15% and 30%. That made absolutely no sense to me. They just move a file from point A to point B on the Internet. Their response was, "Oh, we're going to market and promote you." When I hire someone to market and promote music—like a publicist—I pay them a flat fee, not so my publicist can take control of my master exclusively for five years and make 30% of the revenue every time the music sells. Give me a fucking break. I still get upset by it. So it was an emotional, moral reaction to the model that I just felt was wrong.

If music fans start streaming music instead of buying and downloading it, where does TuneCore fit in?
It's my function to serve the musician and provide products and services and infrastructure and access they couldn't otherwise have. If it's iTunes, it's iTunes. If it's manufacturing CDs, it's manufacturing CDs. We make buttons and posters and T-shirts and stickers and we do mixing and mastering. Is it going to remain that over the next five to 10 years? I honestly don't think so. Once you commoditize something and it becomes something that anyone could buy and someone else launches, then it just becomes a matter of price. Honestly that's not at all what I'm trying to be or what I want us to be. What I want us to be is of use. I want us to be of value.

So what's next for TuneCore?
What my eye's on next is creating a new website that works a lot better, which is launching in September. I'll allow bands to log in and really get a nice, easy-to-understand, easy-to-digest snapshot of their musical life. I want them to see the real information—the successes, the failures—and what they need to do to pursue where they're going. These bands are outselling top 40 artists, just nobody knows about it. I think they have to be taken more seriously, and I view it as my job to make sure they are. So the next time Pepsi wants to do a campaign tied into music, perhaps they'll consider coming to TuneCore as much as going to Amazon because of the value of what those musicians bring to the world. And again, the musician can say yes, the musician can say no, that's their option, but it's important that the option be there in the first place.

I've never been anti-label. What I am [against] is the idea of someone giving up their rights or their revenue without somebody else giving them an equitable service back for that.
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Fresh out of his deal with Def Jam Records, Jay-Z unveils his latest 'Blueprint' for success.

At just about any given moment of any given day—including this sunlit June Friday afternoon—Jay-Z is a busy man. Sitting on a swivel chair at his Roc the Mic studios in downtown Manhattan with a glass of Santa Margherita white wine in hand, he tackles interview after interview with Japanese reporters, pausing only to use the restroom or ask his assistant to get him a refill or an order of food from his sports club, 40/40. But while he handles his international duties, his Roc Nation team—seven people, including his assistant, longtime publicist and his engineers—make sure his empire runs smoothly. His employees are scattered around the room, some perched on stools and couches, others standing or sitting on the floor. His assistant is booking flights, hotels and car service for the BET Awards, which is taking place that weekend; his publicist whispers on the phone about another magazine story. His engineer catches a CNN report about Michael Jackson's death the day before and wonders about what might happen to his estate and kids. The rest of the Roc Nation crew sit with laptops in hand. Jay-Z, born Shawn Carter and raised in Brooklyn's Marcy Projects, is the first to admit he could not have reached half of his successes on his own. But it is his overarching big business vision and talent that have positioned him as one of the most iconic artists of his time.
roc symbol

business savvy

much love

rocawear jeans

6'2" of rhyming power
JAY-Z BY NUMBERS

Thanks to a combination of his own work and numerous collaborations, JAY-Z's chart totals register beyond the Billboard 200. — Keith Caulfield

29M
Number of albums sold in the United States since Nielsen SoundScan began tracking sales in 1991. Among hip-hop artists, only Eminem has sold more, with 34.6 million.

14.6M
Number of songs downloaded, according to Nielsen SoundScan. That figure includes his collaborations with everyone from Rihanna ("Umbrella," 3.3 million) to Linkin Park ("Numb/Encore," 1.6 million).

89
Number of charted singles on the Hot R&B/Hip-Hop Songs chart—the most of any artist since 1990. He also holds the record for the most hits on the Billboard Hot 100 since 1990, with 55. Those hits include songs where he was a second-billed or featured artist.

3
Number of his Hot 100 No. 1s that came by way of helping out a diva. Mariah Carey’s "Heartbreaker" spent two weeks atop the list in 1999. Beyoncé’s "Crazy in Love" spent eight weeks at No. 1 in 2003, and Rihanna’s "Umbrella" reigned for seven in 2007.

No. 4
Chart position of his biggest Hot 100 single where he was the lead artist, on the track "03 Bonnie & Clyde" featuring Beyoncé. It went to No. 4 in 2002.

No. 7
Number of No. 1 songs on the Hot R&B/Hip-Hop Song Chart, including his own singles "I Just Wanna Love U (Give it 2 Me)" and "Excuse Me Miss."

SOURCE: Billboard charts through July 11.
Global Warming

In Touring And Sales, Jay-Z Has Made The Most Headway In The U.K. By JEN WILSON

Although it took a while for Jay-Z to make a significant sales impact around the world, he's starting to become an international chart mainstay. In the United Kingdom—arguably the territory where he's most successful outside of the United States—the rapper first charted with 2001's "The Blueprint" six albums into his recording career, according to the Official Charts Co. (OCC). That album went top 30 in the United Kingdom, while the follow-up "The Blueprint 2: The Gift and the Curse" hit No. 23 in 2003, his highest U.K. placing to date. Also that year, "The Black Album" hit No. 34, while subsequent releases "Kingdom Come" and "American Gangster" peaked at Nos. 35 and 30, respectively. The OCC reports that Jay-Z's biggest U.K. seller is "The Black Album" with 258,000 copies, "Kingdom Come" and "American Gangster" have sold 98,000 and 77,000, respectively.

Jay-Z is also a consistent live draw in the United Kingdom. Outside of his controversial performance at the 2008 Glastonbury Festival (where detractors griped that a hip-hop artist was headlining a traditionally rock event), he performed open-air shows at the O2 Wireless festival and Projekt Revolution with Linkin Park at Milton Keynes Bowl. Jay-Z headlined arena dates at the 6,500-capacity Bournemouth International Centre, the 5,000-capacity Cardiff International Arena, the 21,000-capacity Manchester Evening News Arena, the 10,000-capacity Glasgow SECC and the 8,500-capacity Aberdeen Exhibition and Concert Centre. All of those performances sold out, according to the promoter Live Nation.

Overall, by far Jay-Z's biggest global chart success was his 2004 "Collision Course" collaboration with Linkin Park. The album hit No. 1 in Norway and went top five in Austria, Germany, Greece, New Zealand, Portugal and Switzerland. It reached the top 10 in Denmark, Ireland, Australia, the Czech Republic, Sweden and the Netherlands and the top 20 in Japan, Italy, Flanders, France, the United Kingdom and Wallonia. It also peaked at No. 4 on Billboard's European Albums chart.

ROC STAR

Jay-Z has had 10 No. 1s on the Billboard 200, and he is only the third artist to do so. He's tied with Elvis Presley for the second-most No. 1s among all acts. Only the Beatles, with 19, have more.

---KEITH CAILFORD

JAY-Z is too old to be a rapper.

Despite his reputation as one of the masters of the music industry—or maybe because of it—Jay-Z still finds himself in the Game, who recently attempted to call out Jay-Z during a show overseas. "I'ma tell you like this: I don't care what a nigga say. This is how I am coming out today. First, Jay-Z. Old-ass nigga. Straight up," he said, before implying that Beyoncé was promiscuous. This came in response to Jay-Z's debut performance of "What We Talking About" at a Las Vegas show recently, in which he rapped, "I ain't talking about gossip/I ain't talking about Game/I ain't talking about Dome... grown men want me to sit on them on my lap/But I don't have a beard and Santa Claus ain't black."

But that's as much of a response as the Game—or, really, anyone Jay-Z deems an upset—gets. "I hear it all the time—"Yo, he should let the young guys, the new generation of guys come in," But you don't become the front-runner in music because someone lets you. You have to claim your shoes," he says. "If you grow up listening to hip-hop, you love hip-hop and that's the end of it. But if you're a 30-year-old rapper still trying to make music like you're 15, then you're making it narrow. At my age, I can't relate to a 15-year-old. I deal with mature and relevant topics for my age group—it has to be based on true emotions. The more diversity and the more mature we make hip-hop, the bigger the net you cast."

Jay-Z criticizes some new artists for passing the buck and blaming others for their lack of popularity, but he acknowledges that some successful rappers need to serve as mentors to help develop the genre.

"Kanye is really the father to the next generation—he's from the school of Q-Tip, and now Drake and Kid Cudi are from the school of 'Ye," he says. "And, when you look at Kanye, you have to look at Lil Wayne. I think they're like Kobe Bryant and LeBron James."

MARKET SHARE

Jay-Z is currently on a 10-city U.S. tour with Puff Daddy and Ciara. His 2008 tour grossed $38 million and attracted an audience of more than $300,000, according to Billboard Boxscore.

In a nod to his headlining performance at the 2008 Glastonbury Festival, which was considered "wrong" by Oasis songwriter Noel Gallagher but received rave reviews, Jay-Z will head to London and potentially Ireland for four concerts with Coldplay (see story, right). Afterwards, he plans to come back to the United States and then, in the fall, return to the foreign markets near spring. He is also planning single performances, including a benefit on Sept. 11. (Details aren't available at press time.)

As the album's release date approaches, Jay-Z will also put out another single that he hopes to introduce in a nontraditional way. He first generated buzz for "D.O.A." by performing it live for the first time at WQHT/"New York"'s 2009 Summer Jam concert, and last year he debuted the promo single "Joc'kin' Jay-Z" at West's New York concert. But neither "Joc'kin' Jay-Z" (which sold 23,000 digital copies, according to Nielsen SoundScan, and peaked at No. 51 on the Hot R&B/Hip-Hop Songs chart) nor "Brooklyn Go Hard" (No. 61), another promo single released last year, are on "The Blueprint 3."

Any strategizing about singles is just one part of the promotional power of Jay-Z Inc., which constantly hums in the background. Jay-Z also has a deal with Iconix, the company that purchased his Rocawear fashion line, and a partnership with Scion, which bought the clothing line Airful Dodger in 2007. "We bought that for $15 million, and we'll continue to build that company. It hasn't been active in the last year because of what's going on with the recession, but, when everything bounces back, we'll focus on it. We're also looking to buy other companies together as well," he says.

Then there's Roc Nation and its various departments, which are practically a full-service business for musicians. The label has artists like Jay Cole and Rita Ora, while the management side boasts Kid Cudi and Melanie Fiona; there's also a publishing arm for songwriters. The company has a deal with Pollux, through which Roc Nation will soon release Rihanna and Kanye West fragrances.

Jay-Z also has a three-book publishing deal. And although he hasn't said much about it, he told radio host Ryan Cameron from WVEE Atlanta that he plans to call his first book "Decoded," "because I'm going to decode the lyrics from my records."

Jay-Z is perfectly aware that this kind of branding—done for years in the hip-hop world and only now gaining recognition in the overall music business—is key to his success. "All these things are just part of the culture—it's part of living your life," he says. "It's not really separate, and if it all has some type of synergy and is all in one place, it has a cohesiveness that it wouldn't normally have if the guy from Arsenio was doing your fragrance deal and then this guy was doing your movie deal. They're not really conversing with each other. If the conversations is happening all in one place, then there's more organic and natural thing."

When Jay-Z speaks like this, it's easy to imagine him as a full-time mogul—especially since he threatened to retire from hip-hop in 2003. But don't expect him to leave the stage any time soon. "One day I'll wake up and say, Man, it's been five years since this guy has put out an album," he says. "Then you'll realize that I'm gone."

For now, though, he's just getting started.
Seven Years After Its Last Show, Creed Is Trying To Resurrect Itself With A New Album And Tour. But Will It Be Greeted With Arms Wide Open?

DON'T STOP BELIEVIN'
BY RAY WADDELL

MUSIC FANS LOVE reunions. Big bucks can flow when bands reconvene, from the Police who got back together in 2007 after more than 20 years apart — and earned more than $350 million, according to Billboard Boxscore — to this year’s sold-out Phish reunion. Absence, after all, makes the heart grow fonder. But has Creed, a band whose commercial success hasn’t come without its fair share of drama, both real and imagined, been gone long enough to inspire this kind of nostalgia? Creed announced in April that all four of its original members — Scott Stapp, Mark Tremonti, Scott Phillips and Brian Marshall — are back together for a summer tour and a new album on Wind-up, “Full Circle,” to be released this fall. On paper, the band looks ripe for a reunion: Creed’s 1997 debut, “My Own Prison,” sold more than 6 million copies in the United States, according to Nielsen SoundScan. The follow-up, 1999’s “Human Clay,” was certified diamond for sales in excess of 10 million copies, according to the RIAA. Creed’s last studio album, 2001’s “Weathered,” sold 6 million-plus. A 2004 “Greatest Hits” package has sold 2 million copies.

Creed also stood out as a touring act. Between November 1997 and the end of 2002 the band reported more than $70 million in grosses and 2 million tickets sold from 220 shows, according to Billboard Boxscore. When it split, even amid controversy and rumored turmoil within the band, Creed was still more than viable commercially.

But despite all this, the band is only starting to see traction on its latest efforts. The tour, the band’s first in seven years, begins Aug. 6 in Pittsburgh, and ticket sales have ranged from “mixed” to “disaster,” depending on whom one speaks to and, to be fair, depending on whether one is involved in the tour. It is safe to say the trek is not an out-of-the-gate home run. Has Creed been gone long enough for fans to miss it?

“We, frankly, came up to pretty erratic sales, a real mixed bag,” says Creed manager Paul Geary of AGP Management. “We sold way more tickets right out of the box in some markets, and in other markets it was, ‘Whoa, what went wrong here?’ ”

Once the band starts making media appearances and an impact at radio, it is conceivable for Creed to see a resurgence. The band’s commercial clout during its peak was undeniable (see chart, page 28). That, of course, is one positive, both for the tour and the album. “I’m glad that we kind of went without failures,” Tremonti says. “We went out leaving some meat on the bone so people would want more later on, which I’m thankful for.”

Gregg Wattenberg, chief creative officer for Wind-up, which has always been Creed’s label home, calls the new album “challenging, but I would say every record I work on seems to have its challenges, so it’s nothing I haven’t seen before.”

Having this sort of track record gives Creed a leg up. Wattenberg says, but in the end it comes down to the songs; the title single to “Full Circle” will be worked the third week of July.

“These artists that come back with a lot of hype and expectation, if the song delivers it just opens all the doors that need to be opened,” he says. “If the song doesn’t deliver, it’s an uphill battle. I told the guys, ‘Let’s keep it squarely focused on one song at a time. All the other stuff is going to follow if we take care of that.’ ”

PHOTOGRAPH BY MARKUS KLINKO AND INDRANI

www.americanradiohistory.com
WIND-UP AND GO

Thanks to strong play on rock radio, all of Creed’s albums have sold at least double-platinum, landing the band in the annals of Nielsen SoundScan (see chart, right).

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<tr>
<th>Nielsen SoundScan</th>
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<td>Title</td>
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<td>“Wheel Arms Wide Open”</td>
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<td>“Are You Ready?”</td>
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<td>“Riders on the Storm”</td>
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<td>“My Sacrifice”</td>
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<td>“Bullets”</td>
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<tr>
<td>“One Last Breath”</td>
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SOURCE: Nielsen SoundScan

1. Shania Twain, “Come On Over” 15.5 MILLION
2. Metallica, “Metallica” 14.6 MILLION
3. Aaliyah, “ Jagged Little Pill” 12.1 MILLION
4. Backstreet Boys, “ Millennium” 11.8 MILLION
5. Soundtrack, “The Bodyguard” 11.6 MILLION
7. Creed, “Human Clay” 11.4 MILLION
8. The Beatles, “ A Hard Day’s Night” 11.1 MILLION
9. Celine Dion, “ Falling into You” 10.8 MILLION

Creed is the 10th-best-selling rock band—in terms of albums—in the United States since SoundScan began tracking data.

1. The Beatles 77.6 MILLION
2. Metallica 53.1 MILLION
3. Pink Floyd 33.8 MILLION
4. U2 29.9 MILLION
5. Pearl Jam 28.0 MILLION
6. Matthews Band 29.7 MILLION
7. AC/DC 29.5 MILLION
8. Eagles 26.3 MILLION
9. Aerosmith 25.5 MILLION
10. Creed 24.0 MILLION

ROAD CONDITIONS

When Creed split, the band was already feeling a backlash from both the media and some music fans, not uncommon for acts that experience such a rapid rise to the top. “I think when we parted ways it was kind of a good time to let people step away from Creed for a bit, once we saturated the airwaves the way we did,” Tremonti says. “It sort of seems the world has a way of building up artists, and once it reaches a certain level, when you’re no longer the underdog, people sort of stop rooting for you. So it’s nice to kind of step back and start fresh again.”

Post-Creed efforts by some members have not scaled the heights they experienced together. But it hasn’t been dismal, either, especially by today’s standards. Tremonti, Phillips and Marshall launched Alter Bridge with Myles Kennedy on vocals and rhythm guitar. After Bridge’s 2004 debut, “One Day Remains,” sold more than 500,000 copies in the United States, according to SoundScan, and its 2007 sophomore release, “Blackbird,” sold about half that number. Stapp’s solo album, “The Great Divide,” sold 194,000 in the States.

It is unfair to gauge a tour’s success until Boxscore reports start coming in, but no press releases about quick sellouts have appeared about the Creed reunion, booked by veteran Creed/Alter Bridge agent Ken Fermaglich at the Agency Group. “I think they’ve been missed all along by a certain segment of the population,” Geary says. “What’s gone wrong here is not so much that they have not been greeted with open arms, more so they’ve been underpromoted.”

Geary admits the launch left a little to be desired in terms of creating buzz. Without an album at radio and the “40,000-foot look” that national TV exposure provides, “where the band comes out after seven years for the first time, looking great performing some of their biggest hits and reminding people of why they were so big,” they were limited. “Frankly, I’m amazed at how well we’ve done without anything.”

Geary says, “We basically just went on sale with surgical strikes; in each market that we went on sale we had a marketing spend, you buy print and radio and some television locally to support the tour.”

Later the band nailed a June 26 “Fox & Friends” TV appearance, and it has at least two other TV appearances in the works, according to Geary. Hopes are high that that exposure, along with a big single and an invigorated marketing push from Live Nation, which is promoting the bulk of the dates, will provide the juice to the tour.

“[Live Nation] agree and we agree that the launch had its shortcomings,” Geary says, “but we’re back with that now and we’re upbeat, and I feel really positive we’ll have a big success in the end, now that we have a major budget put toward reaching the people.”

It doesn’t help that Creed wasn’t the critics’ darling, despite its commercial success. “Creed’s never been popular with the print media,” Geary says, adding, “I have to tell you [that] middle America, Joe Work Boot, loves this band. These songs strike a chord for so many people, evidenced by selling 35 million records and their touring being as significant as it was.”

At first, Creed considered reuniting for just a tour and not make a new album. “We got together planning on just doing a tour,” Tremonti says. “Then, after a few meetings, we just decided if we’re going to do this, let’s do it right, go 100% and do what we’ve always done: support a tour with an album and single and go out there and give it all we’ve got.”

Stapp says he wanted to record new material and then tour, and said as much to the rest of the band. “This is what we had after we crossed the threshold of anything we felt we needed to be said, which was simply like brothers or like family—I’m sorry, man, those were my words.” Tremonti says. “We say, ‘Aw, you don’t even have to explain it, c’mon over here and give me a hug—that kind of thing, that was brief.’”

Stapp says, “Once that happened, it was full speed ahead on making a record.”

At first, the talk was about a tour and new songs, not necessarily an entire album of new material, Geary says. “You don’t walk into a room in one day and have a plan,” he says. Instead, the band discussed what its aspirations were, and the plan evolved from a few new songs to a reissue, and then into a full-blown album and tour.

While there are always skeptics, conversations with Stapp and Tremonti make this reunion seem far more than just a money grab. “A lot of people have asked if we’re throwing this together to just get in and get out,” Tremonti says. “We take what we do seriously. We’re not going to put out a record that’s not up to par with what we’ve done in the past, and the same goes for the tour.”

CIRCLE UNBROKEN

While the writing for “Full Circle” took place in five or six weeks, according to Tremonti, “some of these ideas have been worked on for years, so it’s not like all of this stuff is coming out of thin air.”

This time, Creed was able to recapture its chemistry “fairly quickly,” Tremonti says. The title track was “pretty much one of the first ideas we started kidding around with. I think that song was what broke the ice.”

When the band first got together to play at Stapp’s home studio, it didn’t quite know how to get started, Stapp says, “So I said, ‘Let’s just go back to the beginning. We played, ‘My Own Prison’ and it was like we hadn’t missed a beat. In fact, I played it better than ever, and we hadn’t jammed together in years.’”

And, in those states, the state of the industry has certainly changed. “We all know that the industry has shrunk, the sales come down a little bit every year,” Wind-up’s Wattenberg says, “and I told [Creed], ‘What one song used to do for you guys we’d probably need two or three songs to do the same number.’ That’s even more reason to have five or six potential hits, not just two or three.”

Given its initial expectations, or lack thereof, one might say Creed is revisiting familiar territory. “We were just four college kids getting into a band and having a good time, and it was kind of an added bonus that it was received really well, that it meant a lot to people’s lives,” Tremonti says.

Wattenberg hears new music from Creed that he thinks can have the same impact—if it gets on the radio. “I heard three songs when I went to [recording sessions] in Nashville that sound like monsters,” he says. “The industry always thinks this kind of music is not happening or not relevant, then all of a sudden every year you have this big middle-America rock record.”

Both Stapp and Tremonti say their music careers outside Creed will continue. “It’s just one of those things where we want [Creed] to have a co-existence with our other projects,” Tremonti says. “It won’t be five tours a year like it was in the early days, but we can absolutely put a record out whenever we want to get in the studio.”

But that being said, Creed will still emphasize touring. Recently, AGP Management and Live Nation developed a “full-blown marketing plan that I believe is going to be without question super-effective for us,” Geary says. Part of the plan includes weekly promotions of $10 lawn tickets, general scaling of $20 on the lawn and $35 pavilion seat promotions.

And from early indications, it seems Live Nation’s increased marketing efforts are starting to pay off, particularly the promoter’s ongoing across-the-board Wednesday price promotions at shows and more targeted promotion of Creed at shows by other artists.

Geary says that during one weekend this month alone Creed sold 5,200 tickets through Live Nation’s announcement of price promotions at concerts by Nickelback, Kid Rock and Def Leppard. At one Nickelback show in Darien Lake, N.Y., more than 1,900 were sold. This impulse-buy promotion will be ramped up as bands roll through Live Nation amphitheaters ahead of Creed. They’re also thinking local, particularly when it comes to radio.

“We learned a recent lesson in talking to [radio programmers] about tour promoting, and that is, rather than come to them with prepackaged promotion ideas, go to them in each individual market and find out what’s important to them,” Geary says. Local attention certainly will help, but national TV is the carpet bomb to take advantage of the surgical strikes. “The only way you’re really going to get a blanketed look is one of two ways: television or top 40 radio,” Geary says. “If you look at active rock and you’re the No. 1 track there, you’re really only reaching 8 to 9 million people nationally. If you’re the No. 1 top 40 track, there could be 60 to 70 million listeners. And TV is enormous in itself. Those are the two major ways to connect with the general public and we didn’t have either.”

Whether it all falls into place with a blockbuster tour and a hit album, for his part, Stapp is ready to reconnect with Creed’s audience from the stage. “The one thing we like to pride ourselves in is playing these songs better live than we do on record,” he says. “We only know one way to do it and that’s from the heart. I believe everybody who comes to those shows is going to feel it.”
Despite the uncertain state of the economy, Billboard's midyear touring charts indicate a pattern of success that could well carry through the end of the year.

And, even more so than usual, the top 25 list is dominated by acts that first achieved success a quarter century ago or more, including Madonna, Tina Turner, AC/DC, Bruce Springsteen, Billy Joel, Elton John, Fleetwood Mac, Metallica, the Dead, Neil Young, Iron Maiden and Leonard Cohen. That said, there's still a freshness to the chart, with some names not typically associated with the box-office elite.

The time period for the midyear numbers is Dec. 6, 2008, through June 20, 2009. When tardy reporting is factored in, overall numbers stack up favorably to the same time period last year. In the period covered, global concerts grossed $1.8 billion and drew 30.6 million attendees from 8,744 shows reported. That's down slightly from the $1.9 billion for the period in 2008, when 9,172 shows were reported. And attendance is up so far this year by almost 20,000. While that figure amounts to just about one good sold-out arena date, the fact that ticket sales are up with some 450 fewer shows reported is impressive, given global market conditions.

In terms of the upper echelon of midyear tours, the top tier is all about the divas: Madonna ($84.7 million), Turner ($80 million) and Britney Spears ($61.5 million).

Madonna's Sticky & Sweet tour is an unqualified blockbuster, having taken in $270 million so far, with another $130 million expected from the additional summer European leg. A mark of $400 million would put Sticky & Sweet in the top three highest-grossing tours of all time, an "incredible result," according to Arthur Fogel, chairman of global touring for tour producer Live Nation. "Madonna is bigger than ever."

Realistically, it's not much of a surprise to find Madonna, Springsteen, Celine Dion, Joel & John, Coldplay, the Eagles, Kenny Chesney, Metallica, Jonas Brothers and other proven acts among the top tours, given their track records. And even though acts like AC/DC, Fleetwood Mac, Turner and the Dead tour less frequently, their success at the box office really is expected.

But they delivered. Metallica, for example, has reported more than $45 million and 740,000 in attendance from 41 shows. "When a band as vital as Metallica hits the road, it should be no surprise as to the level..."
ROCK STEADY

Top Tours Help Arenas Battle Downturn

Perhaps surprisingly, overall numbers at the world’s top-grossing arenas are holding steady in the first half of 2009. As 2008 came to a close, many in the live entertainment business were concerned about how the economic downturn would affect ticket sales. But major tours from acts like Madonna, Tina Turner, Britney Spears, Coldplay and Billy Joel & Elton John, among others, have helped keep business on track for the first half of the touring chart year. Billboard’s midyear touring recaps are compiled from Boxscore data collected from Dec. 6, 2008, through June 20, 2009.

The O2 Arena in London faces the impact of the cancellation of 50 shows planned by Michael Jackson in the second half of this year. Following the singer’s June 25 death, AEG Live is addressing its financial liability and insurance coverage for the event. But for the first half of the year, with help from the likes of Coldplay, Spears and Beyoncé, the 23,000-capacity facility finishes the first half as the top-grossing arena in the world on the top 10 venues chart for buildings with a capacity of 15,001 or more.

The O2, labeled the “recession beater” by AEG Live president/CEO Randy Phillips, reported $75.2 million in grosses and drew 1,347,569 concertgoers to 96 shows. (All Boxscore figures are in U.S. dollars.) Standout performances at the venue during the period included 12 collective sellouts by Spears and Beyoncé, according to Phillips, whose company produced the shows. Despite tough economic times, the O2 is still attracting some of the “biggest draws in the industry,” he adds.

“ar the truth is that the right artist will sell 20%-30% more tickets in the O2 than any other venue in London,” observes Phillips. The runner-up to the O2 Arena is New York’s Madison Square Garden, which grossed $32 million and drew more than $757,000 people to 50 shows. With concerts at the 20,000-plus-capacity Garden by Spears, Taylor Swift, the Killers, Rascal Flatts, the Dead and Kings of Leon, “2009 has proven a strong year for concerts and special events,” according to MSG Entertainment COO Melissa Ormond.

“Fans are still standing strong behind their favorite musicians, promoters and artists are becoming sensitive to the current economic times, and there is no shortage of acts on the road this year,” Ormond says. The 20,000-seat Staples Center in Los Angeles is No. 3 on the top arena tally, reporting $27.9 million in grosses from 34 shows that drew 406,736 concertgoers. Even when concertgoers are being extra careful about how to spend their entertainment dollars, the Canadian market continues to produce large touring grosses as the Air Canada Centre in Toronto is No. 4 on the arena rankings, with a reported gross of $26.1 million.

Patti-Anne Tarlton, Air Canada Centre VP of live entertainment, attributes high grosses to concerts by Turner, Spears, Joel/John, Neil Young, Neil Diamond, Bruce Springsteen, comedian Russell Peters, Fleetwood Mac and Kings of Leon, among others. The 19,800-seat Air Canada Centre is undergoing a $40 million renovation and will reopen Sept. 3 with a concert by Aerosmith. Among venues outside North America, Sportpaleis in Antwerp, Belgium, has “had the busiest season ever” for concerts, according to the venue’s CEO Jan Van Esbroeck. Sportpaleis rang up $24.5 million in grosses and more than 477,000 in attendance from 32 reported concerts. The

For “quality control” reasons, all musicians are on the Andre Rieu Productions payroll, and the touring group can include from 120 to 550 personnel. “We never [use] local musicians nor local symphonies,” van Veggel says. “In this way you work intensively together and you are a well-oiled machine.”

Certainly more mainstream than Rieu but definitely under the radar for many, at least in the United States, is Oasis, which reported a healthy $17 million gross and 347,700 tickets sold from 33 shows reported.

“We were very pleased with the results from this cycle,” says John Dittmar, agent for Oasis at Pinnacle Entertainment. “Oasis has always been, bottom line, about great songs that people want to hear. Add to that their mystique, selective touring [and] good bills, and the shows ultimately become more of a special event than just another tour.”

The ongoing star power and sheer persistence in working the road for some acts is a testament to work ethic and the value of the entertainment offered to fans. Between his work with Elton John and his solo touring, Joel rang up $64 million in grosses for the period.

Springsteen, out for more than two years in working the “Magic” and “Working On A Dream” albums around the world, remains on a tear, reporting $52.4 million in grosses and nearly 600,000 in ticket sales from 31 shows. Chesney, who’s just getting started, is already at $22 million and $328,915 from just 20 shows; Iron Maiden tops $20 million and 400,000 in attendance from 18 shows; and Young has rung up $22 million and attracted 288,908 fans to its 33 concerts. The box-office clout of the Eagles remains as potent as ever, with $16.7 million from just 12 shows reported.

And then there’s the next generation. Coldplay ($24.3 million) and Nickelback ($19.4 million) are two of the most consistent rock headliners to develop in a decade. 11 Divo, at more than $31 million, is now solidified as a major headliner in a wide range of international markets, and the Jonas Brothers are tearing it up, with nearly $20 million from a mere 12 shows.

To learn more about the current state of the live industry, see our midyear report on page 74. For charts and additional data, visit Billboard’s Web site at www.billboard.com.
sold out

elton billy

JOHN JOEL

face 2 face

May 26 & 30

Air Canada Centre

attendance 36,858

gross 6,925,740.00

June 1

Scotiabank Place

attendance 19,440

gross $2,834,395.50

June 3

Centre Bell

attendance 16,555

gross $2,684,320.00

congratulations

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(786) 777-1467  fax (786) 777-1600 or e-mail jdiamond@heat.com.

TOP 25

<table>
<thead>
<tr>
<th>No.</th>
<th>TOTAL GROSS</th>
<th>ACT</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
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<td>$84,758,500</td>
<td>MADONNA</td>
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<td>979,402</td>
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<td>19</td>
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<td>619,301</td>
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<td>37</td>
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<td>530,341</td>
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<td>6</td>
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<td>7</td>
<td>$52,392,947</td>
<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
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<td>25</td>
<td>$14,314,621</td>
<td>THE PUSSYCAT DOLLS</td>
<td>231,791</td>
<td>249,695</td>
<td>23</td>
<td>12</td>
</tr>
</tbody>
</table>
THE FRONTIER TOURING COMPANY
STILL THE BEST
DOWNUNDER

2009

Amanda Palmer & The Danger Ensemble
Ben Foldes
Eli "Paperboy" Reed
Fall Out Boy
Franz Ferdinand
Green Day
Hoobastank
Leonard Cohen
James Hunter
Kings Of Leon
Matisyahu
McFly
Metro Station
Michael Franti
Nine Inch Nails
MGMT
Rise Against
Ryan Adams & the Cardinals
Secondhand Serenade
The All-American Rejects
The B-52s
The Black Eyed Peas
The Fratellis
The (International) Noise Conspiracy
The Killers
The Proclaimers
The Script
The Specials
The Stills
The Veronicas

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TOP 25 PROMOTERS

<table>
<thead>
<tr>
<th>TOTAL GROSS</th>
<th>PROMOTER</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
<th>No. of Sellouts</th>
<th>No. of Shows</th>
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<td>1 $836,614,060</td>
<td>LIVE NATION</td>
<td>14,345,852</td>
<td>16,814,485</td>
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<td>2 $298,623,425</td>
<td>AEG LIVE</td>
<td>5,993,656</td>
<td>5,993,656</td>
<td>1,320</td>
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<td>3 $106,930,758</td>
<td>T4F-TIME FOR FUN</td>
<td>2,923,434</td>
<td>2,923,434</td>
<td>429</td>
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<td>4 $65,396,826</td>
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<td>686,650</td>
<td>686,650</td>
<td>49</td>
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<td>5 $56,098,031</td>
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<td>61,979</td>
<td>61,979</td>
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<td>6 $42,428,196</td>
<td>OCESA/CIE-MEXICO</td>
<td>1,130,955</td>
<td>1,130,955</td>
<td>66</td>
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<tr>
<td>7 $40,467,999</td>
<td>FRONTIER TOURING</td>
<td>694,143</td>
<td>694,143</td>
<td>124</td>
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<tr>
<td>8 $36,063,242</td>
<td>MICHAEL COPPEL PRESENTS</td>
<td>657,482</td>
<td>657,482</td>
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<td>9 $34,630,879</td>
<td>JAM PRODUCTIONS</td>
<td>674,827</td>
<td>674,827</td>
<td>230</td>
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<tr>
<td>10 $30,472,446</td>
<td>MCD</td>
<td>630,670</td>
<td>630,670</td>
<td>279</td>
<td>86</td>
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<td>11 $30,232,167</td>
<td>3A ENTERTAINMENT</td>
<td>728,842</td>
<td>728,842</td>
<td>217</td>
<td>72</td>
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<tr>
<td>12 $28,809,494</td>
<td>GILLET ENTERTAINMENT GROUP</td>
<td>609,434</td>
<td>609,434</td>
<td>311</td>
<td>60</td>
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<tr>
<td>13 $21,627,911</td>
<td>FRANK PRODUCTIONS</td>
<td>596,794</td>
<td>596,794</td>
<td>79</td>
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<tr>
<td>14 $17,815,523</td>
<td>KILIMANJARO LIVE</td>
<td>360,671</td>
<td>360,671</td>
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<tr>
<td>15 $15,911,854</td>
<td>HAYMON ENTERTAINMENT</td>
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<td>313,826</td>
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<td>16 $15,665,513</td>
<td>OUTBACK CONCERTS</td>
<td>473,862</td>
<td>473,862</td>
<td>129</td>
<td>41</td>
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<tr>
<td>17 $15,165,436</td>
<td>S.J.M. CONCERTS</td>
<td>321,229</td>
<td>321,229</td>
<td>22</td>
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<td>18 $13,493,735</td>
<td>KNITTING FACTORY ENTERTAINMENT</td>
<td>629,475</td>
<td>629,475</td>
<td>361</td>
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<tr>
<td>19 $12,594,788</td>
<td>ROLAND TEMME KONZERTVERANSTALTUNGEN</td>
<td>203,541</td>
<td>203,541</td>
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<tr>
<td>20 $11,957,559</td>
<td>NEDERLANDER CONCERTS</td>
<td>294,955</td>
<td>294,955</td>
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<tr>
<td>21 $11,832,575</td>
<td>C3 PRESENTS</td>
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<td>584,727</td>
<td>445</td>
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<td>236,807</td>
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<td>23 $11,569,728</td>
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<td>160,873</td>
<td>31</td>
<td>23</td>
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<tr>
<td>25 $11,194,549</td>
<td>ROPTUS</td>
<td>204,053</td>
<td>204,053</td>
<td>32</td>
<td>9</td>
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</tbody>
</table>
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### Capacities 15,001 or More

**Top 10 Venues Ranked by Gross, Compiled from Boxscores Dec. 6, 2008, Through June 20, 2009.**

<table>
<thead>
<tr>
<th>Total Gross</th>
<th>Facility, City</th>
<th>Total Attendance</th>
<th>Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
</tr>
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<tbody>
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<td>$73,259,806</td>
<td>O2 ARENA, LONDON</td>
<td>1,347,569</td>
<td>1,510,764</td>
<td>96</td>
<td>8</td>
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<tr>
<td>$32,016,550</td>
<td>MADISON SQUARE GARDEN, NEW YORK</td>
<td>575,260</td>
<td>666,701</td>
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<td>$27,904,236</td>
<td>STAPLES CENTER, LOS ANGELES</td>
<td>406,716</td>
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<td>$26,176,148</td>
<td>AIR CANADA CENTRE, TORONTO</td>
<td>315,655</td>
<td>320,992</td>
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<td>20</td>
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<tr>
<td>$25,968,984</td>
<td>SPORTPALEIS, ANTWERP, BELGIUM</td>
<td>477,553</td>
<td>503,138</td>
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<td>$23,886,391</td>
<td>ACER ARENA, SYDNEY</td>
<td>309,866</td>
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<td>$22,832,593</td>
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<td>21,500</td>
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<td>376,137</td>
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### Capacities 10,001 to 15,000

**Top 10 Venues Ranked by Gross, Compiled from Boxscores Dec. 6, 2008, Through June 20, 2009.**

<table>
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<tr>
<th>Total Gross</th>
<th>Facility, City</th>
<th>Total Attendance</th>
<th>Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
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<tbody>
<tr>
<td>$21,213,273</td>
<td>O2, DUBLIN</td>
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<td>$8,599,174</td>
<td>AHY, ROTTERDAM, THE NETHERLANDS</td>
<td>149,645</td>
<td>173,548</td>
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<td>$8,180,976</td>
<td>DCU CENTER, WORCESTER, MASS.</td>
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<td>$8,039,764</td>
<td>BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA</td>
<td>99,477</td>
<td>120,930</td>
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<td>$7,688,022</td>
<td>MGM GRAND GARDEN, LAS VEGAS</td>
<td>85,044</td>
<td>88,039</td>
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<td>5</td>
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<tr>
<td>$7,143,121</td>
<td>ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J.</td>
<td>13,800</td>
<td>211,849</td>
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<td>$7,101,897</td>
<td>VAN ANDEREN ARENA, GRAND RAPIDS, MICH.</td>
<td>12,864</td>
<td>209,578</td>
<td>45</td>
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Tickets Tallied For Medium-Scale Venues
BY MITCHELL PETERS

As the live entertainment business continues to look ahead with caution during the struggling economy, the first half of 2009 concert season has held strong for midsize facilities around the world.

In addition to the top 10 venues recap of 15,001-plus-capacity arenas, Billboard's midyear touring charts include a tally ranking smaller-sized venues in multiple categories.

The O2 Dublin holds the No. 1 slot on the top 10 venues tally for buildings with capacities between 10,001 and 15,000.

New York's Radio City Music Hall holds the No. 1 position on the recap for facilities with capacities between 5,001 and 10,000.

And the Colosseum at Caesars Palace in Las Vegas claims the No. 1 ranking on the venues tally for buildings with capacities of 5,001 seats or fewer.

Along with the top 10 charts ranking arenas, these three charts are based on Billboard Boxscore grosses compiled between Dec. 6, 2008, and June 20, 2009.

Mike Adamson, CEO of the O2 Dublin and Live Nation Ireland, says part of the venue's midyear success can be attributed to recent renovations, including sound improvements and cleaner sightlines. The 10,001-capacity O2 Dublin reopened Dec. 16, 2008, after a 14-month revamp. "Our goal was and is to enhance the concert-going experience," Adamson says. "The approval and support of the O2 Dublin by both artist and concertgoers has been phenomenal during the first half of 2009."

With the help of such acts as Pink, Snow Patrol, Tina Turner, Beyoncé, Coldplay, The Killers, Bob Dylan, AC/DC, Neil Young, Andrea Bocelli, Kings of Leon and Lionel Richie, the facility grossed $21.2 million and drew 288,052 people to 36 shows.

Radio City Music Hall's success during the first half was from "diverse events," including Dr. Dre's The Chronic Live, Leonard Cohen, Flight of the Conchords and several political speakers, according to MSG Entertainment COO Melissa Ormond.

"Whether it's a family show, political event or concert, fans are continuing to pursue all forms of live entertainment," Ormond says. "We are fully aware that our patrons are selective in their entertainment consumption in this economic environment, and MSG strives to always provide diverse and high-quality entertainment options for our customers."

The 5,901-capacity venue earned $88.8 million and drew more than 1.2 million people during the first half of 2009.

The 4,000-seat Colosseum at Caesars Palace still reaps financial results from current artist residencies. The venue rang up $61.1 million in grosses and drew more than 415,000 fans to 190 shows.

"Strong midyear results for the Colosseum at Caesars Palace were a direct result of an unmatched roster of headline acts including Lady Gaga, Cher and Jerry Seinfeld, combined with the closing engagement of Elton John's 'A New Day... After Five Years' and 241-performance run," says Harrell's Entertainment VP of entertainment Scott Schchter.
<table>
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<th>ARTIST(S)</th>
<th>GROSS($)</th>
<th>Attendance</th>
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**New IAAM Chairman Looks Back To Prepare For The Industry’s Future**

Shura Lindgren-Garnett, GM of the St. Charles (Mo.) Convention Center, sees eyes in the back of her head. She is looking forward and backward at the same time.

Lindgren-Garnett will step up as the new chairman of the board for the International Assn. of Assembly Managers during the IAAM’s 84th annual Convention & Trade Show July 24-28 in Boston. Every incoming IAAM chairman (previously called "president") has a theme, and Lindgren-Garnett’s calls for double vision: “Mindful of Yesterday, Focused on Today, Preparing for Tomorrow.”

I wanted everyone to be cognizant that these changes we’re going through now have been happening for 85 years,” Lindgren-Garnett says. “It is our history and the incredible relevance of our history that has brought us to this point.”

What led Lindgren-Garnett to the point of IAAM leadership began in 1987 at the Amarillo (Texas) Civic Center as an event coordinator. In 1988 she moved to Midland, Texas, as director of the Midland Civic Center and was later promoted to direct the combined operations of the Midland Civic Center and the Midland Convention & Visitors Bureau. She came to St. Charles to open the new 156,000-square-foot convention center in 2005.

Just because she runs a convention center now in the St. Louis bedroom community of St. Charles doesn’t mean Lindgren-Garnett isn’t sensitive to the needs and challenges of arenas, civic centers and performing arts centers that deal with live ticketed events. Having run buildings in the orbit of West Texas, Lindgren-Garnett is also cognizant of the challenges inherent in small and midsize markets and venues.

Such challenges call for a deep knowledge of one’s market and that's “probably a little easier to do in a smaller community, because you’re closer to the public,” she says. “You have a better finger on the pulse of your community when you’re in the midsize venues.”

The St. Charles Convention Center is operated by the Philadelphia-based private management firm Global Spectrum, which gives Lindgren-Garnett “the benefit of being in a family of venues that also have a lot of ticketed events, so I’m not shielded from that,” she says. “But I also make it a point to attend the Arena Managers Conference and the Performing Arts Center Managers Conference to get plugged in to what’s going on in those industries.”

As important as anything, according to Lindgren-Garnett, is the support of the IAAM. “I’ve surrounded myself with an incredible, strong team of volunteers who represent and are very close to those issues,” she says. “I have John Sieh (director of the Nutter Center in Dayton, Ohio) and Randy Brown (GM of the Allen County War Memorial Coliseum in Fort Wayne, Ind.) coming up right behind me. How much stronger can I be in that?”

One of Lindgren-Garnett’s priorities as IAAM chairman is a reorganization of the association’s volunteer structure, adding a new council to take on venue research. Last year her predecessor, Robyn Williams, executive director of the Portland ( Ore.) Center for the Performing Arts, created a venue research institute under the education council, and Lindgren-Garnett will...
**SPREADING THE WORD**

The Award-Winning ‘Glory Revealed’ Series Releases A New Album And Builds A Brand

Late on a hot summer night, deep in the Georgia woods, music is spilling from a rustic cabin. Third Day frontman Mac Powell, Laura Story, Shane & Shane, Shawn Lewis, Bethany Odie, Trevor Morgan and a cast of talented songwriters and musicians have gathered in the rural setting to write and record the old-fashioned way. There’s no studio clock ticking, no label executives stopping by, just camaraderie and a sense of creative adventure.

A year later, on July 14 Provident Music Group’s Reunion Records released the product of those backwoods recording sessions: “Glory Revealed II: The Word of God in Worship.”

“It went beyond my expectations,” says Powell, who was looking to duplicate the musical chemistry that developed on the road when he and friends toured in support of the first ‘Glory Revealed’ album. “My idea was to make it an artist retreat and capture that fellowship and camaraderie we have on the road. We wrote even more songs than I thought we would—16 in four days. Some are being held for the next record.”

The brainchild of Powell and speaker/authors David Nasser, the songs on “Glory Revealed II” all come from scripture. “There are over 21 artists who contributed to ‘Glory Revealed II’,” and it includes some unique pairings,” says Ben Howard, Provident Label Group senior VP of marketing and sales. “For example, Jason Crabb with Bear Rinehart of Needtobreathe, or Brandon Heath with Mike Donehey from Tenth Avenue North.” The CD also includes Amy Grant, Natalie Grant (no relation), Backstreet Boy Brian Littrell, Geoff Moore and Bethany Dillon.

“Mac’s personal touch really helped launch the first ‘Glory Revealed’ project,” Howard says. “He drew from his own relationships with artists in our community to create the stellar list of high-profile artists involved. These artists are fans of this series and are responding by promoting their involvement and support through their own Web sites and Twitter accounts.”

Though several artists like Crabb and Heath added vocals in Nashville, the writing and recording sessions took place in a Georgia cabin owned by comedian Jeff Foxworthy, a friend of Powell’s. In an old grain silo that has been renovated into a three-story hunting lodge, Powell and friends set up their equipment in the living room and recorded day and night, with Powell’s wife, Aimee, and Nasser’s wife, Jennifer, cooking meals.

Powell says artists participated for several reasons. “People really get excited about the idea behind the record,” he says, “and also musically because it’s very rootsy, Americana, downhome music. It’s music we love to be part of, especially for artists like myself, Mark Hall and Bear Rinehart that make more modern worship and modern rock songs. Something rootsy like this was different for us.”

Multi-instrumentalist/songwriter Sonny Lailseredt thinks consumers will be able to sense the unusual recording process in the songs. “The whole experience came together in the most unique way,” he says. “Just sitting there and getting to play and listening to these songs and ‘Glory Revealed’ being created was a fine experience.”

The first ‘Glory Revealed’ sold 26,000 copies, according to Nielsen SoundScan. It also netted two Gospel Music Assn. Dove Awards in 2008, for special event album and inspirational recorded song of the year for “By His Wounds.”

The new album is the latest in an expanding brand that Powell says will include a Christmas project and a children’s collection. There will be a tour in August featuring Powell and key artists; they will then open for Third Day on its fall tour.

Provident is committed to helping Powell and Nasser build the brand. “‘Glory Revealed’ currently consists of three products—two CDs and one book—plus a significant touring component, which elevates the brand even further,” Howard says. “Although the products may vary in the series, all albums and future products will continue to emphasize and focus on scripture.”

Howard says the label is tagging the album to remind consumers it’s the latest in a Dove-winning series. It is currently promoting “Since the World Began,” featuring Powell, Amy Grant, Matt Maher and Ed Cash, to Christian radio.

Much of the marketing effort will focus on the tour, which kicks off Aug. 19 in Nashville. “For the tour markets, we are looking at specialized meet-and-greets for area worship leaders, local-market radio promotions and support from key media outlets,” Howard says. “We also plan to reach out to all participating artists’ fan bases through online channels.”

www.americanradiohistory.com
When David Guetta Takes Over

French DJ Hits The Big Time With An Album Of Pop Collaborations

Plenty of DJs have conquered the nightlife scene, but only a select few have managed to break out beyond clubs and rule the pop charts. French DJ David Guetta, however, is poised to do in this decade what Fathy Slim did in the ‘90s: become a bona fide rock star. Just like Fatboy, Guetta is an artist so charismatic he makes people forget his primary role is to twiddle knobs.

Guetta’s new album, “One Love,” will be released Aug. 25 on Astralwerks and features collaborations with Kelly Rowland, Will.i.am, Etienne, Kid Cudi, Akon and Ne Yo. With the success of the first single, “When Love Takes Over,” a track with Rowland that’s already blazing up the charts, Guetta is what dance—and, arguably, hip-hop—has been waiting for. And instead of plumping in his vocals for a quirky one-off, A-list collaborators have been the ones calling him.

“Alot of those huge monster American artists has asked me to produce tracks for them,” Guetta says. “I said, ‘OK, but you’ve got to be on my album too. And they said yes.’”

Guetta produced the Black Eyed Peas’ current No. 1 single “I Gotta Feeling”—which led to Will.i.am’s “I Wanna Go Crazy” and “On The Dance Floor” on “One Love.” Ne Yo happened to drop by one of Guetta’s sessions with Rowland, and they ended up recording “Choose.” Rowland says she plans on having Guetta produce much of her next solo album.

“Pop artists have always dallied in the electronic world, but this is a bold statement of these two coming together and fusing,” Guetta says. “When Love Takes Over” is a single from Guetta’s album “One Love,” which is due out Aug. 25 on Astralwerks. The album features collaborations with Kelly Rowland, Will.i.am, Etienne, Kid Cudi, Akon and Ne Yo. Guetta produced the Black Eyed Peas’ current No. 1 single “I Gotta Feeling,” which led to Rowland’s “I Wanna Go Crazy” and “On The Dance Floor.”


LATEST BUZZ

SUMMER KRUSH LINEUP ANNOUNCED

Daughtry, the Offspring, Dierks Bentley and T-Pain will perform as part of the third annual Samsung AT&T Summer Krush. The free summer concert series begins July 17 in Seattle with a performance by Daughtry at the Paramount Theatre, and portions of the show will air on ABC’s “Jimmy Kimmel Live!” A limited number of free tickets will be available through radio promotions, street teams and online registration.

THE SWELL SEASON PREPS NEW ALBUM

The Swell Season, the folk duo consisting of “Once” stars Glen Hansard and Marketa Irglova, will release “Strict Joy” Sept. 29 on Anti. After earning two Grammy Award nominations and an Academy Award for the single “Falling Slowly” in 2008, the duo recorded the 12-song set with producer Peter Katis (The National, Interpol) at his Bridgeport, Conn., studio. The Swell Season will resume touring duties this fall and have a tour documentary DVD slated for future release.

RAKIM BREAKS THE ‘SEAL’

“The Seventh Seal,” the long-anticipated album by rap legend Rakim, is slated for release in the fall, while the first single, “Holy Are You,” will be out July 26. The album will be released on Rakim’s Ra Records label in a joint venture with Tuscan Villa Entertainment. Best-known as one-half of the rap duo Eric B. & Rakim, the MC hasn’t released a new studio album save for 2008’s mostly live set, “The Archive: Live, Lost & Found,” which included four previously unreleased songs.

Guanvts

WORLD

BY MONICA HERRERA

A DIFFERENT WORLD

Céu Sings Praises Of Motherhood On ‘Vagarosa’

If Céu had her way, everyone would be just a little bit lazier. The Brazilian singer/songwriter hails a life of leisure on her second studio album, “Vagarosa,” released July 7 on Six Degrees Records. The album was inspired in part by her 10-month-old daughter, Rosa.

“It’s about stopping to enjoy the more simple, natural things in life,” says Céu, who cut her tour short in May 2008 when she became pregnant. “It was a really special time for me. I started to do my own music and play around the world—things that I never thought would be possible—and the album reflects that.”

“Vagarosa” has sold 1,300 copies, according to Nielsen SoundScan, and though its title roughly translates to “idol,” its recording was just the opposite. From the sensual drums, bass and guitar flourishes on “Sambafox” to the club reggae mixed with bossa nova on “Can-gore,” Céu and her co-producers Beto Villares, Gustavo Lenzi and Gui Azealos tapped into a rich well of musical influences.

“I’m a big fan of Jamaican music, especially roots reggae, and American singers like Erykah Badu,” says Céu, who played in her first band at 15 and left her native São Paulo for the United States three years later to study music.

The album also features a label cover of Jorge Ben Jor’s “Rosa Menina Rosa” (in tribute to Céu’s daughter) and an English songtitled “Papa,” in which the singer playfully echoes one of her late father’s favorite sayings: “Don’t take yourself too seriously.” The guest list of contributors reads like a who’s who of Rio de Janeiro’s most talented musicians, like drummer/MC Curumin, singer Lúcia Mêlo and members of Los Sebosos Postizos.

While even the most talented world music artists struggle to break their music in the competitive U.S. market, Céu can...
count herself among the lucky exceptions. She landed a career-making partnership with Starbucks for her 2007 self-titled debut, becoming the first international artist chosen for the coffee chain’s Hear Music series. “It’s really hard to get into America with a non-English album,” Céu says. “Starbucks helped me a lot for sure.” The set went on to sell 99,000 copies, according to SoundScan, and received Grammy and Latin Grammy Award nominations. Though Céu didn’t partner with Starbucks this time around, Six Degrees struck a deal with Barnes & Noble to release a deluxe version of Vagabon. The exclusive set features a remix of “Mais Um Lamento” (a track from her first album) and a new, unreleased song called “Viagro De Jaca.” Céu’s label also put out a five-song EP in May to promote the full album, and it climbed to No. 1 on iTunes’ Latin chart the day of its release.

Céu returns to the road this month for U.S. promotion, and she’s not taking the opportunity for granted. “There are so many talented, amazing musicians in Brazil but we don’t have a lot of structure or money, so it’s hard to tour,” Céu says. “But if you can make it happen, wow, it’s great.”

The set went on to sell 99,000 copies, according to SoundScan.
**ALBUMS**

**POP**

**DEMI LOVATO**
**Here We Go Again**
Producer: Jon Fields
Hollywood Records
Release Date: July 21

While some Disney artists rely heavily on Auto-Tune and layers of effects, Demi Lovato sounds best with stripped-down production. One example is “Catch Me,” a perfect acoustic ballad found halfway through the 16-year-old singer’s second album, “Here We Go Again.” Lovato sings with more yearning than Jewel and better phrasing to boot. The listener can even hear Lovato put a grin into her voice when singing the line, “You’ve got me smiling in my sleep.” “Every Time You Lie” swings like Maroon 5’s brand of radio soul, while “World of Chances” could easily be heard from a stage at Lilith Fair. Along with some quiet surprises, there are also potential hits, including the first single/album track, where Lovato almost sounds like Kelly Clarkson’s kid sister. Quiet or loud, rock or folk, Lovato is a natural talent who could really take flight after outgrowing Disney.—KM

**SON VOLT**
**American Central Dust**
Producer: not listed
Rounder Records
Release Date: July 7

Son Volt explored its ambitious side on 2007’s “The Search,” but the material on "American Central Dust" finds the Jay Farrar-led outfit downshifting to revisit the more straightforward approach of the alt-rock band's 1995 debut album, “Trace.” The simple song structures on “American” allow for emphasis on Farrar’s lyrical musings—covering everything from heartland staples like honky-tonks and biker bars on “Roll On” to a real-life maritime disaster on the somber “Sultana.” On the intimate piano-backed ballad “Cocaine and Ashes,” Farrar sings about Keith Richards snorting his deceased father’s remains. Son Volt may be playing it too safe on “American Central Dust,” but the songs are still written together with a feeling of comfort and familiarity.—JM

**ALL TIME LOW**
**Nothing Personal**
Producers: various
Hopeless Records
Release Date: July 7

The debut album from Jack White’s new rock band the Dead Weather was recorded quickly at his Third Man studio/label/vinyl shop in Nashville. The propulsive 11-track “Horehound” finds the White Stripes and Raconteurs frontman every bit as able on the drums as he is on guitar. On the dub-influenced garage-hop banger “I Cut Like a Buffalo,” White throws down a funky beat while delivering vocals. His drumming is best reflected on “No Hassle Night,” an otherwise slow and souful tune that begins with trash metal speed. Allison Mosshart, who is best-known as the singer for rock duo The Kills, lends angry vocals to “60 Feet Tall” and “Hang You From the Heavens.” Guitarist Dean Fertita switches between organ and guitar as easy as he does Blue Cheer and Tuba Weary Army, while bassist Jack Lawrence provides the bottom end on a keyboard-bass that combines the sounds of Roger Glover and John Lord. The Dead Weather’s gothic and electric R&B sound is exemplified on “Treat Me Like Your Mother,” and the quartet demonstrates psychedelic swagger on a blistering cover of Bob Dylan’s “New Pony.”—RH

**THE DEAD WEATHER**
**Horehound**
Producer: Jack White
Third Man/Warner Bros.
Release Date: July 14

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**BILL FRISSELL**
**Disfarmer**
Producer: Lee Townsend
Nonesuch Records
Release Date: July 7

The music of omnivorous guitarist Bill Frisell reflects an eclectic range of influences, including Thelonious Monk, John Hiatt and Boubacar Traore. On “Disfarmer,” he draws inspiration from the Depression-era portraits of little-known Arkansas photographer Michael Disfarmer. The result is a provocative soundscapes that features a mixture of acoustic and electric guitars. The 26-track collection is composed of a number of short sketches, including “The Wizard”—with its dissonant harmonies and an avant-garde—and the fully developed Americana gem “I Am Not a Farmer.” Full of sampled loops and music box snippets, Frisell’s album offers country-twinged folk music that’s colored by his longtime quartet, which includes Jenny Scheinman (violin), Greg Leisz (steel guitar) and Viktor Krauss (bass). Frisell also delivers a honky-tonk hoedown version of Elvis Presley’s “That’s All Right, Mama,” while taking a sweetened approach on Hank Williams’ “Loveless Blues.” The guitarist may work within the jazz context but he’s not an easy peg. Creatively restless, Frisell is best suited for exploring vast territory and responding with imaginative integrit, which is evidenced on “Disfarmer.”—DO

**HIP-HOP**

**CHALI 2NA**
**Fish Outta Water**
Producers: various
Decon Records
Release Date: July 7

Between serving as the lead vocalist for the legendary alternative hip-hop collective Digital Underground and his solo career, Chali 2na has remained a hip-hop original. His latest album, “Fish Outta Water,” is a return to his roots in alternative hip-hop, with a sound that blends elements of jazz and hip-hop into a unique blend that is both innovative and timeless. Chali 2na’s musical style is characterized by its intricate arrangements and playful wordplay, making it a must-listen for fans of alternative hip-hop. His latest album is a testament to his creativity and his ability to push the boundaries of the genre. Whether it’s the jazz-influenced production or his eclectic lyrics, Chali 2na’s “Fish Outta Water” is a classic that is sure to please fans of alternative hip-hop and music lovers alike.—TNW

**DAUGHTRY**
**Leave This Town**
Producer: Howard Benson
19 Recordings/RCA Records
Release Date: July 14

"American Idol" graduate Chris Daughtry established himself as a hard-driving rocker with his band's 2006 platinum debut album. After an impressive couple of years, Daughtry and his band—Josh Steely (lead guitar), Brian Caddock (rhythm guitar), Josh Paul (bass) and Joey Barnes (drums)—return with similar aggression on their sophomore album, "Leave This Town." Daughtry's ferocious growl is still the centerpiece of the new songs, but the band has also taken a few creative risks. The singer pulls the reins on his powerful voice for "September," while the acoustic-rock-meets-country ballad "Tennessee Line" features a guest spot by Vince Gill. Daughtry also dials his vocals back on the catchy ballad "Life After You," which was co-written with Nickelback frontman Chad Kroeger. But heavy hitters "No Surprise," "What I Meant to Say" and "You Don't Belong" find Daughtry indulging his rock fans by showing off his gravelly pipes. Overall, "Leave This Town" is a reflective piece about leaving the past behind—a concept Daughtry may have contemplated three years ago while traveling from his home in North Carolina to the "American Idol" stage in Los Angeles.—JN
Darth Vader-voiced de facto frontman of Jurassic 5 and maintaining apace of guest appearances that would weary Tallib Kweli, the Chicago-based baritone Chali 2na has done his share of small-group projects in recent years. So it makes sense that his long-in-the-works solo debut is filled with big-shot guest stars and producers. "Fish Outta Water" may lack the demographic-tripping vibe that even a Jurassic 5 in turmoil could whip up, but it's a mostly winning debut that makes up in vocal prowess for what it lacks in hooks. "So Crazy" has a great late-night-vibe, while "Lock Shit Down" kills with a Kweli guest spot. The Scott Storch-produced "Love's Gonna Getcha" is a melodic score, and the old-school "Comin' Thru" leaps off the disc thanks to production by Jurassic 5's DJ Nu-Mark. —JV

WORLD

GABRIEL ESPINOSA
From Yucatan to Rio
Producer: Gabriel Espinosa Zoho
Release Date: July 14
Bassist Gabriel Espinosa leads a collection of distinguished players on this ear-pleasing album, which is partly a love letter to Brazil. With a wide array of musicians to help convey his message, the main triumph of "From Yucatan to Rio" is the terrific ensemble performance. The album opens with Espinosa's arrangement of Tom Jobim's "Aguas de Beber," featuring Kim Nazarian on lead vocals. The song is quintessentially bossa nova, with the added spice of Claudio Roditi's sleek trumpet solo. "Nuevas Horizontes," on the other hand, highlights Espinosa's Yucatan heritage. Roditi, Helio Alves (piano), Anat Cohen (clarinet) and George Koller bubble along, all check in on this tune, with Alves and Roberts offering particularly eloquent comment. Another choice moment is "Reman," a cozy samba featuring a lovely vocal by Alison Wedding and a fluent guitar solo from Romero Lubambo. —PVV

LATIN

FRANCISCO CESPEDES
From Acuadas
Producer: Francisco Cespedes Warner Music Mexico
Release Date: June 23
Francisco Cespedes, who is nostalgic by nature, sings some of his old favorites on "Te Acuadas" ("You Remember"). Backed by a band of contemporary Cuban jazz standout, he shines his lighter side on treatments by the Spanish folk icon Joan Manuel Serrat and the famed Mexican composer Armando Manzanero. Cespedes' rum-soaked vocals swing from the buoyancy of Nat "King" Cole to the low-down grit of Tom Waits: his version of "Ne Me Quitte Pas" is serviceable, while his heavily accented take on the Bee Gees' "How Deep Is Your Love" is awfully interestingly kitchy, depending on the listener's taste for quirkiness. But Cespedes is at his gruff best on Argentine singer/songwriter Fito Paez's "Yo Vengo A Ofrecer Mi Corazon," and a stirring version of Pablo Milan's "Mirame Bien." —JCV

LEGENDS & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

CONTRIBUTORS: Ayala Ben-Yehuda, Judy Canton-Nava, Ron Hurt, Evan Lucy, Keni Masini, Michael Menahem, Jill Menze, Eve Naey, Jennifer Netherby, Dan Ouellette, Jesse Server, Philippe Van Vreck, Jeff Viabel

CRITICS' CHOICE: Rick A. \(\latex \text{a}\) a new release predicted to hit the top half of the chart in the corresponding format.

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and single review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

POP

COLBIE CAILLAT
Falling for You (3:37)
Producers: Rick Nowells, Ken Caillat, John Shanks Writers: C. Caillat, R. Nowells
Publishers: Concordian Music (BMI), EMI April Music, R-Rated Music (ASCAP)
Universal Republic
Colbie Caillat's voice exudes warmth on "Falling for You," an upbeat pop track that's hitting AC radio and just earned the singer her highest debut on the Billboard Hot 100 (No. 12). Rick Nowells, John Shanks and Ken Caillat (the singer's father) make up the song's production team, and the trio succeeds in giving Caillat's music a bit more of a bounce than was present on her debut album, "Coco." It also stays true to her signature sound. Like Caillat's break-through single, "Bubbly," the new song is about an emerging crush, and it's sweet and sultry. From its simple, feel-good lyrics and heavy guitar strum to the cheerful rhythm and hint of tambourine, "Falling for You" bodes well for Caillat's sophomore album. "Breakthrough," due Aug. 25. —MM

ROCK

SPOON
Gott Nuffin (3:56)
Producer: Jim Lavish
Writer: Brit Daniel
Publisher: Precious Fluids (BMI)
Merge
Emerging from a two-year silence since the 2007 album "Ga Ga Ga Ga Ga Ga," the indie rock heavyweight Spoon returns with a three-song EP, the title track of which is perfect for cruising the local strip on a warm summer night. "Got Nuffin" is anchored by a stiff, thumping bassline and a guitar riff that sounds like it was cribbed from a lost Rick Springfield cut. Frontman Britt Daniel keeps up with the proto-new wave melodies at a breathless pace, spouting out lyrics rife with neurotic darkness and crashing into Jim Eno's buoyant drumming with the discipline of an old Linn machine. Along with the lo-fi instrumental "Tweakers" and the Duane Eddy-style-verb rocker "Strobe Their Brains," the single rounds out a most impressive EP that will hold fans over until the band's next album. —RH

SHAKIRA
Loba (3:08)
Producers: Shakira, John Hill
Writers: various
Publishers: various
Epic
After you set a commentary on East Timor to a disco boat—as Shakira did on "Timor," from her 2007 album "Oral Fixation"—any future musical endeavor inevitably seems less ambitious. Now Shakira is back with a modern disco track called "Loba," the Spanish version of "She-Wolf," her first single from her fall album. Though the song's wolf cries and panting noises are a little goofy, it's sure to get the Colombian singer's die-hard fans howling right along on the dancefloor. Its infectious groove rides a funk bassline, pulsates like a wild animal's heartbeat and plays perfectly to Shakira's ability to sing fast, crowded phrases in a way that forces the listener to pay attention. It's an unselfconsciously sexy, stylish ode to a woman on the prowl. —ABY

EMINEM
Beautiful (4:01)
Producers: Eminem, Jeff Bass
Writing: various
WEB/Shady/Aftermath/Interscope
I just want to be just like you/Blind in with the rest of the room/ Maybe just point me to the nearest restroom." Eminem pleads on "Beautiful," the epic fifth single from "Relapse." Though Eminem may crave anonymity, the fact that he's releasing yet another single from an album that arrived in May suggests that, with Michael Jackson gone, he might be the most riveting male star in the world. Part confessional ("I'm just so fucking depressed," begins the track's explicit version) and part "Love Yourself"-style motivational anthem, "Beautiful" encapsulates the schizophrenic nature of "Relapse" but deviates from the shock tactics that dominate the album. Utilizing a Queen sample ("Reaching Out," from the 2005 live album "Return of the Champions") as its foundation, the song is as much a lightens-in-the-air, arena rock power ballad as it is a lyrical showcase. —JS
Jackson
Vs. Jackson

La Roux Battles Michael For U.K. Chart Crown

Michael isn't the only eccentric '80s-sounding Jackson at the top of the U.K. charts—meet Elly Jackson, better known as half of the electronic pop duo La Roux.

La Roux's self-titled debut album was kept out of the top spot by Jackson's "The Essential" compilation when it entered at No. 2 on the July 5 listing, despite impressive first week sales of 62,500, according to the Official Charts Co. (OCC).

"It felt awful wanting more sales than a dead man, especially someone so inspiring to me," says a candid Jackson, who's joined in La Roux by behind-the-scenes producer Ben Langmaid. "Still, if you're going to get beaten, at least it's him and not Cliff Richard or Enya."

Mixing upbeat dance tracks with mournful ballads and minimalist electronic production reminiscent of '80s British groups like Yazoo and Depeche Mode, "La Roux" (Polydor/Universal) builds on the success of two early singles. "In for the Kill" peaked at No. 2 in March and has sold 525,000 copies, according to the OCC, while the follow-up "Bulletproof" hit No. 1 in June (140,000), making La Roux one of the biggest debut acts so far this year.

La Roux was first tipped in the BBC's influential "Sound of 2009" tastemakers poll, but Jackson says she and Langmaid realized long ago they didn't want to appeal just to hipsters. "Then we were like, 'Fuck it. I want to make pop music,'" Jackson says with a laugh.

Jackson's androgynous act and image, coupled with her distinctive falsetto, have also helped the act gain attention. Hannah Neaves, senior product manager at Polydor, credits the act's strong visual aesthetic as a key factor in attracting the fashion-conscious, 16-24 market. Matthew La-Motte, marketing director at Cherrytree/Interscope, expects similar results when his label releases the album stateside Sept. 29.

"Girls from every demographic are going to be into her," he says. "The melodies are incredible and her voice is incredible—the songs are hits."

At home, La Roux benefited from a partnership with the market-leading entertainment retailer HMV. Customers who pre-ordered the album through the store were entered in a contest to attend a free live show at the 2,300-capacity HMV Forum. This doubled the album's anticipated pre-orders, according to Neaves, although she was unable to cite figures.

A U.S. EP will be released July 21, and "Bulletproof" will initially be promoted to dance and club formats. The band starts a nine-date U.S. tour July 22, booked by the New York-based Paradigm, that includes an appearance at Lollapalooza.

I don't think there's any way that you can possibly prepare yourself for a year like this," Jackson says. "This has all come from somewhere very home-grown: just me and Ben making music in a living room."

GOING GAGA

Lady GaGa becomes just the third artist in the 16-year history of Billboard's Mainstream Top 40 airplay chart to collect three No. 1 singles from a debut album. "LoveGame" rises 2-1 on the tally, marking the singer's third No. 1 following "Just Dance" and "Poker Face." The three songs appear on her top five Billboard 200 album, "The Fame." Lady GaGa joins Ace of Base and Avril Lavigne in accomplishing this triple play.

—Gary Trust

THREE OF A KIND
Ace of Base, Avril Lavigne and Lady GaGa all ruled the Mainstream Top 40 airplay chart.

ACE OF BASE, 'THE SIGN'
Arista, 1993
"All That She Wants," nine weeks
"The Sign," 14 weeks (a record for the Mainstream Top 40 airplay chart)
"Don't Turn Around," six weeks

AVRIL LAVIGNE, 'LET GO'
Arista, 2002
"Complicated," eight weeks
"Sk8er Boi," one week
"I'm With You," four weeks

LADY GAGA, 'THE FAME'
Interscope, 2008
"Just Dance," two weeks
"Poker Face," five weeks
"LoveGame," one week

On top of her "Game": LADY GAGA

SOURCE: Hollywood Top 40 display chart for the week ending June 12.
Boy Meets ‘World’

Usher Protégé Justin Bieber Could Be The Next Teen Sensation

It’s a familiar narrative: wunderkind shows a childhood gift for music, takes it seriously by age 13 and lands a major-label deal before he gets his driver’s license. Usher, Chris Brown and Britney Spears all fit the formula. Now, Justin Bieber can add his name to the list.

“Things are amazing right now,” says the 15-year-old singer, who debuts on the Billboard charts this week with his single, “One Time.” Produced by Christopher “Tricky” Stewart, the puppy-love song is No. 13 on Heatseekers Songs and No. 95 on the Billboard Hot 100.

“People don’t hear it and think, ‘Oh, it’s a little kid’s record,’” says Bieber’s manager Scooter Braun, who also manages the rapper Asher Roth. “He’s a young kid who sings with a lot more soul than he should, so the song can play on the 2100s and KISS-FMs.”

Raised by a single mother in Ontario, Canada, Bieber started singing just three years ago but took up percussion at age 2 when, as he puts it, “I was basically hanging on everything I could get my hands on.” Bieber’s mother bought him a drum kit, guitar and keyboard, and he taught himself to play all of them.

The turning point came in 2007, when Bieber’s mother set up a YouTube account so that friends could watch her son sing “Yo-Yo’s ‘So Sick’ at a local competition. She continues to upload clips of Bieber performing R&B covers, and an organic fan base was born.

Bieber is No. 23 on YouTube’s most-subscribed-musicians list, and the music video for “One Time,” which features him clad in a gray hooded sweatshirt and grinning maniacally into the camera, has been viewed more than 2 million times since June 13. “It was really cool going from my webcam to professional videos,” he says.

Among Bieber’s first fans was Braun, who reached out to the young singer after finding him online. “He was very, very persistent,” Bieber says. “He even called my great aunt and my school board.” Braun flew Bieber to Atlanta and met Usher, who then took Bieber to sing for Island Def Jam CEO Antonio “L.A.” Reid. Braun says Reid found it uncanny that “Justin was the same exact age as Usher when he was signed.”

“He was an amazing talent and find,” Usher says. “Given my experience, I knew exactly what it would take for him to become an incredible artist.”

Bieber signed with Island Records and RBMG, a label imprint on which Braun and Usher are partners. He’s now recording his debut album, “My World,” for a fall release, and an EP will come out Aug. 11. In addition to Stewart, the-Dream, Midi Mafia, Bryan-Michael Cox and John Austin have all contributed to the project, and Usher recorded guest vocals for the song “First Dance.”

It’s a fairytale beginning for a kid who had little more than a popular Web video profile two years ago, but Bieber still has plenty of big dreams to fulfill. “I would love to collaborate with Beyoncé,” he says. “She’s beautiful.”

‘CHILLIN’ ’ OUT

After building an underground fan base with a string of popular mixtapes, the Washington, D.C., rapper Wale is primed to bring his offbeat charm to the mainstream. “Chillin’,” his club-ready single featuring Lady GaGa, rises to No. 52 this week on Billboard’s Rhythmic Top 40 chart. With its bouncy hook and slick verses, the track is the perfect precursor to Wale’s long-awaited debut, “Attention: Deficit,” due Sept. 22 on Interscope/Allido Records.

The album is the culmination of Wale’s steady rise from small beginnings. The son of a D.C. cab driver, Wale dreamed of becoming an MC in spite of hip-hop’s local perception. “When I told girls I wanted to be a rapper, they told me to get a life,” he says. “It was the ultimate turnoff because everyone thought it was unrealistic. I didn’t do it to get famous or put D.C. on the map though; I was rapping because I loved the art.”

After a series of tracks started receiving airplay in the D.C. area, the producer Mark Ronson stumbled upon a demo and played the mixtape jam “Good Girls” on his East Village Radio show in March 2007. Wale signed a joint deal with Ronson’s Allido imprint and Interscope in March 2008, and soon after he released “The Mixtape About Nothing,” an acclaimed 19-track concept album based on the sitcom “Seinfeld.”

Wale says the TV show’s “honest dialogue” mirrors his lyrical style, which frequently references pop culture and politics while avoiding gangster-rap bluster. “My reality is the same as a lot of people’s,” he says. “Chances are that you know more about my lifestyle than that of a gangster—I buy regular cars and try to meet nice girls. I’m trying to make music a large group can relate to.”

Back to the Feature,” a new mixtape released last month, ups the ante by featuring a varied list of guest stars, including Duffy, Memphis Bleek and Peter Bjorn and John. The assorted field of collaborators previews the sonic diversity of “Attention: Deficit,” which features production by Ronson, Cool and Dre, and TV on the Radio’s Dave Sitek.

“The reason Wale’s been successful in the mixtape game is because he’s well-rounded,” his producer Andrew Flad says. “He collaborates with people who he respects and doesn’t shy away from a challenge. We’ll see that on ‘Attention: Deficit’ in a more refined way.”

“Chillin’” is the first glimpse of the polished product, and its Chris Robinson-directed music video was recently added to BET’s rotation. Wale also performed on “Late Night With Jimmy Fallon” July 14 and has a run of East Coast shows leading up to the album’s release.

While the wait between his signing and album release has been long, Wale feels the patience has paid off. “I could have had an album out five months after I signed, but that’s not what I wanted. It’s about solidifying a brand,” he says. “I might not go platinum at first, but I connect with people and can slowly make that impact.”

—Jason Lipshutz

RED ROCKS WAL-MART

The independent distributor RED teamed with the punk magazine Alternative Press to release the 2009 "Summer of Rock" tour guide, a Wal-Mart-exclusive booklet that features music, editorial content and other collectibles from the distributor’s bands—and it’s already rocking the charts.

The guide, released July 7, includes a 20-song sampler of RED-affiliated acts, exclusive interviews, trading cards, guitar picks and stickers. It bows this week at No. 165 on the Billboard 200, selling 3,000 copies in the United States, according to Nielsen SoundScan. The guide also debuts at No. 9 on Top Compilation Albums and No. 48 on Top Alternative Albums.

“We wanted to do something to let kids know that the bands were on the road and get them into the physical store, rather than making another piece of music or compilation they could download online,” says Brittany Hodak, partnership marketing director at RED.

The $5 guide features four different covers for Aiden, A Day to Remember, All That Remains and Cage the Elephant. For RED and Alternative Press, the booklet is intended as a marketing endeavor more than a profit generator, Hodak says. “We sold it to Wal-Mart for just enough to cover the expenses of production.”

The guide is positioned on endcaps and within a Vans Warped Tour-themed section in the music department of select Wal-Marts, Hodak says. Acts featured on the sampler include A Day to Remember, Less Than Jake, Spinerette, NOFX and Passion Pit. None of the songs are exclusive, but acts featured on the disc have released an album within the past six months or will do so soon. To raise visibility and potential sales, albums from several acts on the sampler have been placed near the guides, a strategy that Hodak says has worked well in the past.

Last year, albums positioned near RED’s Wal-Mart exclusive “Summer Tour Survival Guide”—which featured a $350 more complete acts like Wale, Emure, Drowning Pool and Every Time I Die—rose an average of 42% in sales compared with the week prior to the program’s start, according to Hodak. She adds that the ’09 guide has sold approximately $50 more copies in its first week than last year’s guide. The ’08 guide has sold 25,000, she says.

“Mitchell Peters

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Action Jackson: The Super Sales Story Continues

For the first time this year, three albums sell at least 200,000 copies each in a week. Michael Jackson's "Num- ber Ones" is the week's best seller, with 349,000 copies (up 3%), while Maxwell scores a career-high 316,000 with "BLACKsummers'night," and Jack- son's "Thriller" sells 264,000 (up 41%), according to Nielsen SoundScan.

The feat hasn't happened since the final trucking week of 2008, when Taylor Swift's "Fearless" resigned with 262,000 copies while Beyoncé's "I Am... Sasha Fierce" was No. 2 with 211,000, and Britney Spears' "Cir- cus" was third with 203,000.

A year ago this week, no album had sold more than 200,000 and only two exceeded 100,000. Lil Wayne's "Tha Carter III" sold 125,000 in its fifth week of release and Coldplay's "Viva La Vida or Death and All His Friends" sold 113,000 in its sixth.

For a third week in a row, Jackson's "Number Ones" is No. 1 on the Top Comprehensive Albums chart and Top Pop Catalog Albums (see page 52).

With a 2009 sales total of 12,000 copies, "Number Ones" is the eighth-biggest-selling album of the year. It's also the year's top-selling catalog set.

On top of all that, "Number Ones" is the biggest-selling non-Christmas catalog album since 2000. That year, Creed's "Dreamfall" album, "My Own Prison," sold 1.1 million copies. The set, released in June 1997, spent 112 weeks on the Billboard 200, peaking at No. 22 on the May 2, 1998, chart.

Back then, albums that were more than 2 years old and had fallen below No. 100 on the Billboard 200 shifted to catalog status.

On the Dec. 11, 1999, chart, the then-2-year-old title fell below No. 100 on the Billboard 200, moving it to catalog status and making it eligible for the Top Pop Catalog Albums chart. On the latter tally, the set went on to spend 54 weeks at No. 1, with most of those in 2000.

"Prison" remained a consistent seller through the year, as Creed's second album, the blockbuster "Human Clay," spent most of 2000 lodged in the top 10 of the Billboard 200. Creed was so popular at the time, sales for both albums were very strong. (For more on the band, see page 26.)

Today, albums that are more than 18 months old, have fallen below No. 100 on the Billboard 200 and don't have a current radio single shift to catalog status. This is why Swift's self-titled debut is spending its 142nd week on the Billboard 200 (No. 38) and Daugh- try's self-titled album is in its 138th week (No. 100). The latter album's 2008 single "What About Now" is still in the top five on the Adult Contemporary radio chart.

Daughtry's second album, "Leave This Town," is on course for a No. 1 debut on the Billboard 200 next week. The band had a bevy of TV appearances lined up during release week, including "Today," "The View," "The Tonight Show With Conan O'Brien" and "Jimmy Kimmel Live!"

• FIRST 'SONG' •

On the Hot Christian AC Songs chart (page 60), the veteran trio Phillips, Craig & Dean claims its first No. 1 with "Revelation Song." The act's previous high on the 6-year-old chart came with "Here I Am to Worship," which hit No. 1 in 2004.

• CHART BEAT •

Mark McAnally quantity its 40th No. 1 hit entry with the No. 14 bow of "Obsessed." She became the 80th woman in the chart's history to make 40 plus appearances. Aretha Franklin is the only 80th leading lady with 73 charted titles, followed by Dionne Warwick (50), Madonna (43), Celine Dion (49), Barbra Streisand (41) and Dina Ross (40).

• • •

By debuting on Hot Digital Songs at No. 10, USA for Africa's "We Are the World" appears on a Billboard chart for the first time since 1985. Of the song's 21 soloists, six appear this week on current chart of Billboard surveys: Lionel Richie, Stevie Wonder, Paul Simon, Willie Nelson, Michael Jackson and Bob Dylan.

Market Watch
A Weekly National Music Sales Report

**Weekly Unit Sales**

<table>
<thead>
<tr>
<th>Year-To-Date</th>
<th>Overall Unit Sales</th>
<th>Digital Tracks</th>
<th>Sales Singles</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>219,532,000</td>
<td>188,715,000</td>
<td>91,913,000</td>
<td>202,428,000</td>
</tr>
<tr>
<td>2009</td>
<td>219,532,000</td>
<td>188,715,000</td>
<td>91,913,000</td>
<td>202,428,000</td>
</tr>
</tbody>
</table>

**Weekly Album Sales (Million Units)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>184,565,000</td>
</tr>
<tr>
<td>2009</td>
<td>184,565,000</td>
</tr>
</tbody>
</table>

SALES BY ALBUM FORMAT

<table>
<thead>
<tr>
<th>Format</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital</td>
<td>146,891,000</td>
</tr>
<tr>
<td>Cassettes</td>
<td>3,202,000</td>
</tr>
<tr>
<td>Other</td>
<td>3,202,000</td>
</tr>
</tbody>
</table>

• • •

Looking back . . . and ahead:

Last year, the top-selling catalog album year-to-date also was a Michael Jackson release: "Thriller."

Thanks to its February 2008 reissue, as of July 13 it had sold 617,000 copies, also making it the 15th-biggest selling title among all albums. It ultimately finished 2008 as the 45th-biggest selling album overall, with 712,000.

If "Number Ones" continues to perform strongly throughout 2009, could it end up as one of the top 10 or 20 sets of the year?

Industry prognosticators have suggested that last week was probably the high-water mark for Jack- son's album sales and that his stratospheric numbers are bound to start dropping.

They also point to how Jackson's sales were particularly strong last week because of the publicity generated by his July 7 memorial service and brick-and-mortar retailers in- creasing their stock.

If anyone can defy expectations, though, it's Jackson. Stay tuned.

Go to www.billboard.biz for complete chart data | 49

www.americanradiohistory.com
THE BILLBOARD 200

ARTIST & SONG / DISTRIBUTING LABEL (PRICE)

1. BLACKSTOCK
BLACKSUMMERS'NIGHT (2.99)

2. THE PAUL SIMON
HIT THE ROAD: JACO (18.98)

3. JASON ALDEAN
DONT BE THAT GUY (18.98)

4. JENIFER HURTADO
NO ONE (18.98)

5. JONAS BROTHERS
ysterious (18.98)

6. DAVE MATTHEWS BAND
DONT LATE THE SHIP (18.98)

7. RASCAL FLATTS
COUNTRY ROAD ((18.98)

8. JERRY VALENTINE
COME ON, COME ON (18.98)

9. REGINA SPEKTOR
NO (18.98)

10. FLOYD RUSSELL
FUNKY (18.98)

11. EMMY ROSSUM
INTO THE MONTANA (18.98)

12. CHRISTIE MICHELE
AMERICAN IDOL (18.98)

13. THE BLACK EYED PEAS
BOOM BOOM POW (18.98)

14. JENNIFER HUDSON
JAMES BROWN (18.98)

15. BILLY CURRINGTON
ALWAYS (18.98)

16. TAYLOR SWIFT
TAYLOR SWIFT (18.98)

17. LADY ANTEBELLUM
LADY ANTEBELLUM (18.98)

18. WARREN GORDON
WARREN GORDON (18.98)

19. NICKELBACK
NICKELBACK (18.98)

20. DAVE MATTHEWS BAND
DWM9 (18.98)

21. JASON ALDEAN
THERE SHE GOES AGAIN (18.98)

22. JENIFER HURTADO
JUST A GIRL (18.98)

23. RASCAL FLATTS
COUNTRY ROAD ((18.98)

24. JERRY VALENTINE
COME ON, COMON (18.98)

25. EMMY ROSSUM
INTO THE MONTANA (18.98)

26. THE BLACK EYED PEAS
BOOM BOOM POW (18.98)

27. JENNIFER HUDSON
JAMES BROWN (18.98)

28. BILLY CURRINGTON
ALWAYS (18.98)

29. TAYLOR SWIFT
TAYLOR SWIFT (18.98)

30. LADY ANTEBELLUM
LADY ANTEBELLUM (18.98)


THE BILLBOARD 200 ARTIST INDEX

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TAYLOR SWIFT (18.98)

30. LADY ANTEBELLUM
LADY ANTEBELLUM (18.98)
As TV ads start to air touting the Aug. 4 release of "Kid Pop 16" (which features the debut single take of the Black Eyed Peas' "Boom Boom Pow"), the "Kid Pop" albums at No. 10 and 11 have sales spikes.

The Sony Awards-nominated music cast album reboots No. 2 on the Top Cuts chart (up 100,000 copies after the set's physical version was released. It spent its first few weeks of release as a digital exclusive.

The After the Show store launched its "Shatner's War, Our War" promo Jan. 7 featuring exclusive covers of songs associated with him by contemporary acts — this set benefits from the attention, growing by 24%.

At $4.99, the price at Best Buy for this album pushes it to its first week on the Billboard 200 and to No. 5 on Top Heatseekers Albums with a 42% jump.

It's likely that her performance at the Michael Jackson memorial service (July 7) caused pain for this album (up 24%).

DATA FOR WEEK OF JULY 25, 2009 | FOR CHART REPRINTS CALL 646-654-4633

www.americanradiohistory.com Go to www.billboard.biz for complete chart data
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Happened 31-

...
This page from Billboard magazine contains charts and data related to music and radio. The charts include:

- **HOT 100 Airplay**
- **Digital Songs**
- **Song Charts**

The charts provide information about the most popular songs, including airplay, sales, and streaming data. The data is compiled from Nielsen SoundScan, which tracks sales and streaming data for the Billboard charts. The charts are used by radio stations, artists, and labels to gauge the success of songs and albums.

**HOT 100 Airplay**

This chart ranks songs based on airplay data from Nielsen Broadcast Data Systems. The songs are ranked by the number of radio stations playing them and the number of hours they are played. Songs with the highest airplay are at the top of the chart.

**Digital Songs**

This chart ranks songs based on digital downloads and streaming. The songs are ranked by the number of downloads and streams. Songs with the highest downloads and streams are at the top of the chart.

**Song Charts**

This section includes additional charts and data related to specific genres or artists. The charts provide information about the most popular songs in those categories, including airplay, sales, and streaming data.

**AWARD CERT. LEVELS**

This section provides information about award certifications for albums and songs. The certifications are awarded by the Recording Industry Association of America (RIAA) and indicate the level of success a song or album has achieved in terms of sales or streaming.

**CONFIGURATIONS**

This section provides information about configurations for digital downloads and streaming. The configurations are indicated as single downloads or albums available.

**HOT DANCE CLUB SONGS**

This section provides information about the most popular dance club songs. The songs are ranked by the number of plays at dance clubs.

**Data for week of July 25, 2009**

Go to www.billboard.biz for complete chart data.
### POP/ADULT/ROCK Chart

**Mainstream Top 40**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks at No.</th>
<th>Hot Shot</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Party in the USA&quot;</td>
<td>Nicki Minaj</td>
<td>Cash Money/Atlantic</td>
<td>27</td>
<td>1</td>
</tr>
<tr>
<td>&quot;What I Did for Love&quot;</td>
<td>The Weeknd</td>
<td>Republic/RCA</td>
<td>22</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Can't Feel My Face&quot;</td>
<td>Bruno Mars</td>
<td>Atlantic</td>
<td>14</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Blinding Lights&quot;</td>
<td>Twenty One Pilots</td>
<td>Republic/RCA</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Sorry, I Love You&quot;</td>
<td>Amy Winehouse</td>
<td>Island/Atlantic</td>
<td>8</td>
<td>5</td>
</tr>
</tbody>
</table>

**Adult Contemporary**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week at No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I'm Yours&quot;</td>
<td>Dido</td>
<td>Epic</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Better in Time&quot;</td>
<td>Norah Jones</td>
<td>Columbia/RCA</td>
<td>4</td>
</tr>
<tr>
<td>&quot;What About Now&quot;</td>
<td>Demi Lovato</td>
<td>Hollywood/Republic</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Ain't No Rest For the Wicked&quot;</td>
<td>Adele</td>
<td>Columbia/RCA</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Feel Good Drug&quot;</td>
<td>Janelle Monae</td>
<td>Advisors/Atlantic</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Happy&quot;</td>
<td>Pharrell Williams</td>
<td>Warner Bros/BMG</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Lonely&quot;</td>
<td>The Killers</td>
<td>Roadrunner/Atlantic</td>
<td>9</td>
</tr>
</tbody>
</table>

**Rock Songs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week at No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Climb&quot;</td>
<td>Vertical Horizon</td>
<td>Hollywood/Republic</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Lucky&quot;</td>
<td>Puddle of Mudd</td>
<td>Roadrunner/Atlantic</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Looking For You&quot;</td>
<td>Cameo</td>
<td>Hollywood/Atlantic</td>
<td>3</td>
</tr>
<tr>
<td>&quot;All Nightmares&quot;</td>
<td>Sum 41</td>
<td>Island/Atlantic</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Belong With Me&quot;</td>
<td>Taylor Swift</td>
<td>RCA/Verve/Republic Records</td>
<td>5</td>
</tr>
</tbody>
</table>

**Active Rock**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week at No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Allnighter&quot;</td>
<td>Puddle of Mudd</td>
<td>Roadrunner/Atlantic</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Lift Me Up&quot;</td>
<td>We The Kings</td>
<td>Hollywood/Universal</td>
<td>2</td>
</tr>
<tr>
<td>&quot;I Don't Care&quot;</td>
<td>Fall Out Boy</td>
<td>Hollywood/Universal</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Gotta Feeling&quot;</td>
<td>Flo Rida</td>
<td>Interscope/Interscope</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Let Me Go&quot;</td>
<td>All Time Low</td>
<td>Hollywood/Universal</td>
<td>5</td>
</tr>
</tbody>
</table>

**Heritage Rock**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week at No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;One More Time&quot;</td>
<td>Bon Jovi</td>
<td>Sony/BMG</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Just A Dream&quot;</td>
<td>Matchbox Twenty</td>
<td>Interscope/Interscope</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Something Like This&quot;</td>
<td>Dido</td>
<td>Epic</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Sweet Child Of Mine&quot;</td>
<td>Guns N' Roses</td>
<td>Reprise/ATL</td>
<td>4</td>
</tr>
</tbody>
</table>

### Billboard Chart Data

- **Mainstream Top 40**
  - New entries and changes are indicated for the week ending July 25, 2009.
  - The chart is based on data from Billboard and its partner publication, Billboard's Top 40 chart. The chart is compiled by Nielsen SoundScan and is based on a combination of sales, airplay, and streaming data.

- **Adult Contemporary**
  - The chart includes the top 50 songs of the week, ranked by airplay on adult contemporary radio.

- **Rock Songs**
  - The chart includes the top 50 songs of the week, ranked by airplay on adult contemporary radio.

- **Active Rock**
  - The chart includes the top 50 songs of the week, ranked by airplay on adult contemporary radio.

- **Heritage Rock**
  - The chart includes the top 50 songs of the week, ranked by airplay on adult contemporary radio.
Hot Country Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Run To You</td>
<td>Lady Antebellum</td>
</tr>
<tr>
<td>People Are Crazy</td>
<td>Toby Keith</td>
</tr>
<tr>
<td>All Good Trouble</td>
<td>Alabama</td>
</tr>
<tr>
<td>Good Time</td>
<td>Florida Georgia Line</td>
</tr>
<tr>
<td>Wandering</td>
<td>Tim McGraw &amp; Faith Hill</td>
</tr>
<tr>
<td>Cruise</td>
<td>Luke Bryan</td>
</tr>
<tr>
<td>Clear Outside</td>
<td>Brantley Gilbert</td>
</tr>
<tr>
<td>Little Rock</td>
<td>Dierks Bentley</td>
</tr>
<tr>
<td>Get To You</td>
<td>Blake Shelton</td>
</tr>
<tr>
<td>Our Song</td>
<td>Carrie Underwood</td>
</tr>
<tr>
<td>Redneck Woman</td>
<td>Miranda Lambert</td>
</tr>
<tr>
<td>Head Over Boots</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>Kentucky</td>
<td>Chris Stapleton</td>
</tr>
<tr>
<td>Tomorrow</td>
<td>Dan + Shay</td>
</tr>
<tr>
<td>Ain't That life</td>
<td>Sam Hunt</td>
</tr>
<tr>
<td>I Am A Man</td>
<td>George Strait</td>
</tr>
</tbody>
</table>

Top Country Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Beauty</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>Red</td>
<td>Toby Keith</td>
</tr>
<tr>
<td>Borrow Me</td>
<td>Rascal Flatts</td>
</tr>
<tr>
<td>Life Rolls On</td>
<td>Brad Paisley</td>
</tr>
<tr>
<td>Stuck</td>
<td>Miranda Lambert</td>
</tr>
<tr>
<td>Need You Now</td>
<td>Lady Antebellum</td>
</tr>
<tr>
<td>I Am A Man</td>
<td>George Strait</td>
</tr>
<tr>
<td>Don't You Wanna Stay</td>
<td>Jake Owen</td>
</tr>
<tr>
<td>I Don't Wanna Live Forever</td>
<td>Dierks Bentley</td>
</tr>
<tr>
<td>The Road I'm On</td>
<td>Blake Shelton</td>
</tr>
</tbody>
</table>

Billboard Country Chart

Between the Bullets

"Run" to No. 1

With the longest climb to No. 1 in more than a year (26 weeks), Lady Antebellum lands its first chart-topper on Hot Country Songs, as "Run To You" (c) lands at the top spot. This is the longest trek since James Otto's "I Just Got Started Lovin' You," needed 29 weeks in May 2008. The trio peaked at No. 3 a year ago with its debut single, "Love Don't Live Here," and rose to No. 11 with "Lookin' For A Good Time" in December. For so this year, "Run" is the 19th title to lead the list, compared with 12 different chart-toppers during the same period last year (for more, see billboard.com/chartbeat). -Wide Jensen

Data for week of July 25, 2009 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data | 57
**MAXWELL'S BIG RETURN**

Eight years after his last debut, Maxwell returns to No. 1 on the Billboard 200 and Top R&B/Hip-Hop Albums chart with his album "Blackman's Nu Phub". It sold 316,000 copies, making it Maxwell's career high and the third-best debut by an R&B/Hip-Hop Albums title this year following Eminem's "Re-lape" (680,000) and Keshia Cole's "A Different Me" (322,000).

Two of Maxwell's opening acts on his U.S. tour also shine on R&B/Hip-Hop Albums. Chrisette Michele and her "Epiphany" rises 7-1, with a 61% gain since its May debut. Laura Izibor's "Let The Truth Be Told" climbs 19-10 with a 39% increase. Last week's chart leader, the self-titled set from Jeremih, dips to No. 2 with a 55% decline.

—Raphael George
<table>
<thead>
<tr>
<th>Country</th>
<th>Albums</th>
<th>Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japan</td>
<td><strong>JAPAN</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>JAPAN</strong> <strong>HITS OF THE WORLD</strong></td>
</tr>
<tr>
<td>United Kingdom</td>
<td><strong>UNITED KINGDOM</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>UNITED KINGDOM</strong> <strong>HITS OF THE WORLD</strong></td>
</tr>
<tr>
<td>Germany</td>
<td><strong>GERMANY</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>GERMANY</strong> <strong>HITS OF THE WORLD</strong></td>
</tr>
<tr>
<td>Europe</td>
<td><strong>EUROPEAN HOT 100</strong></td>
<td><strong>EUROPEAN HOT 100</strong></td>
</tr>
<tr>
<td>Europe</td>
<td><strong>EURO DIGITAL SONGS</strong></td>
<td><strong>EURO DIGITAL SONGS</strong></td>
</tr>
<tr>
<td>France</td>
<td><strong>FRANCE</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>FRANCE</strong> <strong>HITS OF THE WORLD</strong></td>
</tr>
<tr>
<td>Canada</td>
<td><strong>CANADA</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>CANADA</strong> <strong>HITS OF THE WORLD</strong></td>
</tr>
<tr>
<td>Australia</td>
<td><strong>AUSTRALIA</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>AUSTRALIA</strong> <strong>HITS OF THE WORLD</strong></td>
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<tr>
<td>Italy</td>
<td><strong>ITALY</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>ITALY</strong> <strong>HITS OF THE WORLD</strong></td>
</tr>
<tr>
<td>Spain</td>
<td><strong>SPAIN</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>SPAIN</strong> <strong>HITS OF THE WORLD</strong></td>
</tr>
<tr>
<td>Mexico</td>
<td><strong>MEXICO</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>MEXICO</strong> <strong>HITS OF THE WORLD</strong></td>
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<tr>
<td>Switzerland</td>
<td><strong>SWITZERLAND</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>SWITZERLAND</strong> <strong>HITS OF THE WORLD</strong></td>
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<tr>
<td>Finland</td>
<td><strong>FINLAND</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>FINLAND</strong> <strong>HITS OF THE WORLD</strong></td>
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<tr>
<td>Wallonia</td>
<td><strong>WALLONIA</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>WALLONIA</strong> <strong>HITS OF THE WORLD</strong></td>
</tr>
<tr>
<td>Poland</td>
<td><strong>POLAND</strong> <strong>HITS OF THE WORLD</strong></td>
<td><strong>POLAND</strong> <strong>HITS OF THE WORLD</strong></td>
</tr>
</tbody>
</table>

Data for week of July 25, 2009. For chart reprints call 646.654.4633. Go to www.billboard.biz for complete chart data.
ARTISTS TURNING TO TICKETS-FOR-CHARITY

Earlier this year, singer/songwriter James Taylor wanted to help fund the Natural Resources Defense Council through the sale of his concert tickets, so he turned to the online ticketing platform Tickets-for-Charity. Taylor is one of many artists using the recently launched ticketing company to raise money for more than 30 nonprofit organizations.

Tickets-for-Charity connects with artists, managers, venues and promoters before a tour to set aside a allotment of tickets to be sold on its website. It then prices those tickets based on the going rate in the secondary ticketing market. For each one sold on TicketsForCharity.com, the original face value of the ticket is paid back to the artist and the difference is donated to charity. Tickets-for-Charity earns money on the ticket service fees.

For example, if the secondary market is pricing a $50 ticket at $500, then we'll try and capture that $450 for charity." Tickets-for-Charity CEO Ford Porter says, noting that the price and donation are charged separately on the buyer's credit card. The average donation per sold ticket is about $150, he says.

The purpose of Tickets-for-Charity is to give concertgoers the opportunity to help others. "All we're doing is creating a socially positive option for consumers when they can't find what they want," Porter says. "Rather than paying $400 to a broker or scalper, they can pay $400 to Tickets-for-Charity. The difference is that most of the benefit is going to charity rather than a secondary reseller."

The website launched in June, but during an 18-month testing period, the site raised about $3 million from concerts by Taylor, the Rolling Stones, the Police, John Mayer and Lionel Richie, among others. Porter expects to raise "hundreds of millions of dollars" for nonprofits in the future. This summer, the company is working with Brad Paisley, Coldplay, Carlos Santana, Diana Krall, Kenny Chesney and Sugarland, among others.

—Mitchell Peters

INSIDE TRACK

CHEVELLE'S 'CRIMES' STORY

When Chevelle hit the studio in Nashville to create its fifth album—"Sci-Fi Crimes," due Sept. 9—the goal was to make "a record that was more true to what our live sound is like," according to drummer Sam Loeffler.

"We wanted to go into the studio and play the tracks and just record them and not make a perfect record the way I think a lot of our records in the past have been made," Loeffler says. "We just went in and recorded ... not tuning the vocals and not tuning every single chord and not adding samples so every single snare hit is exactly the same. It's not a sonically perfect record; it's more like you get if you go into a studio and just play. And I'm curious to see if people notice a difference."

Key to this new approach for Chevelle was producer Brian Virtue, who the group went to after recording its last two studio albums with Michael "Elvis" Baskette on a recommendation from friends in 30 Seconds to Mars.

"Virtue's been highly recommended by different people that he's worked with," Loeffler says. "No one had anything bad to say about him, so that was a good sign."

"He's really a free-flowing, smart guy who's really connected to what you're doing. He wants it to be your band, and he won't shape you. He'll let you shape yourself, which I feel like we've been trying to do all along. We had a great time being with him."
James Taylor cut a version of John Anderson's hit "Semolina Wind" for his 2008 album, "Country Road". At a recent Nashville concert, the 74-year-old Anderson said, "As a young boy, I was always afraid of the dark. I would run on tiptoes and whisper everything. Now I change my life."

Billboard Australia correspondent Lars Brandle (right) congratulates Sony Music Australasia chairman/CEO Denis Handlin on receiving the prestigious Telstra Award for outstanding services to Australian music. Handlin was honored June 23 at the Australian Performing Right Assn. Awards in Melbourne.

Twisted Sister signed autographs for fans at J&R Music World in New York after it received gold plaques for digital downloads (25,000 copies) of "We're Not Gonna Take It." Standing, from left: Bassist Mark Mendoza, guitarists Jay Jay French and Eddie Ojeda, and drummer A.J. Pero. Kneeling is vocalist Dee Snider. Photo: Courtesy of Michael Weiss.


As a recent appearance on NBC's "Today" in New York, the Fray was presented with a gold plaque for its self-titled second album. The plaque also commemorated more than 2 million downloads of its first single, "You Found Me." From left: Aware Records manager Jason Rea, Epic GM Adam Granofsky, Paradigm Talent Agency booking agent Jonathan Adelman, the Fray's Joe King and Ben Wysocki, Epic president Amanda Ghost and VP of marketing Scott Carter, the Fray's Dave Welsh, Columbia/Epic Label Group senior VP of media Fran DeFazio, Epic executive VP of marketing Lee Stimmel and the Fray's Isaac Slade.

In the midst of his successful 35-city summer tour with Demi Lovato, "American Idol" runner-up David Archuleta was presented with a gold plaque commemorating the sale of more than 500,000 copies of his self-titled debut album. From left: Jive Label Group executive VP Peter Theo and senior VP of marketing and digital media Jeff Dodes, Jive Records senior VP of A&R Jeff Fansteier, Jive Label Group executive VP/GM Tom Carasakba. Archuleta. Jive Label Group executive VP of pop promotion Joe Riccitelli and RCA/Jive Label Group chairman/CEO Barry Weiss. Photo: Courtesy of Lucinda Veale.
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