

MICHAEL JACKSON 1958-2009



Billboard

THE INDIES ISSUE

GUESS WHO'S GONE INDEPENDENT?

PHISH Brings 'Joy' To The World—
On Its Own Label

TECH N9NE
SHOOTS UP
THE CHARTS

U.K. INVESTORS
STRIKE GOLD WITH
LEGACY ACTS

MERGE RECORDS
TURNS 20—AND
KEEPS ITS COOL

JULY 4, 2009
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Taylor Swift

Overview | Albums | Tracks | Videos | Photos | Concerts

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Y! Taylor Swift Videos

1-6 of 42 videos



Love Story
Taylor Swift

Our Song
Taylor Swift

Picture to Burn
Taylor Swift



Teardrops On My Guitar
Taylor Swift

Change
Taylor Swift

White Horse
Taylor Swift

View All Taylor Swift Videos

Y! Taylor Swift Photos

1-8 of 194 photos



View All Taylor Swift Photos

Y! Top Taylor Swift Albums

1-6 of 50 albums



Taylor Swift
[Bonus Tracks]
Mar 2008

Fearless
Jan 2008

Taylor Swift [Deluxe
Edition CD/DVD]
Nov 2007



The Taylor Swift
Holiday Collection
Jan 2007

Teardrops on My Guitar
Dec 2006

Tim McGraw
Jan 2006

View All Taylor Swift Albums

P Pandora Radio

Play Taylor Swift artist radio

Play radio station with songs similar to:

- Teardrops on My Guitar (Pop Version)
- Our Song
- I'm Only Me When I'm with You
- Stay Beautiful

Y! Top Tracks

1-7 of 216 tracks

- Our Song
- Teardrops on My Guitar
- Love Story
- The Best Day
- Tell Me Why
- Should've Said No
- Invisible

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Artist on Last.fm

Artist Similar Artists



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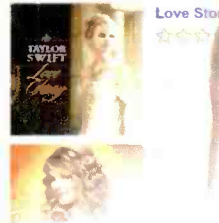
Y! Lyrics on Yahoo! Music

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- Teardrops on My Guitar
- The Outside
- Invisible
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- Should've Said No
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- Our Song

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HOME FRONT

360 DEGREES OF BILLBOARD

Events

MOBILE ENTERTAINMENT LIVE

At this conference, set for Oct. 6 at the Omni Hotel San Diego and presented by Logic Wireless, industry innovators will reveal how they're navigating this exciting landscape. More at billboardevents.com.

FILM & TV MUSIC

This conference offers the opportunity to learn from, network and share music with the best in the business. The 2008 event sold out, so don't miss this year's: Oct. 29-30 at the Beverly Hilton in Los Angeles. Details: billboardevents.com.

TOURING

Set for Nov. 4-5 at the Roosevelt Hotel in New York, this premier industry event gathers promoters, agents, managers, venue operators, merch companies and production professionals. For more, go to billboardevents.com.

Online

BIG PHISH

After you finish this week's cover story with Phish, visit billboard.com/phish to read in-depth Q&As with band members, plus watch the group play Bonnaroo and check out our Phish photo gallery.

Billboard

No. 1

ON THE CHARTS

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THIS WEEK ON .biz	ARTIST / TITLE
TOP INDEPENDENT ALBUMS	#1 CHICKENFOOT / CHICKENFOOT
HOT RINGMASTERS	#1 JEREMIH / BIRTHDAY SEX
TOP MUSIC VIDEO SALES	#1 TAYLOR SWIFT / DEF LEPPARD / CMT CROSSROADS
HOT VIDEOCLIPS	#1 KELLY CLARKSON / I DO NOT HOOK UP
TOP DVD SALES	#1 GRAN TORINO



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EMI MUSIC PUBLISHING



Songwriters of the Year
MIKKEL ERIKSEN
TOR HERMANSEN



Heritage Award
SMOKEY ROBINSON



Golden Note Award
ALICIA KEYS



Songwriters of the Year
TERIUS "THE-DREAM" NASH
CHRISTOPHER "TRICKY" STEWART

TOP R&B/HIP-HOP SONG:

"Like You'll Never See Me Again"
Writers: Kerry "Krucial" Brothers, Jr., Alicia Keys
Publishers: Book of Daniel Music, EMI Music Publishing, Lellow Productions, Inc.

AWARD WINNING R&B/HIP-HOP SONGS:

"A Milli"
Writers: Shondrae "Bangladesh" Crawford, Kamaal "Q-Tip" Fareed, Ali Shaheed Jones-Muhammad
Publishers: EMI Music Publishing, Jazz Merchant Music, LeVegas Publishing Company, Universal Music Publishing Group

"Bust It Baby (Part 2)"
Writers: Jimmy Jam, Terry Lewis, Ne-Yo
Publishers: EMI Music Publishing, Flyte Tyme Tunes, Pen In The Ground Publishing, Universal Music Publishing Group

"Can't Believe It"
Writer: David "Preach" Bal4
Publishers: Ahmad Ajz Music, Nappy Boy Publishing, Universal Music Publishing Group, Veracity Music Publishing

"Can't Help But Wait"
Writers: Johntá Austin, Mikkel Eriksen, Tor Hermansen
Publishers: Chrysalis Music, EMI Music Publishing, Naked Under My Clothes Music, Sony/ATV Tunes, LLC

"Falsetto"
Writers: Terius "The-Dream" Nash, C. "Tricky" Stewart
Publishers: 2082 Music Publishing, Marchninth Music, Songs of Peer, LTD., Warner/Chappell Music, Inc.

"Good Life"
Writer: Quincy Jones
Publisher: Yellowbrick Road Music

"Heaven Sent"
Writers: Keyshia Cole, Jason "J Vibe" Farmer, Alex Francis
Publishers: EMI Music Publishing, J Vibe Publishing Inc., Lex Project Publishing, She Wrote It, Ultra Tunes, Universal Music Publishing Group

"I Luv Your Girl"
Writers: Terius "The-Dream" Nash, C. "Tricky" Stewart
Publishers: 2082 Music Publishing, Marchninth Music, Songs of Peer, LTD., Warner/Chappell Music, Inc.

"I Remember"
Writer: Keyshia Cole
Publishers: She Wrote It, Universal Music Publishing Group

"Independent"

Writers: Jeremy "Mouse" Allen, Tarence "Lil Boosie" Hatch, Melvin "Lil Phat" Vernell II, Webbie
Publishers: Boosie Bad Azz Publishing LLC, Mouse On The Track LLC, Phat Boss Publishing, Savage Life Publishing LLC, Trill Productions

"Just Fine"

Writers: Mary J. Blige, Terius "The-Dream" Nash, C. "Tricky" Stewart
Publishers: 2082 Music Publishing, Marchninth Music, Mary J. Blige Music, Songs of Peer, LTD., Universal Music Publishing Group, Warner/Chappell Music, Inc.

"Lollipop"

Stephen "Static Major" Garrett, Darius "Deezle" Harrison
Publishers: Black Fountain Music, EMI Music Publishing, Herbilicious Music, Roynet Music, Three Nails And A Crown

"Love In This Club"

Writers: Darnell "Big D" Dalton, Ryon Lovett, Keith Thomas, Usher
Publishers: 1110 Entertainment, EMI Music Publishing, Keef Tha Beef, Ry Love Music, Sony/ATV Tunes, LLC, UR-IV

"Low"

Writer: Tramar "Flo-Rida" Dillard
Publishers: Lacel Publishing, Sony/ATV Tunes, LLC

"Miss Independent"

Writers: Mikkel Eriksen, Tor Hermansen, Ne-Yo
Publishers: EMI Music Publishing, Pen In The Ground Publishing, Sony/ATV Tunes, LLC, Universal Music Publishing Group

"Mrs. Officer"

Writers: Darius "Deezle" Harrison, Curtis "Kidd Kidd" Stewart
Publishers: Reallionaire Music, Roynet Music, Three Nails And A Crown, Ultra Tunes

"Need U Bad"

Writers: Cornel A. Campbell (PRS), Missy Elliott, Cainon Lamb, Edward O-Sullivan Lee (PRS), Lloyd S. Mason (PRS), Taurian Osbourne, Nicholas Stanton, Jazmine Sullivan
Publishers: Cainon's Land Music Publishing, EMI Music Publishing, Itation Records, Lucky June Music Publishing, Mass Confusion Productions, Nappy Puddy Music, Roynet Music, Universal Music Publishing Group

"Never"

Writers: Emmanuel Chisolm, Daniel Farris, Davion Farris, Jaheim Hoagland
Publishers: Chiz The Prodigal Publishing, Earfull Music Inc., Jasane Drama Publishing, Lyrical Genius Pub, Smokebone Publishing, Warner/Chappell Music, Inc.

"No One"

Writers: Kerry "Krucial" Brothers, Jr., DJ Dirty Harry, Alicia Keys
Publishers: Book of Daniel Music, D Harry Productions, EMI Music Publishing, Lellow Productions, Inc., Universal Music Publishing Group

"Put On"

Writer: Christopher "Drumma Boy" Gholson
Publishers: Warner/Chappell Music, Inc., Young Drumma

"Sensual Seduction"

Writer: Demetrius "Shawty Redd" Stewart
Publishers: EMI Music Publishing, Shawty Redd Songs

"Sexy Can I"

Writers: Victor "Sha-Dan" Carraway, Noel "Detail" Fisher, Christian "Yung Berg" Ward
Publishers: Draw First Publishing Company, EMI Music Publishing, Josephs Trail, Universal Music Publishing Group, Victor S. Carraway Publishing

"Spotlight"

Writers: Mikkel Eriksen, Tor Hermansen, Ne-Yo
Publishers: EMI Music Publishing, Pen In The Ground Publishing, Sony/ATV Tunes, LLC, Universal Music Publishing Group

"Suffocate"

Writers: Terius "The Dream" Nash, C. "Tricky" Stewart
Publishers: 2082 Music Publishing, Marchninth Music, Morningside Trail Music, Songs of Peer, LTD.

"Take A Bow"

Writers: Mikkel Eriksen, Tor Hermansen, Ne-Yo
Publishers: EMI Music Publishing, Pen In The Ground Publishing, Sony/ATV Tunes, LLC, Universal Music Publishing Group

"Take You Down"

Writers: La Mar "Mars" Edwards, James Fauntleroy, Harvey Mason Jr., Steve Russell, Damon Thomas
Publishers: Almo Music Corp., Demis Hot Songs, EMI Music Publishing, Eye 3 Publishing, Fauntleroy Music, Lamar Edwards Music, Strange Motel Music, T & Me Music, Underdog West Songs, Universal Music Publishing Group

"Teenage Love Affair"

Writers: Matt Kahane, Alicia Keys
Publishers: EMI Music Publishing, Lellow Productions, Inc., Plantlife Experience, Touchy Feely Music

"They Know"

Writer: Quandarius Jordan
Publishers: Dats Shawty Lo Music

"Touch My Body"

Writers: CrisStyLe, Terius "The-Dream" Nash, C. "Tricky" Stewart
Publishers: 2082 Music Publishing, Cstyle Ink Music Publishing, EMI Music Publishing, Marchninth Music, Slide That Music, Songs of Peer, LTD., Warner/Chappell Music, Inc.

"With You"

Writers: Johntá Austin, Mikkel Eriksen, Tor Hermansen
Publishers: Chrysalis Music, EMI Music Publishing, Naked Under My Clothes Music, Sony/ATV Tunes, LLC

"Woman"

Writer: Raheem DeVaughn
Publishers: Ahmad's World, Universal Music Publishing Group

TOP RAP SONG:

"Lollipop"

Writers: Stephen "Static Major" Garrett, Darius "Deezle" Harrison
Publishers: Black Fountain Music, EMI Music Publishing, Herbilicious Music, Roynet Music, Three Nails And A Crown

AWARD WINNING RAP SONGS:

"A Milli"

Writers: Shondrae "Bangladesh" Crawford, Kamaal "Q-Tip" Fareed, Ali Shaheed Jones-Muhammad
Publishers: EMI Music Publishing, Jazz Merchant Music, LeVegas Publishing Company, Universal Music Publishing Group

"Bust It Baby (Part 2)"

Writers: Jimmy Jam, Terry Lewis, Ne-Yo
Publishers: EMI Music Publishing, Flyte Tyme Tunes, Pen In The Ground Publishing, Universal Music Publishing Group

"Dangerous"

Writers: Cristian "Kemo" Bahamonde (SOCAN), Jason "Kardinal Offishall" Harrow (SOCAN), Donald "hAZEL" Sales, Alliaune "Akon" Thiam
Publishers: Byefall Productions Inc., Chrysalis Music, EMI Music Publishing, Give Me My Sweets Publishing, One Man Music, Sony/ATV Tunes, LLC

"Good Life"

Writer: Quincy Jones
Publisher: Yellowbrick Road Music

"Got Money"

Writers: Juan "Play" Salinas, Oscar "Skillz" Salinas
Publishers: EMI Music Publishing, Play For Play N Skillz Music, Skillz For Skillz N Play Music

"Hypnotized"

Writer: Alliaune "Akon" Thiam
Publishers: Byefall Productions Inc., Sony/ATV Tunes, LLC

"Independent"

Writers: Jeremy "Mouse" Allen, Tarence "Lil Boosie" Hatch, Melvin "Lil Phat" Vernell II, Webbie
Publishers: Boosie Bad Azz Publishing LLC, Mouse On The Track LLC, Phat Boss Publishing, Savage Life Publishing LLC, Trill Productions

"Low"

Writer: Tramar "Flo-Rida" Dillard
Publishers: Lacel Publishing, Sony/ATV Tunes, LLC

"Mrs. Officer"

Writers: Darius "Deezle" Harrison, Curtis "Kidd Kidd" Stewart
Publishers: Reallionaire Music, Roynet Music, Three Nails And A Crown, Ultra Tunes

"Put On"

Writer: Christopher "Drumma Boy" Gholson
Publishers: Warner/Chappell Music, Inc., Young Drumma

"She Got It"

Writers: Kevin Crowe, Erik Ortiz, Artavious "Tay Dizm" Smith
Publishers: Colone And Rook Publishing, FMB Publishing, Warner/Chappell Music, Inc.

"They Know"

Writer: Quandarius Jordan
Publishers: Dats Shawty Lo Music

TOP GOSPEL SONG:

"I Trust You"

Writers: James Fortune, Terence Vaughn
Publishers: FIYAWORLD, T Vaughn Entertainment

AWARD WINNING GOSPEL SONGS:

"Declaration (This Is It!)"

Writers: Kenneth Loggins, Michael McDonald
Publishers: Milk Money Music, Tauripin Tunes

"God Is Good"

Writer: Bernard Belle
Publishers: B-Funk Music, Warner/Chappell Music, Inc.

"Jesus"

Writers: Latosca House, Daniel Weatherspoon
Publishers: Spooned Music, Tosmo Dwelling Place

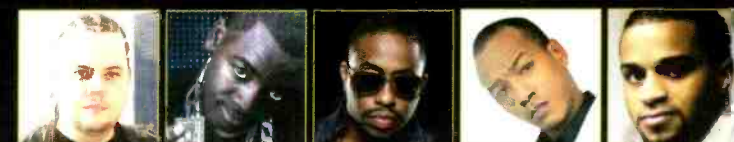
"Livin'"

Writer: Loren McGee
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Labels Are Here To Stay

Acts Need The Support That Record Companies Can Give

BY BRUCE IGLAUER

"Labels are obsolete." We've read this line a hundred times, and heard this "wisdom" from bloggers, columnists and even artists whose successful careers have been bankrolled by well-established record labels. With the decline in recording costs, the rise of social networking sites for promotion and the "level playing field" created by retail downloaders, the DIY approach has become the mantra of many aspiring recording artists.

Don't believe the hype.

It's true that musicians can now cheaply access the technology to record and attempt to market their own albums. According to Nielsen SoundScan, there were 105,000 new album releases last year in the United States, including digital-only titles. But let's be clear: The ability to make an album isn't the same as the ability to market and sell it.

A few artists have made their own recordings, put videos on YouTube, created MySpace pages and went on to sell a significant amount of music. But not many. Of those 105,000 albums from 2008, only 6,000 sold more than 1,000 copies in their first year of release. So, where's the disconnect?

The media image of record labels—which many DIY-ers believe—is of gigantic, money-driven corporations committed to turning pretty boys and girls into plastic "stars" with short but lucrative (for the labels) careers. Perhaps this description has become too true of the major labels. Their huge overhead expenses require them to generate equally huge cash flow (though cash flow and profit aren't the same thing).

And with the physical marketplace dominated by big-box retailers that won't



In this tough new music business, many smart artists continue to realize that their best opportunities won't come from working on their own.

gamble on developing artists, the only way to generate that kind of money is with pop hits that will be stocked by the Wal-Marts of the world. But the majors are struggling because, as the bloggers and columnists have said over and over, "The old way ain't working anymore." Hit songs are the ones most constantly shared online, and the remaining sales just aren't big enough to create the necessary cash.

But the bust-up at the majors has provided a big benefit for indies. As the ma-

jors reduce their rosters, the indies have become the home for category-busting rock bands and developing hip-hop acts, as well as established artists in genres like jazz, blues, folk and classical. While some are best sellers, many genre artists aren't big enough to feed the majors' money machines, but they're big enough to be profitable for labels and retailers if they're marketed intelligently by dedicated labels.

Aggressive, committed independents have done what individual DIY acts can't do on their own—build the media connections and marketing savvy that lead to music sales. Many artists don't realize that media outlets and radio stations won't pay much attention to music that doesn't come from an established source and is available to their readers or listeners. Though media continues to fragment, even bloggers simply don't have the time to listen to everything. And traditional and online retailers won't be motivated to do business with an artist-run label that may never have another release. Plus, with the growth in importance of film, TV and videogame placements, many indies have devoted themselves to making connections with music supervisors.

In this tough new music business, many smart artists continue to realize that their best opportunities won't come from working on their own or from the ever-shrinking world of the majors. Instead, they're increasingly turning to enterprising and innovative indie labels as partners.

In celebration of independent music labels, the American Assn. of Independent Music will be marking its fourth anniversary by hosting its annual meeting June 29 in New York. We will be joined by visiting indie label colleagues from around the world.

Bruce Iglauer is founder/president of Alligator Records, a 38-year-old independent label, and a member of AAIM's board of directors (a2im.org).

FOR THE RECORD

■ Spotify's European digital retail partner is 7digital. A June 27 column was incorrect on this point.

■ A June 20 story should have stated that in the film "This Is Spinal Tap," Christopher Guest played the role of guitarist Nigel Tufnel and Harry Shearer played bassist Derek Smalls.

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SUDDEN IMPACT
What Michael Jackson's death means for AEG



THE WRITE STUFF
Legend, Cherry Lane launch joint venture



TV EYE
Using tech to tally broadcast royalties



CATEGORY KILLER
Omar, Venegas could vie for same Grammy



VIRGIN MEGA
U.K. ISP embraces anti-piracy measures

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>>>MTV CUTS STAFF

MTV Networks trimmed the staff of its MTV Music Group and gay-oriented Logo division. About 50 employees were laid off, representing 1% of MTV Networks' work force. Among those let go were senior VPs Maira Suro and Aaron Meyerson. The latest round of layoffs follows the cut of 850 jobs in December when parent company MTV Networks eliminated 7% of its work force, with MTV Networks among the most affected.

>>>PIRATE BAY RECEIVES SUMMONS VIA TWITTER

The Dutch anti-piracy group BREIN has demanded that the file-sharing site Pirate Bay be shut down in the Netherlands and says its founders have been sent court summons through Twitter and Facebook. BREIN says it used the sites to deliver the summons as it was unable to locate founders Fredrik Neij, Peter Sunde and Gottfrid Svartholm Warg. The news agency TT reached Neij in Bangkok, but he claimed he hadn't seen any summons.

>>>F1 CLOSES IN ON LAUNCH

F1 Rocks, the global live music and TV events project initiated by Universal Music Group International's joint venture event production company All the Worlds, is a step closer to launch after striking a deal with booking agent/promoter John Giddings. The London-based Giddings will act as sole global agent and promoter for the project. His Solo Agency represents Genesis, Iggy Pop and Celine Dion, among others.

UNDERGROUND



OBITUARY BY GAIL MITCHELL and CORTNEY HARDING

1958-2009 MICHAEL JACKSON

The King Of Pop Also Changed R&B—And The Music Business

The death of Michael Jackson brings to a sudden end the life of a performer who captivated pop audiences with the Jackson 5 and matured into a performer of electric charisma and unprecedented crossover appeal, before living out his final years as a virtual recluse.

Jackson died June 25 after reportedly being found unconscious in his Bel Air, Calif., home. Paramedics rushed the 50-year-old icon to UCLA Medical Center, where he was declared dead. Jackson was in Los Angeles rehearsing for a 50-date run of concerts at London's O2 Arena that was to begin July 13 (see story, page 8).

Born Aug. 29, 1958, in Gary, Ind., Jackson was the seventh of nine children born to Katherine and Joseph Jackson. Along with older siblings Jackie, Tito, Jermaine and Marlon, Jackson first rose to fame as the pint-sized lead singer of the Jackson 5. Formed in 1964 and signed to Motown in 1968, the group quickly scored four back-to-back No. 1 pop and R&B hits, beginning with its 1969 debut single, "I Want You Back." That was followed by "ABC," "The Love You Save" and "I'll Be There."

Jackson's distinctive voice, electric dancing and natural charisma soon made him the group's popular focal point, so much so that he began moonlighting as a solo artist early in the group's tenure at Motown. He recorded four solo albums for the label, scoring his first top five pop/R&B hit with "Got to Be There" in 1971. One measure of Jackson's unique talent was his ability to turn a song about a rat, "Ben," into another top five smash.

In 1976, the Jackson 5 left Motown in a quest for more artistic freedom, sign-

ing with Epic Records and rechristening themselves the Jacksons. The group remained with that label until 1989, scoring seven top 40 hits during that time, including "Shake Your Body (Down to the Ground)" and "State of Shock."

It was during this time that Jackson began to come into his own as a creative force. He released five solo albums on Motown before teaming with legendary producer Quincy Jones to release his first solo album for Epic, "Off the Wall," in 1979. It was a pivotal step in Jackson's evolution into "the King of Pop." But it was on his second solo album, the 1983 mega-hit "Thriller," when Jackson left his contemporaries in the dust. The album earned the singer a record-break-

ing eight Grammy Awards in 1984. His 1983 performance of "Billie Jean" on the "Motown 25" TV special became an iconic moment when he introduced his James Brown-inspired moonwalk to a national audience.

Beyond music, Jackson showed his humanitarian side on the 1985 benefit song "We Are the World," which he co-wrote with Lionel Richie. Proceeds from the song were donated to the charity USA for Africa.

Although Jackson never again approached the sales stratosphere of "Thriller," the follow-up albums "Bad" and "Dangerous" reached No. 1 on the pop chart in 1987 and 1991, respectively. So did the 1995 compilation of hits and

new material, "HIStory: Past, Present and Future—Book 1."

In the years since, Jackson's star lost some of its luster in the wake of child molestation charges (he was exonerated in a trial), two divorces and financial problems. Even so, there's no denying Jackson's enduring influence. He set a new standard for video aesthetics and stage productions, and his music continues to be sampled by hip-hop artists.

At the time of Jackson's death, he was reported to be working on a new album with contemporary songwriter/producers like Akon, RedOne and others anxious to work with the legendary talent.

Jackson reportedly had numerous health woes, including severe back problems, which plagued him during his 2005 trial. His weight dropped to about 105 pounds in 2005, according to some sources.

In late 2008, Jackson biographer Ian Halperin claimed the pop star suffers from Alpha-1 antitrypsin deficiency, a potentially fatal genetic illness, as well as emphysema and gastrointestinal bleeding. Halperin also told various sources that Jackson could barely speak and was 95% blind in his left eye. Jackson and his representatives at the time vigorously denied these claims.

In the run-up to his planned 2009 series of concerts in London, rumors surfaced that Jackson was suffering from skin cancer, a claim denied by the concert promoter AEG Live. "He's as healthy as he can be—no health problems whatsoever," AEG Live CEO Randy Phillips told CNN. Phillips also said that Jackson had passed a stringent physical exam before signing a deal to perform the concerts.

.biz For more stories on Michael Jackson, go to billboard.biz.

>>>REPORT: TWITTER USERS BUY MORE MUSIC

A new NPD Group study finds that Twitter users buy 77% more digital music downloads on average than non-users. Additionally, 12% of those who have bought music in the last three months also report having used Twitter, versus 8% of overall Web users. One-third of all Twitter users reported buying a CD in the prior three months, and 34% reported buying music digitally, compared with 23% and 16% for overall Web users. Another one-third of Twitter users listened to music on a social-networking site.

>>>COWELL TO LAUNCH NEW COMPANY

Simon Cowell is set to partner with U.K. retail magnate Philip Green on a global entertainment company that will produce and own TV content in the United States and Britain. The venture, which doesn't yet have a name, will have Green's backing as a holding company for Cowell's entertainment interests as well as a launch pad for new programming, according to the Financial Times. It would also provide Green with merchandising opportunities.

>>>EVE TO GUEST ON 'GLEE'

Eve will again display her acting prowess this fall with a two-episode guest-starring role on Fox's "Glee," playing the coach of a rival glee club that poses a threat to McKinley High. "Glee" is the story of a high school teacher who's eager to revive his school's glee club and features a soundtrack of past and present hits. "Glee" debuts Sept. 16.

Compiled by Chris M. Walsh. Reporting by Nellie Andreeva, Caitlin Berens, Antony Bruno, Andre Paine and Scott Roxborough.

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TOURING BY RAY WADDELL

Suddenly, Offstage

What Happens For AEG Now That The Show Won't Go On

Michael Jackson's planned 50-show run at the O2 Arena in London would have been the highest-grossing single concert engagement. Now it's a major problem for the promoter AEG Live.

More than \$85 million worth of tickets have already been sold for the series of performances, which have the now sadly ironic title "This Is It." As much as \$30 million has already been spent on production, according to sources close to the situation. So what's at stake for AEG, the world's second-largest concert promoter, can't be overstated.

Concert business executives have estimated that AEG paid Jackson an advance of as much as \$10 million. That, plus the production costs, would mean AEG stands to lose as much as \$40 million if nonappearance insurance isn't substantial enough to cover this contingency. For AEG, "it's either horrible or really horri-

ble," a concert business executive says.

The shows, which were to begin July 13, would have been Jackson's first solo shows in 12 years. AEG Live, which was producing and promoting them, footed the bill for what the company said was a \$20 million production. Other sources say the costs before opening night were closer to \$30 million.

The total gross from primary ticket sales would've been about \$90 million. Premium and VIP packages and secondary-market sales would have boosted the gross to more than \$100 million. Merchandise sales could have brought in another \$15 million.

AEG's yearly financial results may now depend on Jackson's cause of death. One entertainment insurance industry insider says that if Jackson died from a drug overdose or a pre-existing condition, the producer could be on the hook for any loss—which would include any money already sunk into the production, as well as the considerable cost of refunding consumers for the 750,000 tick-



MICHAEL JACKSON at the March press conference announcing his London run.

But a source familiar with the situation says a traditional nonappearance policy was never written. Billboard couldn't confirm that at press time.

Even if AEG had a policy, that doesn't mean Jackson's death, and the losses incurred, would be covered. "If it was a pre-existing condition or drug- or alcohol-related, a normal cancellation policy would not cover that, even if he had passed

a medical exam," the source says. AEG could be on the hook "if death was from something that's excluded in the policy."

Whatever happens, the \$85 million taken in from ticket sales will need to be refunded to the public. It will be messy, as well as expensive, and it will need to happen quickly by law. Phillips told Billboard in March that more than 90% of the tickets have been purchased by U.K. residents, but "the rest is France, Germany, Poland, everywhere in the world. People bought tickets from Botswana." Ultimately, AEG may have to file a claim against Jackson's estate. And since Jackson has hundreds of millions of dollars of debt, and a couple of multimillion-dollar lawsuits pending, the worth of that estate is very much in doubt.

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KING OF THE POP CHARTS

Thirteen No. 1 Solo Hits, Best-Selling Studio Album

Michael Jackson's impact on pop music history is impossible to overstate. "Thriller," the singer's career-defining album, has gone platinum 28 times, according to the RIAA, making it the top-selling studio album of all time in the United States. (Only the Eagles' "Their Greatest Hits 1971-1975" has sold more copies.) It also topped the Billboard 200 for 37 weeks, the second-longest run at No. 1 of any album in history.

During his solo career, Jackson had 47 tracks on the Billboard Hot 100, 13 of which went to No. 1. That's the most chart-toppers of the '70s and '80s combined, behind only the Beatles and Mariah Carey for the most No. 1s in the rock era. Jackson was also the first artist to debut atop the Hot 100, with "You Are Not Alone" on the Sept. 2, 1995, chart.

Though sales of Jackson's later albums were slow (his last studio project, 2001's "Invincible," sold 2 million copies), his catalog continues to sell strongly. "Thriller" was reissued in February 2008 and sold 774,000 U.S. copies, according to Nielsen SoundScan. The album re-entered Billboard's Top Pop Catalog chart at No. 1 with 166,000 first-week copies. According to the IFPI, it was the 32nd-biggest-selling album in the world last year and the ninth best-selling record for Sony Music.

—Monica Herrera

Additional reporting by Keith Caulfield and Gary Trust.

TOP 10 BILLBOARD 200 ALBUMS

TITLE	PEAK POSITION	DEBUT DATE	LABEL
"Diana Ross Presents the Jackson 5"	5	Jan. 17, 1970	Motown
"ABC"	4	June 6, 1970	Motown
"Third Album"	4	Sept. 26, 1970	Motown
"Lookin' Through the Windows"	7	June 3, 1972	Motown
"Ben"	5	Aug. 26, 1972	Motown
"Off the Wall"	3	Sept. 1, 1979	Motown
"Triumph"	10	Oct. 18, 1980	Epic
"THRILLER"	1 (37 weeks)	Dec. 25, 1982	Epic
"Victory"	4	July 21, 1984	Epic
"Bad"	1 (6)	Sept. 26, 1987	Epic
"Dangerous"	1 (4)	Dec. 14, 1991	Epic
"HIStory: Past, Present and Future—Book 1"	1 (2)	July 8, 1995	Epic
"Invincible"	1	Nov. 17, 2001	Epic



*THE JACKSON 5 **THE JACKSONS

TOP 10 BILLBOARD HOT 100 SINGLES

TITLE	PEAK POSITION	DEBUT DATE	LABEL
"I Want You Back"	1	Nov. 15, 1969	Motown
"ABC"	1 (2 weeks)	March 14, 1970	Motown
"The Love You Save"	1 (2)	May 30, 1970	Motown
"I'll Be There"	1 (5)	Sept. 19, 1970	Motown
"Mama's Pearl"	2	Jan. 30, 1971	Motown
"Never Can Say Goodbye"	2	April 3, 1971	Motown
"Got to Be There"	4	Oct. 30, 1971	Motown
"Sugar Daddy"	10	Dec. 11, 1971	Motown
"Rockin' Robin"	2	March 11, 1972	Motown
"Ben"	1	Aug. 5, 1972	Motown
"Dancing Machine"	2	March 16, 1974	Motown
"Enjoy Yourself"	6	Nov. 13, 1976	Epic
"Shake Your Body (Down to the Ground)"	7	Feb. 17, 1979	Epic
"Don't Stop 'Til You Get Enough"	1	July 28, 1979	Epic
"Rock With You"	1 (4)	Nov. 3, 1979	Epic
"Off the Wall"	10	Feb. 16, 1980	Epic
"She's Out of My Life"	10	April 19, 1980	Epic
"The Girl Is Mine" (Michael Jackson/Paul McCartney)	2	Nov. 6, 1982	Epic
"Billie Jean"	1 (7)	Jan. 22, 1983	Epic
"Beat It"	1 (3)	Feb. 26, 1983	Epic
"Wanna Be Startin' Somethin' "	5	May 28, 1983	Epic
"Human Nature"	7	July 23, 1983	Epic
"P.Y.T. (Pretty Young Thing)"	10	Oct. 8, 1983	Epic
"Say Say Say" (Paul McCartney and Michael Jackson)	1 (6)	Oct. 15, 1983	Columbia
"Thriller"	4	Feb. 11, 1984	Epic
"State of Shock"	3	June 30, 1984	Epic
"I Just Can't Stop Loving You" (with Siedah Garrett)	1	Aug. 8, 1987	Epic
"Bad"	1 (2)	Sept. 19, 1987	Epic
"The Way You Make Me Feel"	1	Nov. 21, 1987	Epic
"Man in the Mirror"	1 (2)	Feb. 6, 1988	Epic
"Dirty Diana"	1	May 7, 1988	Epic
"Smooth Criminal"	7	Nov. 12, 1988	Epic
"Black or White"	1 (7)	Nov. 23, 1991	Epic
"Remember the Time"	3	Jan. 25, 1992	Epic
"In the Closet"	6	April 25, 1992	Epic
"Will You Be There"	7	July 17, 1993	Epic
"Scream/Childhood" (Michael Jackson & Janet Jackson)	5	June 17, 1995	Epic
"You Are Not Alone"	1	Sept. 2, 1995	Epic
"You Rock My World"	10	Sept. 8, 2001	Epic

*THE JACKSON 5 **THE JACKSONS

PUBLISHING BY LOUIS HAU

BILLBOARD
EXCLUSIVE

Green Light

John Legend, Cherry Lane Form Publishing Joint Venture

John Legend has entered a joint venture with Cherry Lane Music Publishing, part of a deal that will keep the R&B hitmaker with the indie publisher for another three years.

Legend, who has been with Cherry Lane since 2004, is joining forces with the company to form HomeSchool Music, through which the two sides will sign emerging songwriters.

"We've had a really good working relationship," Legend says. "They are competing with the majors when it comes to what they're willing to put on the table."

Legend's partnership with Cherry Lane isn't his first business venture. In 2007 he launched his Atlantic Records imprint HomeSchool Records, scoring an international hit last year with Estelle's album, "Shine." That album has sold 214,000 U.S. copies, according to Nielsen SoundScan.

Cherry Lane CEO Peter Primont says the company has been pursuing a publishing joint

venture with Legend for the last two years.

"Each year we talked about it and this year he felt comfortable enough," Primont says. "His record company . . . is taking off and now it's time to get into publishing."



PRIMONT

HomeSchool Music hasn't yet signed any writers. "We're not looking to sign 10 songwriters this year; it has to make sense," Primont says. "John is going to work with and tutor songwriters. He'll become a magnet for certain writers."

HomeSchool Music is the latest in a series of joint ventures that Cherry Lane has launched with partners ranging from NASCAR and Hello Kitty parent Sanrio to Will.i.am of the Black Eyed Peas and most recently, former Capitol Music Group chairman/CEO Jason Flom (Billboard, May 16).

While Cherry Lane is open to forming joint ventures with other songwriters, Primont says the company would do

so sparingly and only with writers who are already on its roster.

"We really want to limit ourselves in terms of the number of these JVs," he says. "We don't want to spread ourselves too thin. We want to make sure we maintain the quality."

The partnership "seemed like the right thing to do," Legend says, adding that "I've always had an interest in working with new writers and artists."

Legend says he expects that most of HomeSchool Music's signings will be writers with whom he collaborates. "I like people who are smart, with a lot of artistic integrity and a commercial sensibility," he says. "It's good to have a combination of both."

Why the name "HomeSchool"?

"I was home-schooled as a child for a few years," Legend says. "It's also to convey the idea that we're not just a factory. We like to take our time and make things right—like some good home cooking." ■■■

Let's get lifted:
JOHN LEGEND

TOURING BY MITCHELL PETERS and RAY WADDELL

FREE RIDE

Virgin Mobile Festival Rebrands, Gives Away Tickets

When asked in April about the fate of the Virgin Mobile Festival, promoter Seth Hurwitz responded cryptically that "we're working on some very exciting stuff."

Turns out he wasn't kidding. For 2009, the festival is rebranding itself as the Virgin Mobile FreeFest, which will give away 35,000 tickets for a concert lineup that will include headliners Weezer and Blink-182, as well as Franz Ferdinand, the Hold Steady, Public Enemy and other acts. The FreeFest will be held Aug. 30 at the Merriweather Post Pavilion in Columbia, Md.

Converting an existing festival brand into a free event is an unusual move, one that recalls Ozzfest's temporary conversion to a free concert in 2007. But unlike Ozzfest '07, where only some of the more popular artists on the tour were said to be financially compensated, acts performing at FreeFest "are pretty much getting their going rate," says Hurwitz, chairman of I.M.P. Productions, which operates the Merriweather.

Hurwitz notes that some booking agents had inquired about higher-than-normal guarantees. "We had one act that actually said that if it were free, they'd want more money," he says. "Classic music biz mentality."

Last year's third annual Virgin Mobile Festival, held Aug. 9-10 at Pimlico Race Course in Baltimore, attracted about 60,000 fans, featuring headliners Foo Fighters, Jack Johnson, Kanye West, Nine Inch Nails and Stone Temple Pilots, among other acts. For this year's FreeFest, the Merriweather's usual capacity of 19,000 is being expanded to 35,000 by including parking lot stages and other space configurations not traditionally used at the venue, Hurwitz says.

The concept of hosting a free festival came from executives at Virgin Mobile USA. "This

seemed like a good thing to do in a down economy and Virgin was willing to fit the bill," Hurwitz says.

Ron Faris, senior director of brand marketing and innovation for Virgin Mobile USA, declined to reveal specific details of the company's financial commitment to FreeFest, although Billboard estimates that the talent budget is about \$750,000. Kyocera Communications is another

major sponsor of the event, with additional sponsors to be announced in the coming weeks.

"We definitely didn't make any sacrifices in the lineup that we wanted to book," Faris says. "We wanted to book something just as great as what people have come to expect from a Virgin Mobile Festival—except this year it's free."

Virgin Mobile customers and previous ticket buyers to Virgin Mobile Festivals got first crack

at the FreeFest tickets June 25-26 through e-mail alerts. The remaining tickets were to be made available to the general public June 27 through Ticketmaster.com.

Ticketmaster has agreed to waive its convenience fees for concertgoers who pick up their tickets at the Merriweather or the I.M.P.-owned 9:30 Club in Washington, D.C. Fans will also have the option to pay Ticketmaster to deliver the tickets. In light of recent controversies surrounding ticketing fees, "I'm pretty excited about seeing how many people really prefer to pay Ticketmaster to deliver their ticket," Hurwitz says.

FreeFest will benefit the sponsoring brands as well as fans, according to Marcie Allen, president of MAC Presents in Nashville, a tour sponsorship facilitator and a presenter of free music events in the past.

If the event is publicly touted as a success by sponsors, Allen believes other branded entertainment events on this scale could follow.

"With all the clutter that is out there with advertising and social networking," she says, "the brand is saying, 'Here's something I'm going to give you that has true value to you.'"

Virgin Mobile hasn't decided whether it plans to back another free festival in the future, Faris says. "When it comes time to think about what we'll do about 2010, we'll have that discussion then," he says.

Free live events sometimes raise concerns among promoters and agents about the risk of devaluing talent and live entertainment in the eyes of fans. But Ozzfest returned in 2008 as a paid event with headliners Metallica and Ozzy Osbourne, albeit as a one-off, single-day concert.

Hurwitz says he's confident that the Virgin festival could return as a paid event. "The whole point is to do something different and surprise people," he says. "This is just this year's model." ■■■

Take off your
pants and
ticket charge:
BLINK-182

DIGITAL BY ANTONY BRUNO

Name That Tune

Music Recognition Technology Could Improve Accounting Of Broadcast Royalties

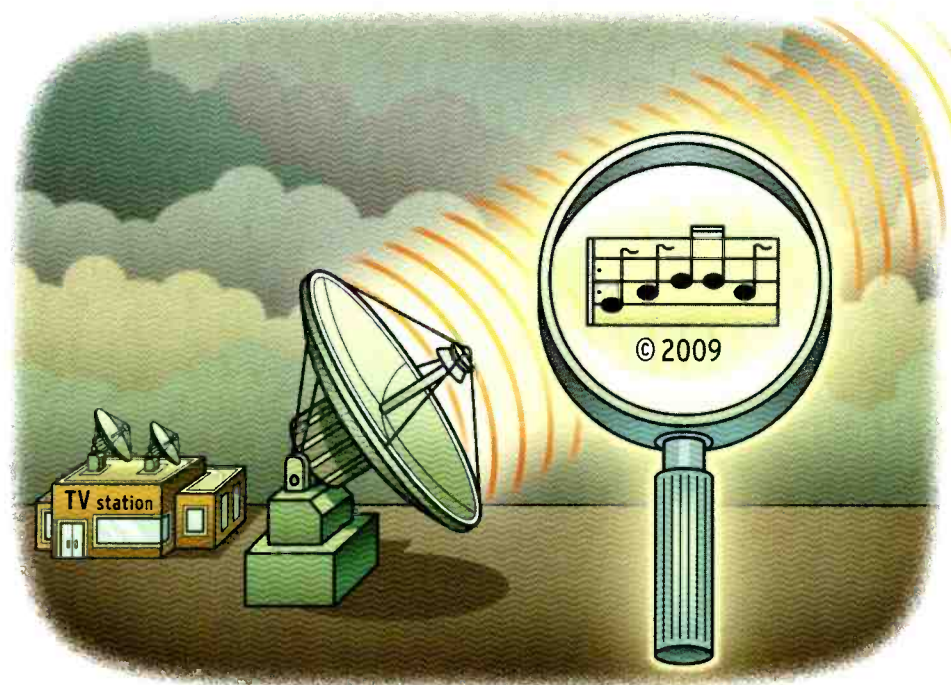
TV is already an important source of revenue for the music industry. And thanks to a number of new initiatives hitting the market this year, it's about to become even more so.

ASCAP and BMI, the two largest performing rights societies in the United States, collect about \$1.8 billion in performance royalties per year, of which about \$600 million stems from music played on broadcast, cable and satellite TV.

In many cases, broadcasters pay the societies upfront for a blanket license on these tracks and submit cue sheets to detail what music was used and when so the societies can divvy up the payment to the appropriate rights holders. Now, TuneSat and BMI subsidiary Landmark Digital are using music recognition technology to automate that process.

Both companies have installed listening stations to monitor the audio feeds of more than 100 broadcast and cable channels to recognize and record music played on these channels. Their systems are so sensitive that they can pick up two-second snippets of a musical work and identify songs played under dialogue or static. They then compile a report of all such usage into a database for clients, complete with an audio recording of each use.

TuneSat and Landmark Digital have spent much of the year courting music publishers and performing rights societies with this new product, pitching it as a more effective system for tracking music performances. It can



take up to eight months for broadcasters to provide societies and publishers with their cue sheets, while these new services can identify performances in real time.

What's more, TuneSat estimates that the manual cue sheet method of measuring performances on TV results in up to 80% of the royalties paid being misallocated.

"They're not getting the proper reports," TuneSat executive VP Chris Woods says. "They're either incomplete, inaccurate or never filed at all."

TuneSat is a New York start-up founded by Woods and Scott Schreer, both of whom are composers and technology veterans. (Schreer wrote the theme song for the NFL on Fox.) They initially pitched TuneSat's services to TV networks as a way to automate their cue-sheet submission process. To date, NBC and Fox

have signed up. This spring, Woods and Schreer began reaching out to the music industry, signing up Sony/ATV Music Publishing and a number of independent publishers. Currently, the company only monitors U.S. TV, but it is planning to launch monitoring services in the United Kingdom, France, Germany, Italy and Spain in July.

Landmark Digital, meanwhile, was created after BMI acquired the technology assets of the popular music identification service Shazam in 2005. Since then, BMI has only used the service to monitor radio performances, but now Landmark has added TV and Internet monitoring to its portfolio and is seeking additional clients. The company expects to announce several international customers this fall.

"We feel this can go in a lot of different directions and help other companies like BMI around the world, and we're pursuing those very aggressively," VP of business development David DeBusk says.

According to Sony/ATV executive VP of business and legal affairs Peter Brodsky, these services don't so much address a problem in need of a solution as they do bring efficiency to a complicated system.

"It's not like we were sitting around going, 'Man, there's

so many uses of our songs that we're not getting credit for,'" Brodsky says. "But when you see technology that can give you real-time data and reports of when songs are being used, and use that to compare to what your performing rights statements say, you might be onto something. This is a real eye-opener."

Yet broadcasters pay upfront for music usage. While data from TuneSat or Landmark may help individual songwriters or publishers make a case for receiving more from that shared pile of cash, the data doesn't increase the overall amount that performing rights societies gather.

"One would hope it would tighten the net up a bit," says one source close to the societies, "but it doesn't mean everybody is going to get paid what they think they will. It doesn't increase our fees. It just increases the amount of data we have to prove what was actually used."

But for publishers like Sony/ATV, anything that helps them get more money is a good thing. "It just splits up the pie in a more accurate way," Brodsky says. "It may not grow the entire pie. But if we're not getting credit for all the uses, then we theoretically will increase our pie."

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

BITS & BRIEFS

DADA SIGNS BILLING PACT

The off-deck mobile content service Dada Entertainment, which sells ringtones and full-song downloads directly to consumers, has finalized a mobile billing deal with Billing Revolution. The partnership lets Dada users buy music through the service and pay for each transaction using a one-click process. While many operators enable Dada users to pay for content through their phone bill, not all do. Dada Entertainment is a joint venture of Data USA and Sony Music Entertainment.

SINGTEL LAUNCHES MUSIC SUBSCRIPTION SERVICE

The Singapore-based mobile operator SingTel has unveiled an unlimited music download service called AMPed. The two-year music subscription service is included in two of the opera-

tor's broadband service plans, similar to how Nokia's Comes With Music is bundled with the price of certain handsets. Users can only keep 360 tracks at the end of the contract, all of them free of digital rights management. The service was developed in partnership with Universal Music Group and provides access to about 500,000 songs.

U.S. DIGITAL MUSIC SPENDING TO GROW

EMarketer expects U.S. spending on digital music to rise from \$3 billion at the end of this year to \$4.6 billion by the end of 2013. The research firm also projects that digital music spending as a percent of total music spending will increase to 82.6% (from 41%) by the end of this year, while total U.S. spending on recorded music will fall from \$7.3 billion this year to \$5.5 billion at the end of 2013.

HOT RINGMASTERS™ JUL 4, 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	9	#1 BIRTHDAY SEX	JEREMIH
2	2	13	BOOM BOOM POW	THE BLACK EYED PEAS
3	3	17	DAY 'N' NITE	KID CUDI
4	4	12	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO
5	7		WETTER (CALLING YOU DADDY)	TWISTA
6	6	10	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
7	5		BLAME IT	JAMIE FOXX FEATURING T-PAIN
8	8	17	TURN MY SWAG ON	SOULJA BOY TELLE'EM
9	9	26	KISS ME THRU THE PHONE	SOULJA BOY TELLE'EM FEATURING SAMMIE
10	19	3	EGO	BEYONCE

13 Jason Aldean rides 21-13 with "Big Green Tractor." The track posts the top 20's largest percentage (up 37%) and unit increase (up 4,200) as it shifts more than 15,000 downloads.

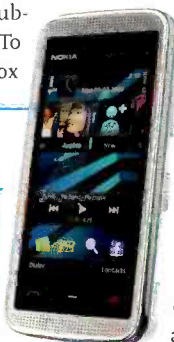
11	10	10	DON'T TRUST ME	3OH3
12	14	26	ALL SUMMER LONG	KID ROCK
13	21		BIG GREEN TRACTOR	JASON ALDEAN
14	11	19	POKER FACE	LADY GAGA
15	15	12	WHATEVER IT IS	ZAC BROWN BAND
16	13	18	HALO	BEYONCE
17	20	10	THEN	BRAD PAINLEY
18	22	5	YOU'RE A JERK	NEW BOYZ
19	16	14	THE CLIMB	MILEY CYRUS
20	12	11	SUGAR	FLO RIDA FEATURING WYNTER

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

TOUCH ME, I'M SLICK

In the ongoing rush to release mobile handsets that can compete with the iPhone, Nokia has introduced an updated version of its touch-screen XpressMusic phone. It sports a 3-inch wide-screen display and 4 GB of memory and can surf the Web using either the Edge wireless phone network (which isn't as fast as third-generation networks) or a Wi-Fi network. The Wi-Fi aggregator Boingo is offering users three months of free Wi-Fi as well.

The 5530 XpressMusic phone retails for \$275 and is expected to ship in the third quarter. —AB



HOW TO:

GET ON A PUBLIC RADIO STATION PLAYLIST

by BRUCE WARREN, EXECUTIVE PRODUCER OF 'WORLD CAFE,' WXPN PHILADELPHIA



While commercial radio may be inaccessible to many artists, there are scores of hip, noncommercial stations around the country that play a key role in exposing emerging acts.

One such outlet is the University of Pennsylvania's triple A station, WXPN, which produces "World Cafe," a daily music show hosted by David Dye. "World Cafe" boasts a loyal following in its home market and is carried nationwide by NPR.

Bruce Warren, executive producer of "World Cafe" and WXPN's assistant station manager for programming, says his job is not only to find exciting music for his listeners, but to "help musicians quit their day jobs" by exposing their music to the right audience.

Warren shares advice on how to get music on the air at a tastemaking independent station like WXPN.

1 SEND YOUR MUSIC TO A REAL PERSON

Whether you're a label, musician, manager, independent promoter, marketer, whoever, you have to know the radio station that you're

trying to get your music played on. Usually there's a hierarchy of who should get music at a radio station, so find out what that hierarchy is. Call the station to find out what the policies are about music submissions and follow-up. For WXPN, because there's so much information about bands available on Web sites, we prefer not to get bombarded with press kits—just send your music and make sure we know your name.

2 NARROW YOUR FOCUS

When possible, target specific shows. There may be a blues show, a folk show, a jam-band show. On 'XPN we have a handful of specialty shows, and you should send music to the hosts of these shows, because that's another way in. For example, WXPN has an amazing blues show. We don't play a ton of blues on the regular 'XPN rotation, but the host of our show, Jonny Meister, is a genius in the blues. And I'll say to him every once in a while, "Jonny, what are the five records I absolutely must be listening to to consider for 'XPN?" Same with local music; if there's a local music show, send music to them first.

3 REMEMBER THAT RADIO IS ABOUT RECORDS

My job is to play a record, not to sell tickets for live shows, so the strength or weakness of your live act is generally much less important than the music you send. For example, we were being worked really heavily on a major-label artist who shall remain nameless, and the record was OK. Of course, the promotion person was like, "Well, you've got to see this person live, it'll blow you away." And I said, "You know what? If they're not as good as Radiohead, or U2, or Justin Timberlake, no one's going to blow me away." There have been very few times where I was convinced to go see a band and I've come back and said, "These guys were amazing. We're adding this record."

'My job is to play a record, not to sell tickets for live shows . . . Your live act is generally much less important than the [record].'

4 REACH OUT TO OTHER TASTEMAKERS

Even if you don't have a team working your record, doing the grass-roots thing has multiple parts, including radio, that feed off each other. I am obsessed with music blogs; there are probably a hundred blogs that I trust—they're tastemakers, they have their fans, they have their fingers on the pulse of what's happening. When I go into my music meeting every week, I don't even care what the priorities for labels are anymore. If I read about a record and hear a record online that I am interested in, I'm going to reach out to them and ask for a record to be sent to the station.

5 THINK MULTIPLATFORM

These days radio isn't just radio as a single platform. So if you do get some interest from a station, find out what other platforms they might have to build awareness. Every day we offer a free download from an artist. If a band wants to give us a free song for our listeners, we play it on the radio and make it available on our blog. We're going to reach a lot of people. So find out what kinds of events, online programs or other platforms the station might have to build a creative promotion.

—Interview by Evie Nagy

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Brass in pocket: **JESUS H CHRIST & THE FOUR HORNSMEN OF THE APOCALYPSE**

Live From New York

Sony Vet Harvey Leeds Books Unsigned Bands At The Gramercy Theatre

Despite retiring from Sony Music in 2008 after 35 years at the company, industry veteran **Harvey Leeds** is still in the artist development game.

For nearly a year, he's been booking new and unsigned artists for his Monday Night Music Club series at Manhattan's Gramercy Theatre. He runs the series in conjunction with modern rock WXP (101.9 FM) New York in his capacity as a consultant for booking and special events for Live Nation.

Leeds, who also owns his own management agency, Headquarters, says agents and labels visit regularly to check out—and occasionally showcase—undiscovered bands at the Gramercy.

"We've had artists from **Tina Parol** to **Albert Hammond Jr.** to **Jesus H Christ & the Four Hornsmen of the Apocalypse**," Leeds says, citing support from such companies as Primary Wave, InDeGoot Management, Fox Home Video, Creative Artists Agency, Sony Music and Urban Groove.

As part of the series, VH1 Classic hosted the April U.S. premiere of "Anvil! The Story of Anvil" at the Gramercy.

"It is a testament to Harvey Leeds and Live Nation, who are making a commitment to artist development here in New York City," Paradigm agent **Jonathan Adelman** says. "Giving emerging artists an opportunity to showcase in a room where a major investment was made in the sound and lighting is truly vital. Paradigm hopes to see this commitment continue on a broad level in other markets to showcase unsigned and emerging talent."

On a national level, Live Nation says it sinks millions into promoting club-level shows, often at a loss. For his part, Leeds says Mondays at the Gramercy aren't completely limited to unsigned bands. "Occasionally we have charitable events on Monday nights as well," he says. "We created a series called Battle of the Badges, which is a battle of the bands with New York Fire Department bands and New York Police Department bands competing for the opportunity to open shows at Irving Plaza, Roseland Ballroom and the Hammerstein."

The 600-capacity Gramercy also hosts an eclectic roster of other live events. Noncom-

mercial WFUV (90.7 FM) Fordham University presents private concerts at the venue for station supporters and a series hosted by pioneering New York free-form jock **Vin Scelsa**. Relix magazine is starting a Jam Band series at the Gramercy July 20 with a show featuring **the Nate Wilson Group**, **the Bridge**, **Scott Metzger** and **Future**. The venue is also hosting three days of events during New York's Gay Pride Week (June 20-28). And Leeds says the Gramercy is in discussions with a well-known daytime talk show host for a branded live music series.

WHERE HAVE ALL THE PHISHHEADS GONE?

Nowhere, apparently. When the band reconvened after some five years (see story, page 16), **Phish's** fans resurfaced immediately and its tour quickly sold out.

During the band's prolonged hiatus, there was speculation that Phishheads might swim over to another similarly improvisational band

like **Widespread Panic**, **String Cheese Incident**, **Umphrey's McGee** or the scene's inspiration, **the Dead**. Perhaps they did, but now they're back.

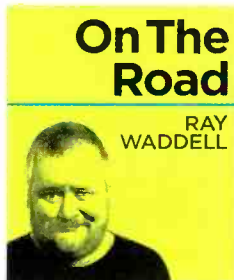
"Maybe they did the same thing I did: They got on with their lives and had jobs and families and settled down," Phish keyboardist **Page McConnell** says. "It does a feel a little bit dif-

ferent out here now. There's not so many random, transient people that lived on the road that maybe didn't even care about the music or the shows, but just lived in the parking lot, it seemed like, going from show to show, kind of existing that way. There are a lot of people that grew up a bit, and also there are a lot of younger fans that never had a chance to see us before that are coming to shows now."

Phish guitarist **Trey Anastasio** has a similar view. "It's funny. I run into people on the streets in New York, and they kind of did the same thing we did—they got off the road, they got established, a lot of them got married and started families, and now they're back out with their kids."

Indirectly, Phish's break from the road may have been as good for the fans as it apparently was for the band.

"I definitely think we did some of these people a favor," McConnell quips. "And some of them said so."



On The Road

RAY WADDELL

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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$15,328,863 \$269/\$102	COACHELLA VALLEY MUSIC AND ARTS FESTIVAL Empire Polo Field, Indio, Calif., April 17-19	152,962 180,000 three days	Goldenvoice/AEG Live
2	\$6,051,804 \$499/\$79	STAGECOACH FESTIVAL Empire Polo Field, Indio, Calif., April 25-26	79,528 100,000 two days	Goldenvoice/AEG Live
3	\$5,755,492 (\$757,415 Australian) \$288.28/\$78.40	SIMON & GARFUNKEL Acer Arena, Sydney, June 20-21, 23	35,088 three sellouts	Chugg Entertainment, Day 1 Entertainment
4	\$5,340,005 \$137.50/\$104.50/ \$71.50/\$38.50	GEORGE STRAIT, REBA MCENTIRE, BLAKE SHELTON, LEE ANN WOMACK Cowboys Stadium, Arlington, Texas, June 6	60,188 sellout	The Messina Group/AEG Live, Live Nation, Cowboys Stadium
5	\$3,184,606 \$203/\$128/ \$82.50/\$23	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY & OTHERS Soldier Field, Chicago, June 13	48,763 50,109	The Messina Group/AEG Live
6	\$2,576,723 (\$284,349 Canadian) \$210.12/\$66.06	ELTON JOHN & BILLY JOEL Scotiabank Place, Ottawa, June 1	19,440 sellout	Live Nation
7	\$2,447,218 \$64.50/\$57.25/ \$54.50/\$30	ROCK ON THE RANGE: MÖTLEY CRÜE, SLIPKNOT & OTHERS Columbus Crew Stadium, Columbus, Ohio, May 16-17	53,945 55,000 two shows	AEG Live, Right Arm Entertainment, Crew Productions
8	\$2,395,720 \$350/\$75	ANDREA BOCELLI Madison Square Garden, New York, June 18	13,773 14,814	AEG Live
9	\$2,394,576 (\$2,684,320 Canadian) \$247.10/\$63.78	ELTON JOHN & BILLY JOEL Bell Centre, Montreal, June 3	16,555 sellout	Gillett Entertainment Group, Live Nation
10	\$1,750,334 \$64.50/\$30	DAVE MATTHEWS BAND, FEMI KUTI Comcast Theatre, Hartford, Conn., June 5-6	44,923 48,679 two shows	Live Nation
11	\$1,694,150 \$150/\$100/\$75	ERIC CLAPTON, STEVE WINWOOD United Center, Chicago, June 17	15,012 sellout	Jam Productions
12	\$1,451,750 \$148/\$98/\$73	ERIC CLAPTON, STEVE WINWOOD Xcel Energy Center, St. Paul, June 18	12,875 sellout	Jam Productions
13	\$1,357,188 (\$1,281,325 pesos) \$144.77/\$15.59	IL DIVO Auditorio Nacional, Mexico City, June 10-11, 14	20,251 23,637 three shows	Live Nation Global Touring, OCESA/CIE-Mexico
14	\$1,329,917 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, June 16-17, 20-21	11,313 13,463 four shows	Concerts West/AEG Live
15	\$1,232,116 \$49.50	PHISH Susquehanna Bank Center, Camden, N.J., June 7	24,958 sellout	Live Nation
16	\$1,219,375 \$30/\$19.89	ROCKFEST: KORN, BUCKCHERRY, SHINEDOWN, COREY TAYLOR Liberty Memorial Park, Kansas City, Mo., May 30	50,000 sellout	AEG Live
17	\$1,070,562 (\$1,83,857 Canadian) \$62.85/\$35.72	STAR ACADÉMIE Bell Centre, Montreal, June 5-7, 9	23,814 29,375 five shows	Gillett Entertainment Group, Productions J
18	\$1,021,922 \$97.50/\$35	COLDPLAY, SNOW PATROL, HOWLING BELLS Verizon Wireless Music Center, Noblesville, Ind., June 5	19,825 24,680	Live Nation
19	\$964,467 \$97.50/\$49.50	COLDPLAY, SNOW PATROL, HOWLING BELLS AT&T Center, San Antonio, June 10	13,152 sellout	Live Nation
20	\$773,798 (\$473,248) \$53.14/\$26.57	BOYZONE, EOGHAN QUINN Manchester Evening News Arena, Manchester, England, June 19-20	15,007 16,000 two shows	3A Entertainment
21	\$770,466 \$70/\$39.50	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Darien Lake Performing Arts Center, Darien Center, N.Y., May 27	15,860 21,800	Live Nation
22	\$765,095 (\$103,545 Australian) \$105.61/\$75.41	THE PUSSYCAT DOLLS, LADY GAGA Brisbane Entertainment Centre, Brisbane, Australia, May 19	9,090 11,420	Michael Coppel Presents
23	\$755,940 \$97.50/\$30	COLDPLAY, PETE YORN, HOWLING BELLS Hersheypark Stadium, Hershey, Pa., May 24	11,582 25,770	Live Nation, in-house
24	\$755,648 \$150/\$37.50	BUZZFEST: KORN, PAPA ROACH & OTHERS Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, May 10	16,860 sellout	Live Nation
25	\$751,599 \$74/\$10	NO DOUBT, PARAMORE, THE SOUNDS Cricket Wireless Amphitheatre, Chula Vista, Calif., May 22	19,569 sellout	Live Nation
26	\$737,260 \$77/\$20	KEITH URBAN, SUGARLAND Scottrade Center, St. Louis, June 11	10,846 13,133	Outback Concerts, Police Productions
27	\$737,210 (\$827,371 Canadian) \$113.21/\$25.42	IL DIVO General Motors Place, Vancouver, May 30	9,187 12,410	Live Nation Global Touring
28	\$734,824 (\$826,427 Canadian) \$225.40/\$62.69	LEONARD COHEN Southern Hall, Ottawa, May 25-26	4,662 two sellouts	Concerts West/AEG Live
29	\$729,545 \$145/\$34.63	JOAN SEBASTIAN Honda Center, Anaheim, Calif., May 31	7,944 10,446	Goldenvoice/AEG Live
30	\$717,350 \$100/\$75/\$50/ \$35	DANE COOK Qwest Center, Omaha, Neb., June 11	10,731 14,456	Jam Productions
31	\$713,972 (\$1,208,646 New Zealand) \$82.64/\$59.01	THE PUSSYCAT DOLLS, LADY GAGA Vector Arena, Auckland, New Zealand, May 16	11,556 12,216	Michael Coppel Presents
32	\$712,959 \$104/\$30	DANE COOK Staples Center, Los Angeles, May 30	14,506 sellout	Goldenvoice/AEG Live
33	\$710,935 (\$526,650) \$107.99/\$81	BOB DYLAN Le Palais des Congrès, Paris, April 7-8	7,113 two sellouts	Live Nation International
34	\$705,687 \$97.50/\$35	COLDPLAY, PETE YORN, HOWLING BELLS Comcast Theatre, Hartford, Conn., May 23	13,877 24,713	Live Nation
35	\$705,089 (\$791,801 Canadian) \$115.09/\$26.26	IL DIVO Rexall Place, Edmonton, Alberta, May 25	8,537 10,818	Live Nation Global Touring

Bring The Noise

Loss Of A Stand-Alone Latin Urban Grammy Deserves More Than Silence

It is ironic that less than a week after the trustees of the Recording Academy voted to fold the Latin urban album category into the best Latin rock/alternative category, three of the top four albums on Billboard's Top Latin Albums chart were urban.

This is not a good thing, to put it mildly. Having two such disparate styles competing against one another in a single category is a disservice to artists of both genres. Is someone like **Don Omar** likely to boast that he bested

Julieta Venegas in an awards competition?

And yet, the demise of the Latin urban category points to a much bigger problem: the lack of solidarity in the Latin music community in general.

The Latin urban category, which had previously existed in the same category as Latin rock and Latin alternative (as it does now), was broken out just two years ago in a tardy response to the reggaetón

explosion. At the time of the split, the combined Latin rock/alternative/urban category was a mishmash with 78 entries, more than any other Latin category. Breaking it up was logical.

This year, however, the entries for Latin urban dropped to 24, just below the 25-entry threshold, and the category went for review before the Recording Academy's Awards and Nominations

Committee, which includes representatives from all genres.

"There's a standing procedure that any time a category falls below a certain number of entries it's discussed as far as viability goes," says **Bill Freimuth**, VP of awards at the Recording Academy. "When there's 25 or 20 entries, you have a one in four or one in five chance of getting a nomination, and we just don't feel that's appropriate for [such a] prestigious award, especially when you compare it to other categories that get 300 or 400 entries."

Freimuth is right. It's demoralizing to see nominations by default due to a lack of entries, as has been the case in the past with categories like tejanos for the Grammy Awards and the best rock solo vocal album for the Latin Grammys.

Having said that, I would have preferred to see the committee study the category for one more year, giving it the opportunity to mobilize forces and increase the number of entries, which it

has done in other cases.

Instead, the final decision went before the Grammy board of trustees in May and they, too, agreed to fold urban back into the same category as rock and alternative.

"This is a sore point for me," National Records president **Tomás Cookman** says. "There seems to still be a learning curve for them in regards to 'our space.'"

Cookman, who contacted the academy to protest the decision, also questioned the makeup of the committees.

"I feel they should mix up who they have in those meetings," he says, "and if a big decision was going to be made on a genre, then the least they can do is to have the key players of that genre present."

However, Cookman's voice has been one of the few raised to protest the decision publicly. It's a replay of several months ago, when the lack of Latin performers at the Grammy Awards show was met with almost deafening silence.

According to Freimuth, categories have been reinstated when a genre has regained traction and the number of entries has increased. That means if artists, managers, executives and other interested parties in Latin urban, Latin rock and Latin alternative want their own separate categories, they need to rally and speak up.

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

Latin Notas

LEILA COBO



Different genres, same category: JULIETA VENEGAS and DON OMAR

Bebe's Back

The Spanish Singer Returns With Her First Album Since 2004's 'Pafuera Telarañas'

Spanish singer Bebe returns June 30 with her second album, "Y." (EMI), ending a five-year silence that at times looked like a premature retirement.

"I'm bursting to get back," she says. "I feel really fresh and content after taking a long time out, alone, far away, thinking things out."

Bebe sounds raring to go—but is she? The singer still seems somewhat wary of success after riding a wave of popularity generated by "Malo," the anti-domestic-violence first single from her 2004 debut album, "Pafuera Telarañas." The song became a popular anthem when the Spanish government introduced unprecedented legislation aimed at curbing domestic

violence.

"Pafuera Telarañas" sold more than 500,000 physical copies in Spain and went gold in Italy, Argentina and Colombia. In the United States, the album won her a Latin Grammy Award in 2005 for best new artist and has sold 92,000 copies, according to Nielsen SoundScan.

Does "Y." have a single as powerful as "Malo"? "Absolutely not at all," Bebe says. "That wasn't my idea in the slightest."

She explains that her temporary retirement, which she announced in 2006, was an attempt to escape all the attention.

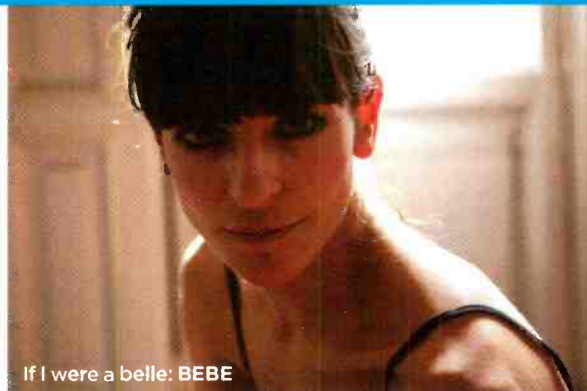
"I was traveling in my truck for a year, all around, living, far away, under the pine trees,

alone, calm," Bebe recalls. "I spent 40 days outside Spain so as not to find those looks of rebuke. I needed to be where absolutely nobody knew who I was."

"Y." has a staggered release. The album is coming out June 30 in Spain, Mexico, Argentina, Colombia and Chile; July 14 in the United States; and from July to late August in much of Europe.

Bebe will promote the album in the United States and Latin America in July and August, including a July 11 performance at the Latin Alternative Music Conference in New York. She is also planning showcases in Los Angeles, Mexico City and Buenos Aires.

Bebe will start a theater tour in Spain in September



If I were a belle: BEBE

and a U.S./Latin American tour in early 2010, EMI Spain product manager Juan Bauluz says.

"But it will be very selective," he adds. "No way does she want to repeat the intensive, two-year non-stop gigging after 'Pafuera' was released."

Bauluz says the marketing of "Y." will be in tune with Bebe's music and personality and include in-store appearances at FNAC locations in

Madrid and Barcelona with fan Q&A sessions.

"There'll also be selected TV programs, where she will play live in front of studio audiences, and radio interviews," he says. "This will happen both in Spain and abroad."

Bebe's last stateside gigs were in small bars in 2007. "It's taken me five years to get these lyrics and this music together," she says. "It'll be good this time."

—Howell Llewellyn

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EN BREVE

TAÑÓN GOES DIY

Olga Tañón is the latest Latin artist to launch her own label. The Puerto Rican singer, who was most recently signed to Universal Music Latino, has launched Mia Musa Music and has released two digital singles. The first single, which Tañón wrote herself, is titled "Amor Entre Tres." It is the theme of the Venezuelan soap opera "La Vida Entera," and she has recorded it in both salsa and ballad versions. The second single, "Pasión Morena," co-written with José Luis Morín, will be the theme of a TV drama series that will air on TV Azteca in Mexico. —Leila Cobo

EX-RBD MEMBER SIGNS WITH UNIVERSAL

Former RBD member Dulce María has signed a solo recording deal with Universal Music Latin Entertainment. Her first album is slated for release in 2010. Dulce María, who signed her new deal June 16, most recently recorded a duet version of "Beautiful" with Akon, which was included on the Mexican edition of Akon's album "Freedom." Aside from singing and dancing with RBD, Dulce María has also written songs for the group. —LC

'LATIN ALTERNATIVE' COMES TO RADIO

"The Latin Alternative," an hourlong weekly radio show devoted to highlighting such acts as Manu Chao, Café Tacvba and Los Fabulosos Cadillacs, will debut July 4 on public radio station WEXT (97.7 FM) Albany, N.Y. Hosted by former National Records VP Josh Norek and journalist/author Ernesto Lechner, the program will include rock, electronic and hip-hop acts on the Latin alternative scene and spotlight artists from abroad as well as U.S.-based Latin alternative acts. The show can be heard Saturdays at 8 p.m. EST on terrestrial radio and live online at exit977.org. "The Latin Alternative" is also available for syndication. Interested parties can contact Norek at josh@jnmediagroup.com. —Ayala Ben-Yehuda

GLOBAL BY GAVIN J. BLAIR

NO. 1 RECORD

Japan Now The World's Top Physical Music Market By Value

TOKYO—Japan is the world's second-largest economy, the second-largest movie market and the second-largest recorded-music market. But now it has finally hit No. 1 as the world's most valuable physical music market, according to the IFPI.

More units are still sold in the United States. But in 2008, the trade value of Japan's physical sales was \$3.2 billion, versus a U.S. figure of \$3.1 billion, despite the fact that Japan also has one of the most developed digital markets in the world, worth \$821 million in 2008.

While the value of the U.S. physical music market has more than halved since 2005, when it was worth \$6.4 billion, Japan's has dropped only 12.7%, from \$3.5 billion, based on the 2005 exchange rate.

Japan's ascent to the top spot is "more reflective of how the market is declining in America," says Max Hole, London-based executive VP of Universal Music Group International and president of Universal Music Asia Pacific. "In terms of Japan holding up, it's a combination of price, hits, marketing and a healthy mobile business."

According to the Recording Industry Assn. of Japan, 90% of digital sales last year were on mobile formats, mainly ringtones and full-track downloads.

"Most downloads to phones are single tracks, and then people who like them go on to buy the single or album on CD," RIAJ spokesman Masaki Suenaga says. "So record company marketing is targeted at promoting that route."

While singles are usually released in mobile formats before the physical single, CD albums often hit stores long before the album is available for mobile download.

"When you have a monster hit single in Japan, you're talking 6 million-8 million products being

sold at a decent price," Hole says, citing hit Universal acts like vocal group GReeeeN and J-pop star Thelma Aoyama. "But fans still want to buy the physical package because it's very attractive."

Yoshikazu Takahashi, senior VP at Sony Music Entertainment Japan, agrees, noting that mobile downloads "play an essential role in generating hit singles and setting up subsequent albums."

"Physical and digital do not compete," he adds. "They complement each other in the form of promotion."

Executives also note that while mobile music hits are driven by teenage consumers and J-pop acts, CD sales are driven by Japan's burgeoning older population. On the RIAJ's list of 2008 top sellers, only GReeeeN and veteran rock act Mr. Children appear on both the top 10 singles and albums lists.

"Japan is very good at target marketing the older demographic that still wants to buy a physical package," Hole says. He says that Universal singer/songwriter Hideaki Tokunaga, who "doesn't sell at all digitally," can sell "a million albums at a time" of his "Vocalist" series.

Physical sales values are also protected by the Saihan Resale Price Maintenance system that sets prices for copyrighted material for up to two years. Setsu Michiko, a publicist in HMV Japan's sales promotion division, says that while the rules aren't strictly enforced, the result is still an agreement "between record companies and retailers not to discount prices for six months to a year."

This lets labels maintain value when an album is most in demand. It has also helped ensure that retailers specializing in recorded



J-pop on top:
THELMA
AOYAMA

\$3.2B

Trade value of Japan's
physical music sales in 2008

music and other entertainment media continue to flourish, while their leading counterparts in the United States have all but vanished.

That in turn has buoyed demand for deluxe editions, as stores entice buyers with DVDs, limited-edition artwork and booklets.

"Once you've got the fan interested, there's a good marketing strategy offering them deluxe physical products that they still want to buy," Hole says, while Takahashi cites Sony's recent success with the deluxe edition of "Ken's Bar II" by veteran R&B artist Ken Hirai.

When labels release deluxe editions in Western markets, Hole says it's "much more difficult" to sell such products without a specialist

retail sector "interested in taking deluxe goods that aren't all the same shape and size."

Although a vibrant domestic music scene helped Japan's total recorded-music sales grow by 0.9% in value during 2008, according to the IFPI, Hole warns there are "storm clouds on the horizon" in the form of increased mobile piracy and a drop in CD sales during the first half of 2009.

"Culturally, Japan is a lot more conservative, so change happens slower," Hole says. "Inevitably the future of the business will be digital, but the physical retail sector will carry on for some time. But in the U.S., life has moved on already." ♦♦♦

Additional reporting by Mark Sutherland in London.

GLOBAL NEWSLINE

>>> NO POPKOMM IN 2009

The annual German music trade fair/conference Popkomm has called off its 2009 event. The event, which launched in 1989, was to take place Sept. 16-18 in Berlin. Organizer Popkomm GmbH said in a statement that it decided to cancel this year's conference due to "continuing difficulties within the industry and in agreement with [trade organizations] the Assn. of Independent Sound Media Cos. and the Assn. of the German Music Industry." However, it emphasized that Popkomm will return in 2010. Last year the event attracted more than 14,000 trade visitors and 843 exhibitors from 52 countries. Popkomm GmbH says it hopes to receive federal government aid to stage the 2010 event. —Wolfgang Spahr

>>> AUSSIE CAFES FACE HIGHER MUSIC FEES

The collecting society Phonographic Performance Co. of Australia has proposed raising its performance right tariff for cafes and restaur-

rants Down Under. The society, which licenses the performance right in recordings on behalf of labels and performers, wants to replace its flat annual fee with a licensing system. It would use a sliding scale that takes into account a venue's seating capacity and other factors, such as the average price charged for a meal. The PPCA wants to launch the system Oct. 1 and says it's consulting with licensees about the change. The Australian Hotels Assn. has already urged its members to boycott the raised tariff. —Lars Brandle

>>> SONY MUSIC JAPAN NAMES MORITA CHAIRMAN

Masao Morita, the son of the late Sony co-founder Akio Morita, has been named chairman of Sony Music Entertainment Japan and representative director of Sony Pictures Entertainment Japan. Morita has been charged with helping SMEJ return to its longstanding position as Japan's market-leading record company. According to SoundScan Japan, Sony lost its top

market position in 2007. It had held the top spot since 1998, the year SoundScan Japan started releasing such market data. Morita, who is on the SMEJ board of directors, was previously CEO of SMEJ in 2003-04. —Rob Schwartz

>>> NOKIA GOES WITH GEMA

The mobile handset manufacturer Nokia has signed a Pan-European licensing agreement with the German authors group GEMA in Munich for its Comes With Music service. The agreement grants Comes With Music the right to use the entire GEMA repertoire. "The agreement shows that GEMA can offer licensing partners good solutions for innovative new business models from which both sides can profit," GEMA CEO Dr. Harald Heker said in a statement. Since launching Comes With Music in October in the United Kingdom, Nokia has begun offering the service in Australia, Brazil, Germany, Mexico, Italy, Singapore, Switzerland and Sweden. —WS

>>> MORE BITS FROM SPOTIFY

The international music streaming service Spotify has begun converting its catalog from a bit rate of 160 kilobits per second to 320 kbps, which it claims is "equivalent to CD quality and

the highest streaming rate for any digital music service." The new bit rate only applies to Spotify's subscription service, which is available in such European countries as the United Kingdom, Sweden, Norway, Finland, France and Spain. Prices vary, but U.K. users pay £9.99 (\$16.40) per month for the subscription service. Spotify's most popular tracks are the first to be made available at the higher bit rate, with the remainder of its catalog following in the next few weeks. —Andre Paine

>>> NICKELBACK TAKES THREE MUCHMUSIC AWARDS

The Canadian rock band Nickelback took home three awards at the MuchMusic Video Awards, held June 21 in Toronto. The Canadian music channel's 15-category ceremony was hosted by the Jonas Brothers, who won the international video of the year award for "Burnin' Up" (Hollywood). Nickelback earned honors for best video, best rock video and best postproduction, all for "Gotta Be Somebody" (EMI Canada). The show included a performance by Lady GaGa, who won the best international video award, while Canadian alt-rock band the Midway State took home two trophies. —Robert Thompson

Immaculate Conception

Virgin Media To Launch New Music Service With Anti-P2P Measures

LONDON—The British recording industry is hailing Virgin Media's plans to embrace anti-piracy measures in conjunction with its launch of an unlimited music download subscription service.

Universal Music Group, home to U.K. hit-makers like Duffy and James Morrison, is the first major label to sign up for the service, which would provide users with MP3 downloads free of digital rights management (DRM) restrictions, as well as streaming music.

As part of its fourth-quarter launch of the music service, Virgin Media has agreed to crack down on illegal peer-to-peer file sharing across its entire network. Steps would include the temporary suspension of Internet access if a customer fails to heed warning letters.

Virgin Media, which also provides telephone and cable TV services, has 4 million broadband subscribers in the United Kingdom and says its fiber optic service is accessible to 51% of U.K. households.

The recording industry is embracing the company's planned music subscription service with more enthusiasm than the U.K. government's recent "Digital Britain" report, which put the onus on educational warning letters and new services to deter piracy rather than on graduated response programs (billboard.biz, June 16).

Geoff Taylor, chief executive of trade organization the BPI, dismissed the government's proposals as "digital dithering" but applauds the Virgin deal as proof "that graduated response is a workable way forward."

Universal Music Group International senior VP of digital Rob Wells describes the deal

as a strategic move with the only Internet service provider (ISP) that offers 50 MB-per-second download speeds.

"Virgin has the only fiber optic cable network in the U.K.," Wells says. "They are a haven for some large abusers of intellectual property."

Virgin Media broadband product director Jon James says the company is in talks with other labels and publishers. EMI confirms it is in discussions.

Unlike TDC Play in Denmark, which provides unlimited DRM-protected music bundled at no additional charge to its broadband and mobile phone subscribers (Billboard, Nov. 15, 2008), Virgin Media's service is focused on generating incremental revenue from "customers prepared to pay for a great music service," James says.

The company will offer two versions of the service, one with unlimited downloads and another, less expensive plan offering a set number of downloads per month. Both options will include unlimited music streams.

While Virgin Media hasn't yet released specific pricing information, the monthly subscription rate for the all-you-can-eat plan is expected to be about equivalent to the cost of two albums. The average price for a CD album in 2008 in the United Kingdom was £7.53 (\$12.21), according to the BPI.

Anecdotal evidence suggesting poor U.K. sales for Nokia's Comes With Music service has raised questions about the viability of services offering unlimited access to music.

Madeleine Milne, eMusic managing director for Europe, questions the mechanics of the Virgin Media offer.

"If it's truly unlimited, how will they pay the publishers?" she asks. "An unlimited model would be similar to the one eMusic had in 2000, which was unworkable from a revenue standpoint."

Nonetheless, the Internet Service Providers' Assn. says it hopes the Virgin deal "will encourage other similar agreements."

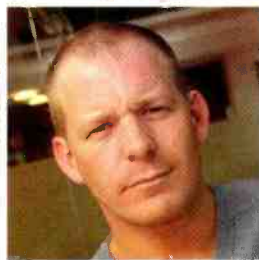
Virgin's TV/ISP rival Sky confirms it's still negotiating with labels on its own music service, which it first announced in July 2008 but has yet to launch.

Universal's Wells says he believes Virgin's anti-piracy measures will help its music service expand the overall legal music market. Steve Purdham, CEO of We7, which operates a download store and an ad-supported free streaming service, is similarly optimistic. "The models have to be coexistent and complementary," he says.

Virgin Media and Universal decline to discuss the revenue model in detail.

PRS for Music CEO Steve Porter says the collecting society is in talks with Virgin Media. Porter says he welcomes the new service but stresses that the services should pay rights holders a fair minimum rate per track, as well as a percentage of revenue.

"Otherwise," he adds, "the value of the music gets lost in the overall structure."



Clockwise, from left: DUFFY, MORRISON, WELLS

WELLS: UMG INTERNATIONAL; DUFFY: MAX DODSON; MORRISON: LEE STRICKLAND



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WDEP PHISH



HOW PHISH GOT ITS GROOVE BACK—AND STARTED ITS OWN LABEL

BY RAY WADDELL

PHOTOGRAPH
BY DANNY CLINCH

By the time Phish charged into a loose, swinging cover of AC/DC's "Highway to Hell" some two hours into its Friday night set in front of a rapturous crowd of 70,000 at Bonnaroo in Manchester, Tenn., it was clear that the band had its groove back. Phish's Bonnaroo-closing set two nights later on June 14 may have attracted more national attention, given that Bruce Springsteen sat in. But for Phish and its loyal fans, that opening show was a celebration and coronation all in one, in a setting the group had inspired with its own mega concert events, like Clifford Ball and the Great Went. ★ Grinning widely, Phish guitarist Trey Anastasio seemed thrilled to be onstage, a sentiment he confirms a couple of days later. "We feel like we've been blessed with a very rare opportunity, if you look at music history," he says. "We've still got all four original members of this band playing together, and it's been 26, 27 years. It shows up in the recording, in the playing. There's a lot of acknowledgement of how lucky we are to still have the opportunity to play music for people." ★ Perhaps the vibe is better described as "joy," which is also the title of the band's new album that will come out in late August or early September on its own label, JEMP Records, which the Phish camp created in 2005 to specialize in archival recordings of the band's concerts. It's Phish's first indie studio release. Some of its early recordings were rereleased on Elektra and some archival concerts were released on JEMP or directly by the band, often as downloads.

Phish's decision to go indie is another example of a veteran band taking charge of the business side of its music. But for Phish, the decision is particularly apropos: Today's on-line marketing opportunities are perfectly attuned to the band's long-held hear-and-share ethos. At a time when CD sales make up a smaller portion of a group's revenue, Phish still has a reputation as a top live act. And since its approach has always been off the beaten path, its choice to forge ahead on its own label seems to represent little risk—for the potential of a big reward.

"We're very, very excited to put this out on our own label," Anastasio says. "We're putting this album out with the same spirit that we did our big festivals and stuff. It's very home-grown, and that feels great for us."

The four members of Phish—Anastasio, keyboardist Page McConnell, drummer Jon Fishman and bassist Mike Gordon—began playing together in the early '80s in the mu-

sical hotbed of Burlington, Vt. They went on to leave an indelible mark on the musical landscape as one of the most successful touring bands ever, although their album sales grosses never reached the heights of their concert grosses.

Between 1989 and the group's 2004 breakup, Phish racked up \$175,541,923 in concert grosses, with 5,842,798 tickets sold to 475 shows reported to Billboard Boxscore. Phish also sold 7 million albums in the United States, according to Nielsen SoundScan, 2.2 million of them live sets. Its biggest seller is 1994's "Hoist," at 663,000 copies (see chart, page 18). Its last studio album, 2004's "Undermind," sold 139,000.

In 2004, the band finished its contract on Elektra with "Undermind," then broke up in August of that year. The move dismayed fans, who had come to feel part of a Phish family. That devotion was manifested in a remarkable touring fan base known as "Phish heads,"

★ ★ ★
'ARE THERE MAJOR LABELS ANYMORE?'

—MIKE GORDON



many of whom followed the band on tour, documented set lists and traded concert recordings with relish, interacting within a passionate community rivaled only by the Grateful Dead and Dave Matthews Band.

The split also rocked the band members. "We basically spent every breathing moment together for about 20 years," McConnell says. "We really just needed to grow up a little bit and spend a little time and get to know ourselves as adults, which is something you really can't do when you're in a rock band for 20 years straight. I think we all really benefited from it."

Though talk of reuniting began well more than a year ago, and rampant rumors frequently flowed through the Phish community, the band officially reunited at a three-night sold-out stand in March at one of its favorite haunts, the Hampton (Va.) Coliseum. After the band's summer tour rolled out and sold out, it began solidifying plans to record a new album. It decided to do so on JEMP Records, and with producer Steve Lillywhite.

Going with an indie label now—even if it's their own—makes perfect sense for the band members, who have an established track record. "Are there major labels anymore?" Gordon asks. "There are a few ways of looking at it. Now we're with Coran Capshaw and working with Red Light Management [which also operates ATO Records]. We have a good team, not that we didn't before. But they're connected enough that we can have the distribution we want and the connections we want to get the album out there."

Capshaw describes the "evolving" launch of the album—and its marketing—as a "hybrid strategy, a self-release with the services of an independent label [ATO]" (see story, page 19). Asked if it would even take songs to radio, he says, "In a 'Here it is, if you're into it' fashion. 'We're not trying to force anything here,' Capshaw says. "We just want to turn people on to what Phish is doing. They made a great record, we'd love people to hear it, they'd love to share it with people."

Gordon says he's not even sure what a major label has to offer a veteran band like Phish at this point in terms of artist development, funding, finding a producer or breaking a hit. "For one thing, our fans are probably going to buy it anyway, so to try to use the arms of the industry to reach far away from our normal fan base . . ." he trails off.

"Elektra was a great label because they always let us do what we wanted creatively; they were great to work with. But there was always someone there who would say, 'I'm going to be the one to break Phish and sell as many albums as they can sell concert tickets.' Over time the catalog did well, but it never happened the way they imagined it could be, where they created this blockbuster hit. Not that we would have minded it, but that was not even our concern or direction."

ODE TO 'JOY'

So why pander to fickle consumer tastes in 2009 by releasing another album? Phish's direction, then and now, is unique. "The fact that the first thing we released is 13-and-a-half minutes long and has a thousand chords to it or something, and is also very melodic at the same time, kind of represents that attitude we were trying to have," Gordon says.

He's talking about "Time Turns Elastic," written by Anastasio as an orchestral arrangement and recorded by Phish for "Joy." "That song was learned as they played it, and it took four days and I think 270-280 takes," Lillywhite says. "It was recorded in separate pieces, chronologically. I think there are 15 different sections. They would learn one section, and I would get them to play it again and again and again until everyone in the band was really confident of what they were playing. We plodded our way through it for four days, and then we went back and redid some of it again."

Despite that methodology, the song flows seamlessly as it meanders through its various breaks in mood, tempo and melody. Put simply, it sounds like Phish at its most ambitious. But "Elastic" is just "one little side" of the album, Lillywhite says. "What I wanted to do on this album was at least

have a song that was indicative of their progressive tunes, and they hadn't written one, really, since the early '90s that was so complicated. The rest of the album has some jazzy stuff, an almost reggae tune Mike sings, and Page does a sort of lounge song. It's completely across the board."

Like Phish itself, the album is hard to define. "What's indicative of a Phish song?" Lillywhite asks. "They can play so many different things that I really felt we had the chance with this to make the best record they've ever made. Not many bands their age can say they've got a chance at making their best-ever album."

It's that shot at greatness that attracted Lillywhite, who produced the band's 1996 album, "Billy Breathes." "I would love records to sell, and they don't, but all I can do in my career is to go through and try to do the best I can do," he says. "I felt there was an opportunity here, and Trey agreed with me, that we could make their best-ever record. I wanted to be in the history books as having produced the two best Phish albums."

Of Lillywhite, Anastasio says, "The one thing he did was he made us play; we always played together, all four of us. There's not one single overdubbed guitar solo on this record. They're all the original interplay between the band. I thought that was such a great production decision on his part."

As far as the final result, "I'm not ever going to judge it as good or bad because that's not up to me," Anastasio says. "I'm supposed to make the music and that's for other people to judge. But I can say what I hear sounds like Phish to me, a lot more than previous records. Just based on the fact that the drums and the piano are clearly interacting, for real."

When it comes to bringing the new songs to the masses, today's music landscape, with its lack of barriers between fans and artists, may be even better-suited for Phish than the '90s ever were. "While we were making the album for two months, there were some very interesting conversations about the music business and how it's changing and what we want to do with this album," Gordon says. "There's a lot of talk about wanting to make an album for our fans, not make an album that will somehow be acceptable for the masses and the people who never really cared about Phish in the first

place. It's almost an indie kind of vibe in terms of intention with the album."

Although Phish hardly fits the indie-rock profile, McConnell points out that the group "did things our own way and wrote our own ticket. The business model we set up 25 years ago seem to be just about the only business model that works these days to make some money. We may not fall into the category of what's typically considered indie, but I challenge you to find another band that has done things their own way with as much success as we have."

That philosophy hasn't changed, McConnell says. "We're still outside the mainstream of the business and happy to be existing there," he says. "And I hope we stay there. I don't see any reason why we should do things any differently."

A PHISH CALLED WANDER

Phish was always a dominant player in the live music scene. So when the band reunited after its August 2004 breakup, hitting the road was the obvious way to get back on the public radar. The response at Bonnaroo was ecstatic—the best Phish shows, Gordon says, are about flow and adventure, and the band fed off the crowd's energy at its June 12 show. "That's the set I really liked, though I loved them both," Gordon says. "Friday for

me was really . . . 'dialed in' is probably a good description. I liked it because it was later and I had some alpha waves going, being closer to my sleep state, but a very high energy at the same time."

It's a marked contrast to the rush of emotion after Phish broke up in 2004. But without the split, Gordon says, the band may not have been reinvigorated. The breakup "was difficult for me at first, not only because Phish was so successful, but because my identity since the age of 18 had been wrapped up in being part of this thing, making decisions as a team for 21 years," Gordon says. "As soon as a couple of months went by, I was really into the breakup. I thought it was a great thing, because it allowed me to think about some new musical directions I might not have otherwise."

Gordon says a "combination of things" led to the breakup. "I think we just need to shake things up, people's personal

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**'WE'RE STILL OUTSIDE
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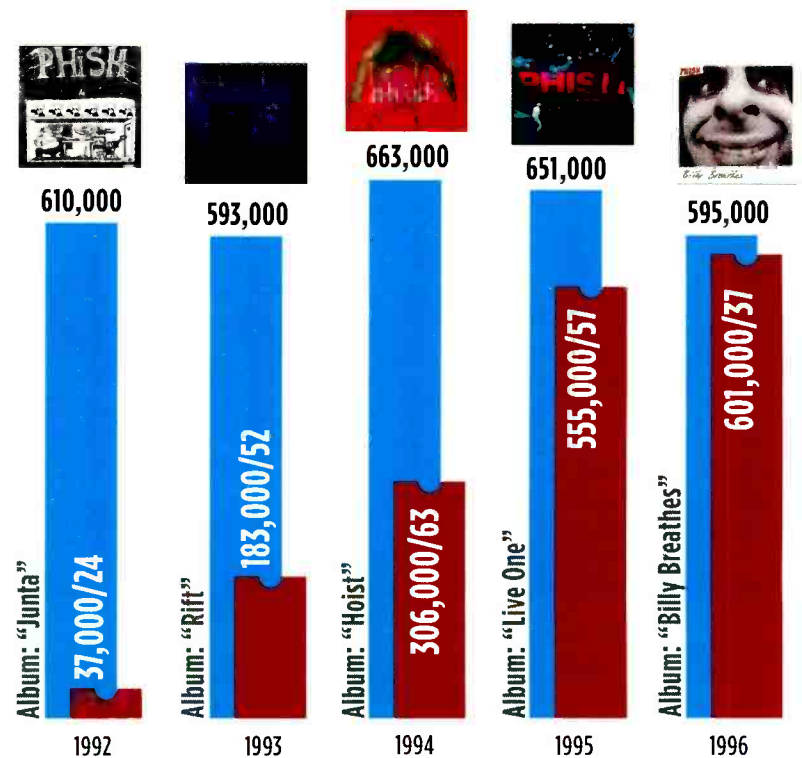
—PAGE MCCONNELL

SELLING SWIMMINGLY

There's a perception of Phish that's taken as gospel: It sells more concert tickets than it does albums. In fact, Phish heads are perfectly willing to pony up for recordings. Of the band's five best-selling titles, except for its trek in support of "Billy Breathes" in 1996, Phish's album sales outnumber its concert ticket sales.

SOURCES: Nielsen SoundScan, Billboard Boxscore

Album Copies Sold
 Tickets Sold/Number of Shows in Year of Release



Wham, bam,
thank you jam:
Phish's TREY
ANASTASIO at
Bonnaroo.

habits, the group habits, the way that the organization was run—which was awesome,” he says. “But everything had to be looked at from a different angle and it had to be deconstructed before it could be reconstructed.”

Anastasio now sees the break as “necessary” in retrospect. “We were kind of just rolling and rolling and rolling, and I think people needed to stop and re-establish healthy lives as individuals and then regroup,” he says. “It feels fantastic right now. We’re just having such a good time on this tour. I missed these guys.”

After the split, the band’s members remained prolific with solo projects, collaborations and live performances, but in retrospect a reunion seemed inevitable. “I guess I always hoped we would get back together. I never thought it was a permanent thing,” McConnell says. “There were some conversations that just had to happen between us, to just say, ‘Hey, you know, when this was going on that was kind of a problem for me and if we got back together, I wouldn’t want it to be like that again.’ The communication between the four of us is just so much better now than it ever was.”

Given its longstanding live prowess, Phish surely could have reunited to tour without new material. But “it’s always been important for us to work on new stuff and evolve and go in new directions,” Gordon says. “If we got back together and just were rehashing what we had done before, then no one in the band would be happy.”

When recording began, the legendary Phish alchemy was still very much in place. “As soon as we picked up our instruments, we were kind of back where we started,” McConnell says. “The chemistry really never went away.”

The hiatus “gave us a lot of perspective, and we came back really appreciating a lot of the older material,” Anastasio says. “A lot of the songs feel weightier to me. A lot happened during that time off, a lot of living, and I can hear it in the way people are playing.”

For Capshaw, it was about reconnecting with a music community that seemed ready and waiting. “First and foremost, it’s with the music and with them delivering, which they’re doing, are focused on and will continue to do: rehearsing, practicing, experimenting, trying different things but also digging deep in their repertoire, breaking out new songs, classic songs,” says Capshaw, who managed Anastasio before Phish reunited.

Chip Hooper, head of music at the Paradigm Agency and a key player in Phish’s meteoric rise to the top of the touring

world in the ’90s, is clearly stoked to be back in the Phish business. “Obviously, when I got the word that the band was getting back together again I was thrilled,” Hooper says. “And I’m not surprised by the response from their fans. They’ve got the most devoted fan base I’ve ever seen.”

Phish spent 36 days practicing before the Hampton shows where the band re-emerged, and that gave the group time to perfect its sound. “Half of those were to work on older stuff that we would be playing, and the other half were to work on some potential songs for the new album,” Gordon says. “So much time had gone by, and Trey is always prolific, but Page and I ended up doing some more writing than usual in that time period, so there were probably 30 songs that had been brought to the table for the album before we

ended up weeding it down to 10.”

The three Hampton shows helped Phish “get our feet back on the ground, and most importantly, reconnect with all of our friends,” Anastasio says. “Phish has always been a community of people. There’s us, and then there’s a lot of people who have been interconnected with the band, our friends, our families. We wanted to just get together and play for a few days, which we did at Hampton, and that was fantastic, so great.”

Hooper also believes that performing has reinvigorated the band. “One of the most exciting things about them coming back together again is, in my almost 20 years of representing them, I’ve never seen them more inspired and more excited to make music,” he says. “This is clearly the start of a whole new chapter of their career.”



FALLING INTO PLACE

ATO Records' Upcoming Releases

According to Our (ATO) Records was founded in 1999 by Dave Matthews and Dave Matthews Band manager Coran Capshaw of Red Light Management. ATO's current GM is John Biondolillo.

The label expanded into ATO Records Group in 2007, bringing TBD Records into the fold with its acts Radiohead, White Rabbit, Other Lives and

Hatcham Social. (TBD was initially known as Side One Recordings, which released Radiohead's "In Rainbows.")

Among ATO's biggest releases are David Gray's "White Ladder," which sold 2.4 million, according to Nielsen SoundScan; Rodrigo y Gabriela's self-titled debut, with 300,000; Jem's "Finally Woken," with 332,000; and My Morning Jacket's "Z." with 243,000.

YIM YAMES, "TRIBUTE TO" (AUG. 4): My Morning Jacket's Jim James fetes George Harrison on a six-song EP.

BRENDAN BENSON, "MY OLD, FAMILIAR FRIEND" (AUG. 18): The singer/songwriter and member of the Raconteurs delivers a much-anticipated solo set, backed at times by the Features.

RODRIGO Y GABRIELA, "11:11" (SEPT. 8): The third studio album from the Mexican guitar duo will

be released by ATO/Rubyworks.

DAWES, "NORTH HILLS" (SEPT. 8): The debut album by the young Southern California band, currently on the road with Deer Tick.

ALBERTA CROSS, "BROKEN SIDE OF TIME" (SEPT. 22): The English/Swedish act by way of New York rock will release its debut album on ATO.

MIKE DOUGHTY, "HAPPY MAN, SAD MAN" (SEPT. 22): The former

Soul Coughing frontman records his third solo album for ATO.

THE WHIGS, TBA (OCT. 13): This Athens, Ga., trio follows up its acclaimed debut; will support Kings of Leon in August.

THE MOTHER HIPPS, TBA (OCT. 27): Longtime Bay Area cult favorites the Mother Hips return with the follow-up to 2007's critically acclaimed "Kiss the Crystal Flake." The band also has a production/distribution arrangement with ATO. —RW

STRANGE MUSIC WENT WAL-MART

TECH N9NE HAD A LABEL DEAL—AND LOADS OF DEBT. HERE'S HOW HE WENT INDIE—AND BUILT AN \$11 MILLION EMPIRE

BY GAIL MITCHELL

Tech N9ne started his rap career with a simple dream: to bring his music to the world without compromising his style or integrity. After 16 years—nearly half of it embroiled in false starts, unfulfilled promises and contractual entanglements—he's closing in on his goal. ¶ The fiery rapper and his business partner, Travis O'Guin—a self-made millionaire at 22—have built a budding music empire in an unlikely location: Kansas City, Mo. Naysayers may have dismissed the odd pair at first, but they don't now. Earning slightly more than \$11 million in 2008 from CD and digital sales, touring and merchandise, according to O'Guin, the pair's Strange Music is being hailed by several in the music industry as the new independent business model. ¶ Strange Music is housed in an 18,000-square-foot facility whose front double doors grandly display the company's logo: a snake for the S and bat wings for the M. The company includes a label, as well as publishing, merchandising, booking and touring. In fact, Strange Music handles everything on its own except distribution.

"I've watched them build a true movement that's so lacking in our business," says Ron Spaulding, executive VP/GM of Strange Music's distributor, Universal Music Group Distribution's Fontana. "It's easy to want things very fast in this business. But real movements are built over time. And they've never wavered."

Chang Weisberg, owner/CEO of Guerilla Union and producer of the annual hip-hop concert festivals Paid Dues and Rock the Bells, agrees. "They don't follow the normal music industry model," he says. "They don't need radio, video or a lot of middlemen. They approach their business as a true business: Every dollar invested needs to make two dollars."

Tech N9ne and O'Guin work with an 18-member full-time staff (including a booking agent) between their headquarters and a Los Angeles satellite office, which includes VP Dave Weiner; that doesn't include the company's touring staff.

"We're Wal-Mart," Tech N9ne says with a laugh during a layover in Boise, Idaho, one of the stops on his recently wrapped Sickology 101 tour. "There's no Warner Bros., Def Jam or Sony in the Midwest, so we had to build our own."

EBONY AND IVORY

Tech N9ne's music and extensive touring (see story, page 21), paired with O'Guin's business acumen, laid the foundation for Strange Music. Both 37 years old, the two first met in late 1998. At that time, Tech N9ne (born Aaron Dontez Yates) was signed to Quincy Jones' Qwest label. But his situation there mirrored his stint five years earlier with Jimmy Jam and Terry Lewis' Perspective Records.

"[Both labels] saw talent in me," says Tech N9ne, a self-described Doors fan. "But they didn't know what to do with me. Here's Perspective with contemporary gospel act Sounds of Blackness and R&B group Mint Condition. Here I am, a weird rock alternative warlock with crazy hair, a painted face and rapping backwards. Where do you put that?"

Enter O'Guin. Also from Kansas City, he was a young entrepreneur who established his own furniture services company—overseeing craftsmen who repair scratched or damaged goods—to service such retailers as Sears, Macy's and Dillard's. By the time O'Guin was 22 he was operating out of 10 states, eventually expanding to 32 locations in 18 states.

Learning business skills at an early age from his dad, who operated a sod company, O'Guin began investing in other businesses including a real estate company, Gold Cup Properties, and a fashion line, Paradise Originals. Players from local sports teams the Royals and Chiefs were wearing the clothes. To help promote the line's urban apparel, hip-hop fan O'Guin approached Tech N9ne.

"He was the only one here with that kind of buzz," O'Guin says. "I'd always liked his message. He was crossing all different genres and making music for everyone—for the cats in the hood to the vatos to suburban rich kids."

Told by a mutual acquaintance that Tech N9ne was in a bad business predicament and could use some friendly advice, O'Guin planned to offer just that. "I had an ulterior motive. The bigger he got, he would help my clothes," he says.

But after digging deeper, he soon found the rapper was knee-deep in various label, management and publishing entangle-

ments stretching back eight years. "There was the deal with Qwest, a local label deal, one with publisher Windswept and a management deal with Sway [Tech N9ne was featured on the 1999 track "The Anthem" with radio personalities Sway and King Tech]. It was the biggest mess I'd ever seen," he says. "I walked away and said, 'Good luck.'"

As he listened to his music, O'Guin says, something kept telling him to come back. "He was good but he had sold only 16,185 records in the eight years of being entangled in those different deals—and this was when the music business was really strong," he says.

After sitting down together to determine what Tech N9ne truly wanted to accomplish, O'Guin agreed to partner with him, and he launched Strange in his 1,400-square-foot basement. "We've always called it a 50-50 deal," O'Guin says.

LEARNING CURVE

O'Guin estimates he spent slightly more than \$800,000 on attorney fees extricating Tech N9ne from his earlier deals, the rapper's living expenses and a budget for recording a new album.

And the partnership soon found itself treading more murky waters. A 50-50 joint venture with Jcor Entertainment (through Interscope) led to the release of "Anghellic," which did well in Kansas City but nowhere else. The deal ended after Jcor's fallout with Interscope—with the former owing Strange \$400,000, according to O'Guin. (Attempts to reach Jcor founder Jay Faires for comment went unanswered by press time.)

The situation led Tech N9ne and O'Guin to enter another joint venture with M.S.C. Entertainment. Headed by Mark Cerami, co-founder of the iconic hip-hop label Priority Records, the label released Tech N9ne's second Strange album, 2002's "Absolute Power," and reissued "Anghellic." Other projects, including the DVD title "T9X: The Tech N9ne Experience," were also released between 2002 and 2004.

O'Guin remembers "chasing radio" like everyone else. But after nearly \$1.6 million was spent on radio promotion, he decided enough was enough. "Half of every dollar being spent was mine and we still had to recoup," he says. "It wasn't making good business sense."

Taking it "back into our hands doing stuff I believed in"—viral marketing, street teams, posters and touring—O'Guin negotiated Strange out of its deal with M.S.C. Strange filed a lawsuit in 2008 against M.S.C. over accounting discrepancies. The parties are close to reaching an out-of-court settlement, according to O'Guin.

During the course of the failed joint ventures, however, O'Guin and Tech N9ne found they'd sold half a million records. Rather than an ending, it was a new beginning. Determined not to repeat history, the pair signed with Fontana and RBC (Robert Brian Consulting), which acts as a management and sales liaison between Fontana and Strange. Since then, Tech N9ne has released four more albums, including 2006's "Everready (The Religion)." For O'Guin, that album was the turning point for Strange.

"We had to prove to ourselves we could sink or swim," he says, "and that release told me we could do it. That's when we turned a profit—which would have happened sooner without those certain unpaid bills. But this company is now profitable across the board."



Dynamic duo: Rapper **TECH N9NE** (left) and business partner **TRAVIS O'GUIN** aim to build Strange Music into a multimillion-dollar entity. Below: One of the buses in the label's fleet.

Everything, the building and everything in it, is 100% paid for." Tech N9ne's relentless touring also plays a major role in the company's profitability. Averaging more than 200 dates last year at an average ticket price of around \$28.50, the rapper has built a rabid fan base that stays in touch with him through his MySpace site, which lists 14 million page views. While he played shows to only seven people in the beginning, the rapper now sells out shows from Los Angeles to New York and points in between like Denver and Seattle.

"Using more of a rock model than a hip-hop model, Tech and Travis have built Strange one fan at a time," Weisberg says. "Tech started with small audiences and through word-of-mouth; he's created a loyal army of fans. Anytime you can do that on the road, it can translate into record sales."

Indeed, Tech N9ne hit the 1 million sales milestone for his collective catalog with his eighth release, 2008's "Killer," according to Nielsen SoundScan. The rapper offers \$99 VIP packages to his faithful concertgoers in each market. The package perks include CDs, T-shirts, a DVD and a satin pass that gives fans a chance to meet with him for an hour before the show.

The same fans also double as the rapper's street teams in the markets he visits. There are 42 regional managers, each of whom oversee a team of five to eight people, O'Guin says. These teams blanket the markets with snipes, fliers and CD samplers featuring one full song and two snippets. Last year, O'Guin says they handed out 350,000 samplers. On the international front, INgrooves is handling digital distribution worldwide. O'Guin just signed with Steve Propas' Propas Management Corp., and the company will assist in finalizing negotiations for distribution in eight European territories, including the United Kingdom, France, Spain and Italy.

Merchandising is another revenue force for Strange Music. Among the 189 concert and high-end items for sale at the company's online store are T-shirts, hats, necklace charms, bandanas, stickers, belts and leather jackets. Prices range from \$5 for clearance items to \$100 for jerseys and \$350 for leather jackets. The store has even sold a couple of diamond-adorned charms for \$20,000 apiece. A new bobblehead line is planned, as is the possible spring 2010 launch of additional high-end fashion lines targeting women and men. Among the possible partners discussed for the fashion venture: Affliction Clothing.

Calling O'Guin "a detail freak" and Tech N9ne "the 2Pac of Kansas City," Trans World director of urban music Violet Brown

says the partnership works because they are all about their fans: "That's the biggest asset for them and the key to their success. Everything is driven from the fans' point of view."

MOVING FORWARD

Tech N9ne's last studio album was the two-disc "Killer" set. It will be followed in October by "K.O.D." A contest will be staged later this year for fans to guess what the title means. In the meantime, fans are whetting their appetites with Tech N9ne's second compilation album, "Sickology 101," released April 28.

A "Presents" series introducing developing acts from the Strange roster launched in May (see story, right), featuring Krizz Kaliko, whose new solo album, "Genius," arrives July 14. A second "Presents" introducing Big Scoob is due later this year. Other acts on the Strange roster include Kutt Calhoun, Prozak and Grave Plott.

"Tech has a lot to say and we also want to test new talent," O'Guin says. "But we don't want to put out too many albums; oversaturation will benchmark your artists."

With his music having been placed in such films as 2007's "Alpha Dog," the Fox TV show "Dark Angel" and the videogame "Madden NFL 2006," Tech N9ne is preparing to embark on another mainstream breakthrough, heading out on the upcoming international Rock the Bells festival tour.

"We've been so focused on what we do that we weren't looking around us," O'Guin says. "We know what we do works pretty dang well but we're starting to reach out more."

So where does Strange Music go from here? The company already has outgrown its space valued at \$2.1 million since moving there in January. Currently under construction is a 12,000-square-foot addition that will include three large bays to hold the company's fleet of 17 trucks and tour buses, one large rehearsal area and five isolation rooms featuring state-of-the-art recording equipment.

"I'll never be satisfied," O'Guin says, "and I don't know if that's a positive or negative thing. But my one goal is to create an indie music label that can generate in excess of \$50 million a year. If we continue on the path we're on, it can happen."

Tech N9ne—whose moniker symbolizes for him "the complete technique of rhyme" (citing as examples a cat with nine lives or the nine-month cycle of pregnancy)—declares he's not going to rest until he has "tred every piece of this globe. I cannot rest until the whole world knows my story."



TECH SUPPORT

Tech N9ne's album sales are bolstered by his constant touring.

SALES 101

Strange Music co-principal Travis O'Guin has instituted a three-tiered Tech N9ne product line at the label: the Tech N9ne studio album; the Tech N9ne collaborations, pairing the rapper with various guests (the April 28 second collabo "Sickology 101" features Chino XL, Crooked I and Krayzie Bone); and the "Presents" series in which Tech N9ne introduces developing artists on the Strange roster before they release their own albums.

O'Guin says his suggested list price on preorders of "Sickology 101" was \$18.98; the Strange online store received 812 international orders and 3,000 preorders with \$6 shipping and handling.

Traditional retail, as it turns out, is selling the set for between \$9.99 and \$12.99. "I have to price it high," O'Guin says. "I don't want retail coming back to me mad." —GM

A 'ROLLER COASTER RIDE'

He has recorded with 2Pac and Eminem, and his catalog has sold more than 1 million copies. Yet rapper Tech N9ne remains relatively invisible on the mainstream radar. That's about to change.

For the first time, the Kansas City, Mo., native will play the main stage at this year's Rock the Bells international music festival. Now in its sixth year, Rock the Bells kicks off June 27 in Chicago with such headliners as Nas, Damian Marley, Ice Cube, Big Boi and Busta Rhymes. The festival made its European debut last fall, playing such cities as Amsterdam, Prague, Stockholm, Helsinki, Paris and London. The European visit arrived on the heels of Rock the Bells' 10-date 2008 summer run of U.S. amphitheaters, featuring A Tribe Called Quest, Nas, Mos Def, De La Soul, Rakim, Pharcyde and Kid Sister, among others. Eight of the 10 shows grossed \$4 million and drew more than 87,000 people, according to Billboard Boxscore.

"The challenge will be for Tech to step up to an audience who is less familiar with him against Busta and others on the lineup," says Chang Weisberg, owner/CEO of Guerilla Union, which organizes Rock the Bells and the annual independent hip-hop festival Paid Dues. "This year [in March] was also his first time at Paid Dues. There was a lot of hype around his set and he lived up to it, winning over a lot of new fans. His strength is his live performance."

Tech N9ne, who just wrapped his own 52-date Sickology 101 tour, calls the Bells booking a "huge step. Paid Dues opened up other fans to my music, which is everything in one. It's rock energy, gangster, sensitive, sad, mad, happy. It's a roller coaster ride about my life. I don't care if people say I'm weird as long as they say, 'He can rap his butt off.' "

—GM

INDEPENDENT INVESTORS

ACTS THAT DON'T NEED LABELS CAN NOW GO DIRECTLY TO OTHER SOURCES OF CASH

BY PAUL SEXTON

LONDON—It turns out you can teach an old act new indie tricks—especially when it comes to attracting outside investment. ¶ Madness and the Prodigy, U.K. bands steeped in sales success, have been enjoying returns to chart heights in 2009 thanks to innovative deals that encompass financial planning that vastly differs from traditional major-label backing.

The chart fortunes of Madness, the fabled “Nutty Boys” who spent more time (268 weeks) on the U.K. singles charts than any other act in the ‘80s, now have produced a deal with Power Amp Music, which invests in heritage acts. And electronica pioneer the Prodigy recently returned to the top of the Official Charts Co. (OCC) album listing with backing from indie mainstay Cooking Vinyl and a venture capitalist, Ingenious Media.

In both cases the investors helped raise the artists’ profile, as well as their bottom line. “Financially, Madness are in a stronger position too,” says band manager Garry Blackburn of Anglo Management. “They will make a profit on the album and retain the rights.”

Each band’s plan was carefully mapped. The Anglo Management team of Blackburn and Hugh Gadsdon started managing Madness two years ago when Blackburn says they heard a “10-minute opus” that would form the framework of the album “The Liberty of Norton Folgate.”

Blackburn was realistic about the nostalgia that skewed the perception of the band in the media. “We knew that even if we were taking [‘80s hits like] ‘Baggy Trousers’ or ‘Embarrassment’ into radio now, we’d be faced with breaking the Madness sound,” he says. “We needed to build support for the new album from the ground up, so the core idea was to treat the new album as if it were from a new band.”

The Prodigy’s “Invaders Must Die” album, released in February on the band’s own Takemetothospital imprint, is 25% funded by Ingenious Media and 75% by Cooking Vinyl, according to the label’s managing director, Martin Goldschmidt.

“We worked through what they wanted and offered it to them,” he says. “They believed we could do the job and we believed in them. The main benefit was that if things had gone wrong, the last money out of the deal was theirs, so the company was never in danger of making a big loss. It’s like an insurance policy.”

Ingenious declined to comment on the Prodigy deal, but it has said that it gets profit-sharing on all label revenue connected with an album.

“Our contract with [the U.K. indie] XL Recordings came to an end, and XL are a great label,” Prodigy frontman Liam Howlett says. “We actually used some of the same people and set up our own label with Cooking Vinyl and a load of cash from [Ingenious].” He says the act never considered approaching a major label.

“One of the reasons we went with Cooking Vinyl,” Howlett adds, “was that they’re really ahead with new tech and the new ways that people get music.”

Cooking Vinyl “started working on the record a year before it was released,” Goldschmidt says, “with massive attention to detail in 40 countries. There was a great digital plan, including worldwide priority with people like iTunes, Amazon, MySpace and unique digital promotions with partners like Xbox, Nokia, Tap Tap and so on.”

Before Power Amp’s involvement, Madness had already formed its own Lucky 7 imprint, scoring top 40 U.K. singles with “Sorry” early in 2007 and “NWS” a year later.

“We liked doing it ourselves,” Blackburn says. “We had complete control, and we could work at our own pace to our own agenda. We took our time recording the album, because we needed all seven original members back in the loop. As the album approached completion, we started talking to record companies. We were in a strong position, because the band’s catalog rights came back to them in September 2008.”

None of those conversations bore fruit because, Blackburn says, potential partners were more excited about the Madness catalog and regarded the new album as a

mere “add-on.”

Enter Power Amp Music, which targets “established, heritage and superstar artists with quantifiable fan bases,” founder/CEO Tom Bywater says.

“Madness fitted our model perfectly,” Bywater says. “The band and their management team quickly understood [it] and found it compatible with their own aims.”

For his part, Blackburn says, “We particularly liked Bywater’s philosophy of ‘convergence of interest’ between the parties. We quickly put together a deal that empowered us with the control we wanted and a healthy marketing budget.”

The management team set up a digital “Madspace” to build its online fan base and started to place the band in some unusual settings. Those ranged from the Glastonbury festival’s late-night Lost Vagueness vaudeville/burlesque event in 2007 to the Austrian snowboarding/music event Snowbombing and Spain’s Sonar dance festival in 2008. “The effect of Madness appearing in these circumstances was incredible,” Blackburn says. “The final element was that as a management company, we already had a label setup in place, with strong marketing and promotion experience.”

Critically hailed and bolstered by a typically amusing TV commercial devised by the band, “Folgate” was released May 18 in the United Kingdom and debuted on the OCC albums chart at No. 5, picking up a silver certification (80,000 copies shipped). It was the septet’s highest debut for a studio release since “Madness 7” in 1981.

The Prodigy album “Invaders Must Die” was an instant U.K. No. 1, selling 97,000 in its first week in late February, according to the OCC. The total bested the initial 79,000 copies sold for the act’s final XL release, the 2005 compilation “Their Law—The Singles 1990-2005.” The new set also opened at No. 1 in Switzerland, No. 3 in Germany, Holland and Ireland and No. 5 in Austria. Goldschmidt says U.K. sales are now 450,000, from a worldwide total of slightly less than 1 million.

Last December, Madness also landed itself a new catalog deal—again taking the indie route—with Union Square Music, distributed in the United Kingdom by Sony DADC. Blackburn says that label managing director Peter Stack “presented us with a real fans’ perspective, as well as commercial terms that the traditional options couldn’t imagine.”

Union Square’s initial marketing activity focuses on the 30th anniversary of Madness’ debut album, “One Step Beyond.” It also covers synch and sublicensing of the band’s repertoire, originally released on the indie label Stiff and Virgin/EMI.

“Madness are a national treasure,” Stack says. With a catalog that resonates strongly with a wide demographic, he says there are “great opportunities for synchronization in ads and films, and Madness have a packed itinerary of live dates. We’re thrilled to be representing the catalog.”

The deal went smoothly enough to be a case study, according to Bywater. “We believe the Madness deal proves that a well thought-out and executed third-party investment model can work extremely well in the contemporary industry.”

Additional reporting by Richard Smirke in Manchester, England.



More fun than investing in the stock market: **PRODIGY** (left) and **MADNESS**



MADNESS: MICHAEL CLEMENT



CAN YOU HEAR HER NOW?

INDIE ARTISTS ALIGN WITH BRANDS, MOBILE PROVIDERS IN BRAZIL

BY AYALA BEN-YEHUDA

Like many Brazilian 16-year-olds, Mallu Magalhães has made her mother cry. In the singer/songwriter's case, however, she moved her mom to tears as she serenaded her with Johnny Cash.

It's just one way that Magalhães, a social networking phenomenon in Brazil, does things differently. She recorded her self-titled folk-rock-jazz debut mostly in English and released it independently online and in 400,000 pre-loaded Motorola phones provided by the wire-

less carrier Vivo. The release was accompanied by a TV campaign that featured her music, and her manager Rafael Rossatto's company then sold 20,000 physical copies of the album.

Rossatto, who previously worked in advertising and artist management (and once had a well-known band of his own, Bide ou Balde), decided to combine his experiences in Agência de Música, which he founded in March 2007.

"Sometimes when brands want to work with music, they think it's hard or expensive or im-

possible," Rossatto says. "People from the ad agencies see us as a music company, and music companies see us as a link with advertisers. We're right in the middle of both."

Though Magalhães is the only artist the firm directly manages, Agência has been behind several branded music campaigns already, serving as an A&R source for companies looking to align with indie acts.

Vivo's ad agency first used a song from Magalhães for a commercial advertising its pre-paid cards. But as the buzz around her online following grew (Magalhães' MySpace has nearly 4 million views), Vivo and Rossatto came up with a bigger concept around the release of her debut album. "We have a big focus on youth and we see music as one of the most important tools to reach this target," says José Guilherme Novaes, Vivo executive VP of marketing and innovation.

According to an IFPI report, Brazil is Latin America's largest digital music market, with 10% of labels' income there derived from digital sales, the vast majority of it mobile. The number of mobile phone users has grown by 60% in the last three years, as carriers aggressively promote their services and look to differentiate their products.

So Vivo took the unusual step (for a new artist) of loading five different Motorola phones with the album, as well as two bonus tracks—one of which could only be downloaded from Vivo's digital music store. Vivo also built a rich multimedia site for Magalhães, with audio downloads. "The impact on publicity was just huge," says Novaes, whose company also sponsored shows by the artist.

Magalhães was also involved in another Agência-brokered project, Levi's Music. Now

in its second year, Levi's pays for five bands to record a CD and film a music video. The clothing company also hosts profiles on a Levi's Music Web site and online radio station and brings the groups to perform at fashion shows and other events. "When you sponsor a well-known artist, I don't think it brings the same opportunity," Levi's brand manager Mauricio Busin says, adding that the company's research has shown improvements in brand awareness among Brazilian consumers since the campaign began. On top of that, "we use tools, including Facebook and Twitter, to expand this relationship between the bands, the brands and the customers."

So far, two bands that were involved in Levi's Music, Cine and Vanguard, have signed to Universal. A third, Garotas Suecas, is returning to the United States for its second stateside tour this fall.

Other brands that have supported indie acts with Agência's help include the chocolate drink maker Toddy, which sponsored "Produtores Toddy," a six-month online program in which indie bands submitted their videos and received consultation from accomplished music producers. The program also ran as a weekly segment on MTV Brazil.

As she tours Brazil, Magalhães remains open-minded about how she'll approach her follow-up album. "It was really good to join Vivo and Motorola in such a creative project because we got a lot of visibility and experimented with an almost unknown way of releasing albums here in Brazil," Magalhães wrote in an e-mail. "We still believe it's really important to offer the public our art physically: by CDs, DVDs and our LPs. But there are many other tools and projects we can imagine." ♦♦♦

BRAND-NEW DAYWIND

A CHRISTIAN INDIE BUSINESS BRANCHES OUT

BY DEBORAH EVANS PRICE

Dottie Leonard Miller has never been one to do business as usual. She started her distribution company, New Day Christian Distributors, in her garage in 1981. Two years later she launched the label Daywind, which has become one of the most successful companies in the Christian market. She later added Daywind Music Publishing and Daywind Soundtracks, which sells backing tracks for more than 4,000 songs to church choirs.

But Miller isn't content to just focus on her core business in the Southern gospel genre, and she's diversifying the type of products handled by her company's distribution arm, expanding the stylistic range of music she distributes and introducing a new series of DVDs aimed at a younger audience. Realizing that her market was underserved, Miller decided to look for opportunities that secular companies might ignore.

In characteristic fashion, Miller's "ah-ha" moment about the need to expand her offering came from an unlikely place. "About three years ago, I came across a solar-powered lighted cross that could be placed outside as a memorial or just as decoration. I thought this was a great piece that should be available to Christian bookstores," she says. "Everything went from there."

At the International Christian Retail Show July 12-15 in Denver, New Day will roll out its plan to take Fisher-Price,



Conquering the market: Daywind founder DOTTIE LEONARD MILLER and New Day director of special projects and marketing MICHAEL TURNER

Lego and other major toy brands into Christian bookstores.

"Dottie sent me to Toy Fair two years ago and asked me to start looking for some different things," says Michael Turner, New Day director of special projects and marketing. "Now we're distributing the Fisher-Price Little People set. We just signed an agreement with Lego to take them to Christian retail. We've got the 'Find It' game, which is doing very well for us, and we're doing the Veggie Tales Jibbitz and Croc shoes that are coming out in September. We're finding out that a lot of these companies wanted to get into Christian retail and they just didn't know how. It's smart to give the stores something that's family-friendly."

Daywind president Ed Leonard sees these new relationships as beneficial for both sides. "Stores will look to us as more of a complete one-stop than they did when we were only carrying music," he says. "Now we're also carrying books and gifts and bringing in mainstream product that meets the criteria of the Christian marketplace. It's exciting for the retailers and their customers, and it will help drive traffic

into those retailers."

New Day recently began acting as a conduit for mainstream country acts looking to tap into the Christian market, distributing Tracy Lawrence's new country gospel CD, "The Rock," which was released June 9 (see story, page 51). Veteran country singer/comedian Ray Stevens will release a project on New Day Aug. 25. The company recently partnered with Portland, Ore.-based Allegro Music to take its classical titles to Christian consumers.

On the Daywind Records side, the company is going to promote its roster with a new series of DVDs titled "Live at Oak Tree." The first three releases spotlighted Crabb Revival, Austin's Bridge and Aaron and Amanda Crabb. The next three installments, shot at Oak Tree Studios in Hendersonville, Tenn., added Legacy V, the Booth Brothers and Greater Vision to the series lineup. The DVDs capture performances, interviews and behind-the-scenes footage.

"Oak Tree was started because we needed video footage of our artists and I didn't want the typical 'artist in front of an empty choir loft,'" Turner says. "So being a fan of VH1, MTV, CMT and 'Live at Abbey Road,' we developed 'Live at Oak Tree.' It's something different. Now Gospel Music Channel is going to start airing it in July. Family Net is starting to air it in July and Inspo Network is going to start airing it in August or September."

Turner says the company plans to tape the next round of releases June 30 with Jeff & Sheri Easter, Karen Peck & New River and the Sisters (formerly known as the Ruppes). The tapings are shot three acts at a time. Each has its own DVD, but the groups also interact.

The DVDs are being heavily promoted at the major Christian retail chains, such as Family Christian and Lifeway. "Some of the stores are playing a video loop of the shows," Turner says. "We're also doing endcaps with them." ♦♦♦

ALTERNATIVE MEDICINE

**PLACEBO
DISCOVERS
A CURE FOR
THE MAJOR-
LABEL BLUES**

BY RICHARD
SMIRKE

★ ★ ★
**'WE JUST HAVE THAT SENSE
OF COMPLETE FREEDOM.'**

—BRIAN MOLKO



Placebo's "Sun" is rising in the east—and continuing to rise in the west. ¶ The London-based alt-rock band opted to go out on its own when its Virgin/EMI deal ended last year after five albums. It sold nearly 12 million albums, according to its management company, Riverman Management. ¶ "We felt the corporate suits who took over EMI were not really our kindred spirits anymore," the band's lead singer Brian Molko says. "I would go to industry parties and would meet people who wouldn't even know who I was—and this was the head of the record label. So it was just: 'No, forget it. We've got to try something else this time.'" ¶ That something else seems to be working. The band's debut on its own Dreambrother label, "Battle for the Sun," simultaneously topped Billboard's European Top 100 chart and dented last issue's Billboard 200. It's only the fifth indie release to top the European chart in the past 24 months. ¶ The key to this success has been a focus on finding international partners for exclusive license and distribution deals, according to Riverman Management. That was "a massive undertaking," Riverman director Alex Weston says, but it is paying off.

The chart results have been immediate across Europe—where the three-piece has long enjoyed a huge following—and, less predictably, in the United States.

Licensed to Vagrant Records, "Battle for the Sun" hit U.S. stores June 9, entering the Billboard 200 at No. 51. Placebo's only previous showing was the 2006 set "Meds" (Astralwerks/EMI), which peaked at No. 180. Nielsen SoundScan puts the new album's first-week U.S. sales at 10,000; Riverman says it has shipped 500,000 copies.

That breakthrough was aided by a prerelease radio campaign that took off when modern rock stations XETRA-FM San Diego and KROQ Los Angeles picked up on the lead single, "For What It's Worth," according to Vagrant co-founder Jon Cohen. "That's really initiated what's shaping up to be a successful radio campaign here. We also had a massive promotion on iTunes—we're really hammering the online side and word-of-mouth has really spread."

Cohen adds that Vagrant is looking for "a lot of footholds to keep moving this record into the eight- to 12-month marketing time zone." Those include servicing a continuous feed of updates, videos and live footage online alongside the ongoing radio push. He cites "Ashtray Heart" as a potential big track for modern rock and specialist formats.

Vagrant's campaign is "going to be focused—that's what a lot of labels lose," Cohen says. "A band of this stature is a major priority at a label like us."

"Battle for the Sun" had a June 8 Europe-wide release through Belgium-based PIAS Entertainment Group. It hit No. 1 in France, Germany, Wallonie, Flanders, Switzerland and Austria while showing strongly in the Netherlands (No. 5), Italy (No. 5), the United Kingdom (No. 8) and Sweden (No. 9). "Meds" had also been No. 1 on Billboard's European chart and in six territories.

Inroads are now being made in Japan, where Weston claims Placebo historically received little label support. Licensed to Japanese indie NTVM, Placebo has landed major TV synch spots for "Ashtray Heart" and received widespread Japanese music press coverage ahead of the album's June 5 release.

Until now, Molko says, "in total, I don't think we've sold more than 5,000 albums in Japan. But within a month or two of our working relationship [with NTVM], they got us [synchs on] two prime-time Japanese current affairs shows. They're building a massive story for us in Japan."

Elsewhere, "Battle for the Sun" debuted at No. 8 in Australia and No. 2 in Mexico.

Placebo and Riverman coordinated plans with their international label/distribution partners for an 18-month campaign well in advance of the album's June debut, Weston says. The

campaign budget is funded entirely by Placebo with approved costs fronted by local distributors, then deducted from sales.

Online, a campaign rolled out immediately after the PIAS deal was announced at MIDEM (billboard.biz, Jan. 18), with the revamped Web site PlaceboWorld.co.uk acting as the centerpiece. The band was able to re-engage with its existing fan base by offering exclusive album news and free downloads. PIAS says the site now has more than 150,000 unique members, up from the 20,000-name database that EMI handed over when the major deal ended.

Those were constantly worked prior to release, culminating in a May 29 invite-only online album playback, which PIAS says was generated 150,000 times during three days' time.

The band also made its first single, "For What It's Worth," available for digital purchase moments after its April 20 world premiere on U.K. top 40 network BBC Radio 1, then repeated the strategy in other markets across Europe.

"From the beginning, we wanted to make sure we keep Placebo's fans as the champions of the band, get everything out to them first, then build from there to a broader audience," says PIAS' Brussels-based international director Edwin Schroter. PIAS' European network of offices and marketing teams gives it the ability to "localize the campaign," another key element in a successful launch. A major mobile-based promotion is being finalized to drive the second single, due in September.

Weston adds that Placebo, which owns the copyright on "Battle for the Sun," has negotiated deals promising far greater financial benefits than a major could have offered. Molko claims its per-album royalty will be more than twice what the band earned with Virgin/EMI.

Touring remains a cornerstone of Placebo's business plan. This summer it will play some 25 international festivals, booked by London-based ITB. A September U.S. tour booked through New York-based Artist Group precedes U.K./European arena shows, and the band will remain on tour until fall 2010, with three further North American visits included in the routing.

"We're going to commit to lots of touring there," Weston says. "We'll always go back and strive to have that [U.S.] breakthrough. We don't need it, but of course we'd like it."

Cohen is confident about Placebo's U.S. prospects. "If they put the time in over here, given the tenacity and perseverance that they have, they can break out," he says.

"We feel we can really do anything right now artistically and really push the limits of our sound and our identity," Molko adds. "That's the gas in the tank for a band like us. We just have that sense of complete freedom, and it feels wonderful." ♦♦♦

**MERGE'S
FOUNDERS
LOOK BACK ON
20 YEARS OF
INDIE ROCK**

BY CORTNEY
HARDING

MAC MCCAUGHAN & LAURA BALLANCE

Mac McCaughan and Laura Ballance have now spent half of their lives running Merge Records, the label they founded in 1989 as 20-year-old musicians in Chapel Hill, N.C. The label started as a vehicle for music from McCaughan and Ballance's band, Superchunk, and their friends. Now, with top-selling critical favorites like Arcade Fire and Spoon, it has become an established force in the indie business, as well as the wider world of alternative rock.

Through it all, McCaughan and Ballance remained resolutely DIY, despite entreaties from major labels during the great indie-rock gold rush of the '90s. Distributed by the now-defunct Touch and Go until 2006, Merge recently moved to the Warner-owned Alternative Distribution Alliance. And while it lost plenty of bands to bigger labels—... And You Will Know Us by the Trail of Dead left for Interscope but ended up regretting the decision—McCaughan and Ballance kept plenty of others. Arcade Fire and Spoon were among the acts that stayed on Merge, and neither seems to have suffered as a result: Arcade Fire's second album, "Neon Bible," entered the Billboard 200 at No. 2, with 409,000 copies sold (according to Nielsen SoundScan), and Spoon's 2007 "Ga Ga Ga Ga Ga" has sold 305,000.

Merge seems to thrive on counterintuitive moves. Neither McCaughan nor Ballance are champion networkers. (In a forthcoming book about the label, Ballance is described as "not one for small talk.") Merge never aligned with a major and remains headquartered in Chapel Hill. If anything, Merge's longevity proves that by doing everything wrong, you can sometimes get everything right.

You're about to celebrate your 20th anniversary. What's the secret to your longevity?

Laura Ballance: Secret? There isn't even a business plan.

Mac McCaughan: Having a "secret" to your success is such a weird idea. I hate to say it, but the idea that there is an answer to that question is so dumb. It's a mistake to go through life thinking, "Well, there has to be that one thing, and if I do it, it's going to work out." In most things there is no answer like that, and I don't think the music industry is any different.

But you are known for being conservative financially, right?

Ballance: I guess that's the business plan, but it doesn't sound like that exciting a way to run a record company. Our staff isn't that big; we have 12 people working for the label, along with the two of us.

McCaughan: But the business plan is also to put out music that you love, even if you aren't throwing money around.

Merge has released commercially successful albums as well as some that never sold. How do you balance putting out releases you love with the ones that might bring in more money?

McCaughan: The worst thing you can do is have success with something and say, "Oh, let's

drop all this other stuff and put out these records that sell really well," because there was no predicting those, either. It wouldn't make sense for us to put out 10 Neutral Milk Hotel records every year. We don't want to say, "The Magnetic Fields boxed set did really well, so let's only put out boxed sets."

You've never left Chapel Hill. How has being so involved with the local scene affected the label?

McCaughan: I'm not really interested in putting out things just because they're

local. At a certain level, a "scene" in a city is kind of a construct, because the press tends to notice a lot of bands happen to be from a city and then write a story about it.

What's the biggest change you've seen in the music industry since you started Merge?

Ballance: Digital and online sales, I guess. It is pretty seismic.

How has that affected Merge? Do you get the sense that people are steal-

ing your albums instead of buying them?

Ballance: I'm sure a lot of people are, but a lot of them may also be buying them as a result. I'm sure a lot of them aren't.

McCaughan: When there is a release as big as an Arcade Fire record or a Spoon record, then the number of people stealing the record goes up exponentially. I think that the point is you have to put yourself in a position as a label that you are not relying on those people, meaning the casual music fans. They tend to think, "I keep reading about this band Arcade Fire, but I don't know anything about them, so I'm just going to get the record for free."

Merge survives by selling music to people who care about the bands and the music and supporting artists. All we can really do is do our job for those people and not count on that last 100,000 people that became fans of the Arcade Fire because the band got so big that they're finally on their radar.

How has the Internet affected the way you promote your bands?

McCaughan: The positive side is that it gives you a way to promote your bands and

your music to a very wide audience. But the reason you have to do that using the Internet is because there are no magazines anymore. There are hardly any record stores. And the real downside is that there are so many bands and so much information out there that all of a sudden it's like you are swimming against the tide in terms of just trying to get someone's attention. Unless you're talking about She & Him or Conor Oberst or Arcade Fire or Spoon—someone that has elevated themselves above the fray—it's hard to keep people's attention.

What are Spoon and Arcade Fire up to right now?

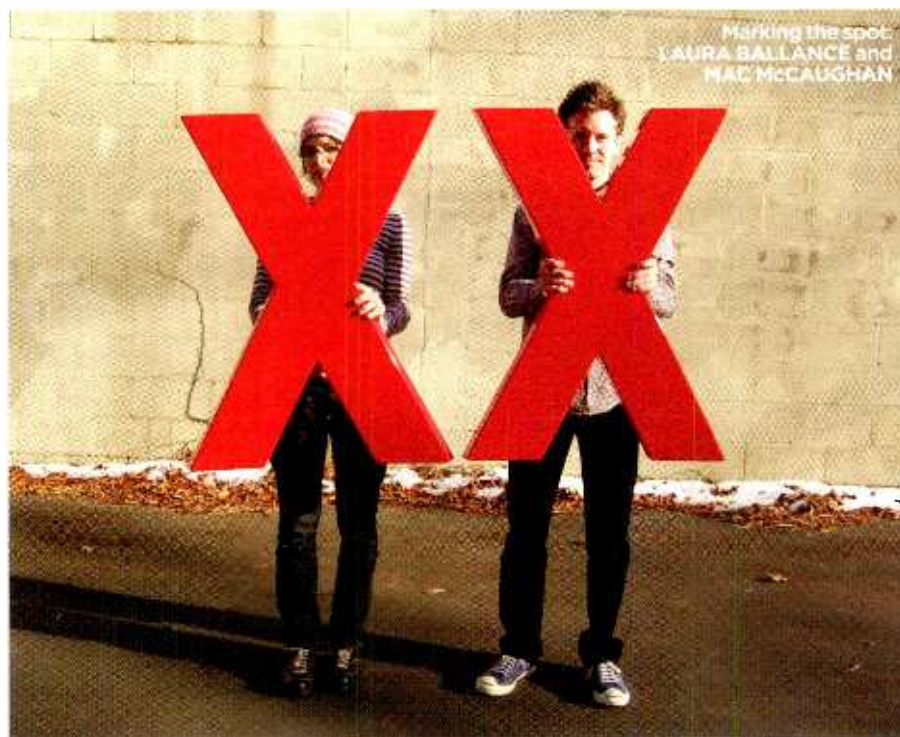
Ballance: Both of them are working on new records. We're hoping for releases next year.

What does your late-summer and fall release schedules look like?

McCaughan: There is a Superchunk 7-inch coming out in July, along with an album from Wye Oak. Then we have a Destroyer 12-inch in August, and in September there is a new album by the Clean and a new album by Polvo, which is awesome. Those records are really great. And new Lou Barlow and the Clientele later in the fall.

You also have a festival coming up in July, right?

McCaughan: Yes, XX Merge, the 20th-anniversary festival, is occupying everyone's time right now. And the other crazy thing about this year is that in addition to the regular release schedule, every two months we are putting out two CDs for the subscription-only boxed set for the 20th anniversary. So the production is double this year from a regular year, even though most of those boxed-set CDs aren't in stores. There's also the Merge covers compilation of other bands doing songs that came out on Merge that's available at retail called "Score: The Covers." It's a crazier year than usual. ...



THE BILLBOARD 200 &A

JUDAS PRIEST

STARS SPECIAL FEATURE



MASTERS OF METAL RETURN TO REIGNITE
LANDMARK 'BRITISH STEEL' ALBUM

BY GARY GRAFF

THE POWER OF PRIEST

PIONEERING VETERANS OF METAL EMBRACE THEIR HISTORY ON SUMMER TOUR

BY GARY GRAFF

“DO YOU LIIIIIKE METAL?!”

Judas Priest frontman Rob Halford, resplendent in leather and chrome and steel studs, sings the rhetorical question to the headbanging throng at the DTE Energy Music Theatre outside Detroit, just before his bandmates tear into the pounding riffs of “Metal Gods” during the 2008 Metal Masters tour.

The song is a sci-fi opus about robot-like creatures that have come to take over the Earth. But since its bow on Priest’s landmark 1980 album “British Steel” the song has become the band’s de facto anthem—so much so that Halford has trademarked the phrase.

There’s no denying Priest’s place as a heavy metal deity either.

Since forming in 1969 in Birmingham, England, and releasing its first single and album, both titled “Rocka Rolla,” in 1974, Priest has sold some 30 million records worldwide, according to the band’s management. That tally includes such albums as “British Steel,” “Screaming for Vengeance,” “Defenders of the Faith” and Turbo,” which have been certified platinum in the United States by the RIAA.

The band’s catalog is dotted with such fist-in-the-air anthems as “Living After Midnight,” “Breaking the Law,” “Heading Out to the Highway” and “You’ve Got Another Thing Comin,’” and Priest’s leather-and-studs look has become iconic, influencing



Bad to the bone: Judas Priest singer **ROB HALFORD** performs at the 2005 Bone Bash VI in Mountain View, Calif.

not only metal garb but mainstream fashion styles.

Most important, any hard rock outfit pushing the volume knob to 11 pays homage to Priest and its pre-eminent position in what became known as the New Wave of British Heavy Metal.

“They went around the world again and again and again and

built up a following in every city,” says Rob Stringer, chairman of Columbia Epic Label Group, adding that it’s “very difficult” to achieve the level of international popularity that Priest continues to maintain.

“You go see them in Prague and

continued on >>p30

TIM MOSENFELDER/CORBIS

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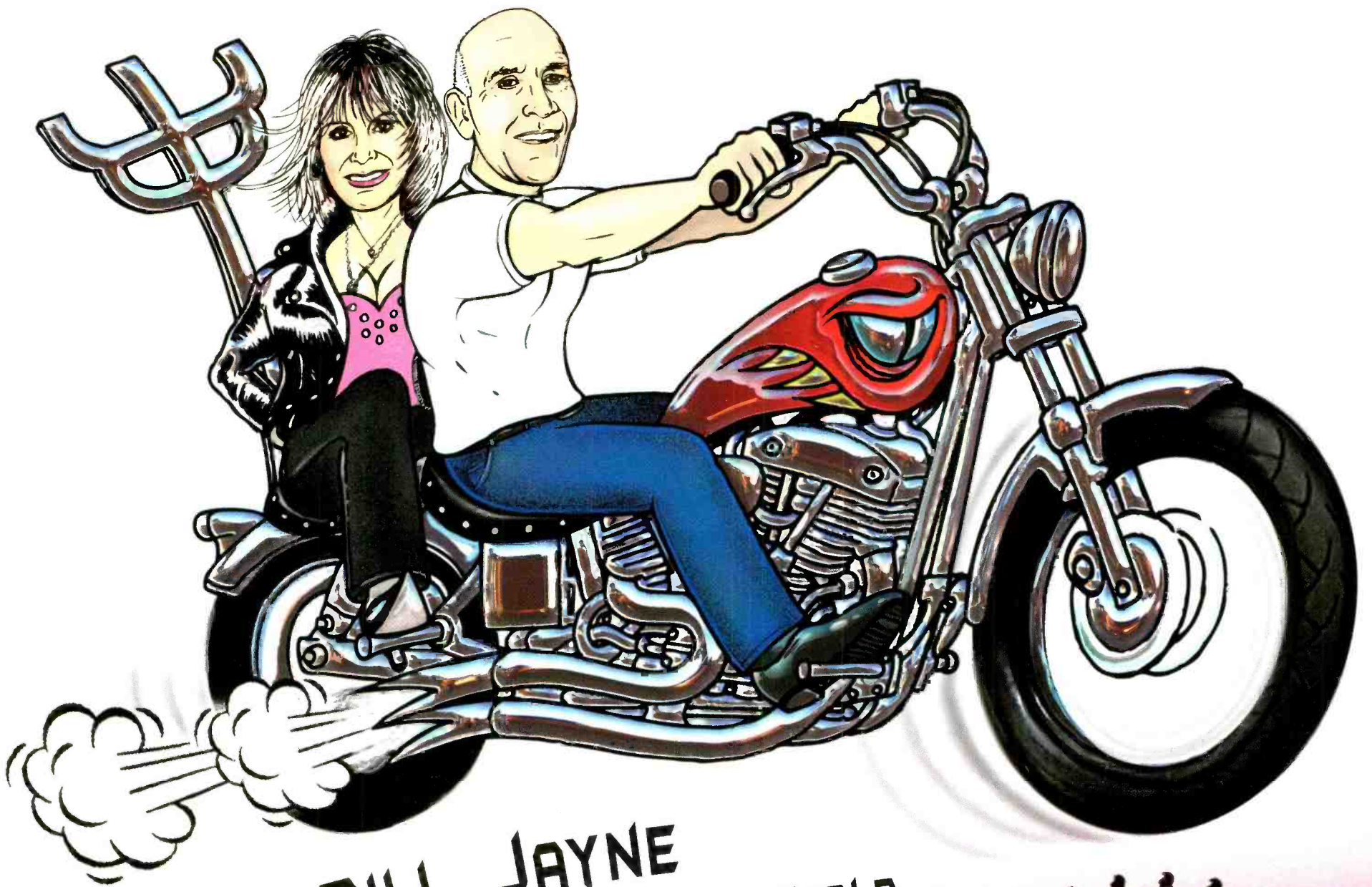
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from >>p28 there's 9,000 people going mad," Stringer says. "You can see the same thing in America, Latin America, Eastern Europe, wherever it is. It's all to do with the fact they built up that aura, which is really hard to do."

Other metal veterans credit Priest for inspiration. "If there was no Judas Priest, there might not have been a Metallica," drummer Lars Ulrich says. "They're one of the main bands that inspired us with their music and just by *being* there. They're a major part of the foundation on which we built this band."

But Priest is hardly resting on its leather-clad laurels. In 2008 the quintet released "Nostradamus," a sweeping rock opera inspired by the life of 16th-century prophet Michel de Nostradamus, and played a headlining run on the Metal Masters package in North America.

This month, Priest is releasing a new concert album, "A Touch of Evil—Live," and is touring again, with concerts that will launch the 30th-anniversary celebration for "British Steel" by playing the album in its entirety. The North American leg of the tour begins June 29 at the Murat Center in Indianapolis.

"We're definitely a unique band in the broad term of heavy metal," says Halford, who left the band in 1991 and returned in 2003. "You can't pin us down; we can be 'Painkiller' one moment and then 'Angel' from 'Angel of Retribution' the next. We can be 'Stained Class,' which is very complex, to something very operatic like 'Nostradamus.'"

"That's one thing we've always been proud about. We've never set limits or walls around ourselves," he says. "I think you can sense that with the broad landscape of hundreds and hundreds of metal tunes we've written."

Jayne Andrews, one of Priest's managers at Trinifold Management in London, says that desire to grow and change is what has kept the band vital and working for four decades.

"Every album is different. They've always tried to progress," Andrews says. "They've never gone, 'This one works, let's keep the same formula.' When they did 'Turbo' it had synthesized guitars; they were criticized for it, but it ended

up being one of their biggest sellers. You get bands who stick to the same formula and have great success with it, and that's great, but Priest just always likes to move forward."

But Sony BMG U.K. VP of international Dave Shack—a Priest fan and former journalist—says Priest still stays rooted in what fans want to hear.

"They are true metal people," he says. "They still do it properly. They care and converse about metal. They know about the new bands, the old bands. I've had great discussions with them about who they should take on tour. These guys are exactly what I bought into in 1980."

Manager Bill Curbishley says taking chances has generally worked to Priest's advantage. "In the end it's all about credibility," says Curbishley, who has worked with the Who, Marc Bolan, Lynyrd Skynyrd, Robert Plant and others, and signed Priest to Trinifold during the "British Steel" cycle. "I endorse completely those slight changes of direction they've made with 'Turbo' and 'Painkiller' and on from there. Those are the building blocks that keep a career together."

'If there were no Judas Priest, there might not have been a Metallica. They inspired us just by being there.'

—LARS ULRICH, METALLICA

Guitarist Ken "K.K." Downing and bassist Ian Hill couldn't have envisioned this kind of durability when they began playing together in 1969, eventually plucking the name of a defunct local blues-rock band and even initially including its lead singer, Al Atkins, in the lineup. But Downing says that even then he wanted a group that was built to last and that would make music that was "more exciting and had more energy than what was going on, with a good dose of aggression and also try to be innovative."

"I was kind of greedy in the way I wanted the best of everything," recalls Downing, who writes Priest's material with Halford and fellow guitarist Glenn Tipton. "I wanted the best singer, the best bass player, the best guitar player . . . everything, really. I was aware it would probably take years to come to fruition and for the band to gel. And it did take quite a long time."

The early years of Priest's recording were spent building a devoted but cult-sized audience, though such albums as 1977's "Sin After Sin," and the 1978 pair of

continued on >>p32

JUDAS PRIEST'S TOP ALBUMS



Rank	Title	Peak Position	Debut Date	Label
1	"Nostradamus"	11	July 5, 2008	Epic/Sony Music
2	"Angel of Retribution"	13	March 19, 2005	Epic/Sony Music
3	"Screaming for Vengeance"	17	July 24, 1982	Columbia
4	"Turbo"	17	April 12, 1986	Columbia
5	"Defenders of the Faith"	18	Feb. 4, 1984	Columbia
6	"Painkiller"	26	Oct. 6, 1990	Columbia
7	"Ram It Down"	31	June 4, 1988	Columbia
8	"British Steel"	34	May 31, 1980	Columbia
9	"Priest . . . Live!"	38	June 20, 1987	Columbia
10	"Point of Entry"	39	April 4, 1981	Columbia

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

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A roaring entrance: In concert during the 'British Steel' era in the early '80s, JUDAS PRIEST made a memorable arrival onstage.

from >>p30 "Stained Class" and "Killing Machine" eventually went gold in the United States, according to the RIAA.

It was 1979's seminal live album "Unleashed in the East" that showcased Priest in the best possible light, however, and set expectations for "British Steel."

Planning for "British Steel" took the group and producer Tom Allom to the studio at Tittenhurst Park, an estate first owned by the Beatles' John Lennon and subsequently—while Priest was there—by his bandmate Ringo Starr.

"British Steel" marked a fortuitous shift in direction for Priest. Where previous albums were marked by lengthy songs and intricate arrangements, the group's sixth studio set was punchier and more direct, still loud and proud but streamlined into a more fierce and deliberate attack.

"It's very bare bones in terms of production," Halford says. "It was one of those records we made pretty much on the fly, because we'd just wrapped up 'Unleashed in the East' and we were obliged to deliver another record on deadline. So it was literally write a song, record a song, mix a song, add it to the pile.

"So you had three minutes of 'Breaking the Law,' three-and-a-half minutes of 'Living After Midnight.' It was different, but we figured, 'Maybe that's the best way to go about it. Don't think about it too much.' Going with your gut instinct is always a great thing to do with music."

Sony BMG's Shack recalls that "those songs still punched your lights out and had enough melody that radio programmers would play it."

That was indeed the case with "British Steel." U.S. radio stations latched onto "Living After Midnight," while "United" won favor among football fans at home, and "Breaking the Law" and "Metal Gods" became enduring fan favorites.

The album logged then-career high positions of No. 4 on the U.K. albums chart and No. 34 on the Billboard 200, with a gold (and eventually platinum) certification from the RIAA.

"It was a fantastic album," manager Curbishley says. "Not to say it was before its time, but certainly it was a defining album in terms of its sound."

The band members, meanwhile, were somewhat thrown by having a hit on their hands.

"It was really weird" **continued on >>p34**

A PRIESTLY LEGACY

While Judas Priest has released several studio albums in recent years—including "Angel of Retribution" in 2005 and the conceptual "Nostradamus" in 2008—an active catalog campaign has also helped the band's visibility.

"They're one of the top rock bands that we work with," says John Jackson, senior director of content development for Legacy Recordings, which oversees Priest's catalog releases. "Their fans are some of the most devoted you can have. They'll always buy the T-shirt and the pin and the patch and the poster—everything. When we do something, they're always onboard."

Priest's catalog albums sold 258,000 copies in

2008, according to Nielsen SoundScan, a 113% increase from 2007 thanks to a new album ("Nostradamus") and the band's touring. Legacy has overseen a number of archival projects, including the 2001 rollout of Priest's catalog, the 2004 boxed set, "Metalogy," which helped bring frontman Rob Halford back into the band after a 12-year absence and entries in the company's Essentials and Playlist series.

The group's top seller in the SoundScan era is "The Best of Judas Priest: Living After Midnight," which has sold 564,000 copies since its 1998 release.

Next year Legacy plans a 30th-anniversary edition of "British Steel" that will pair the original album

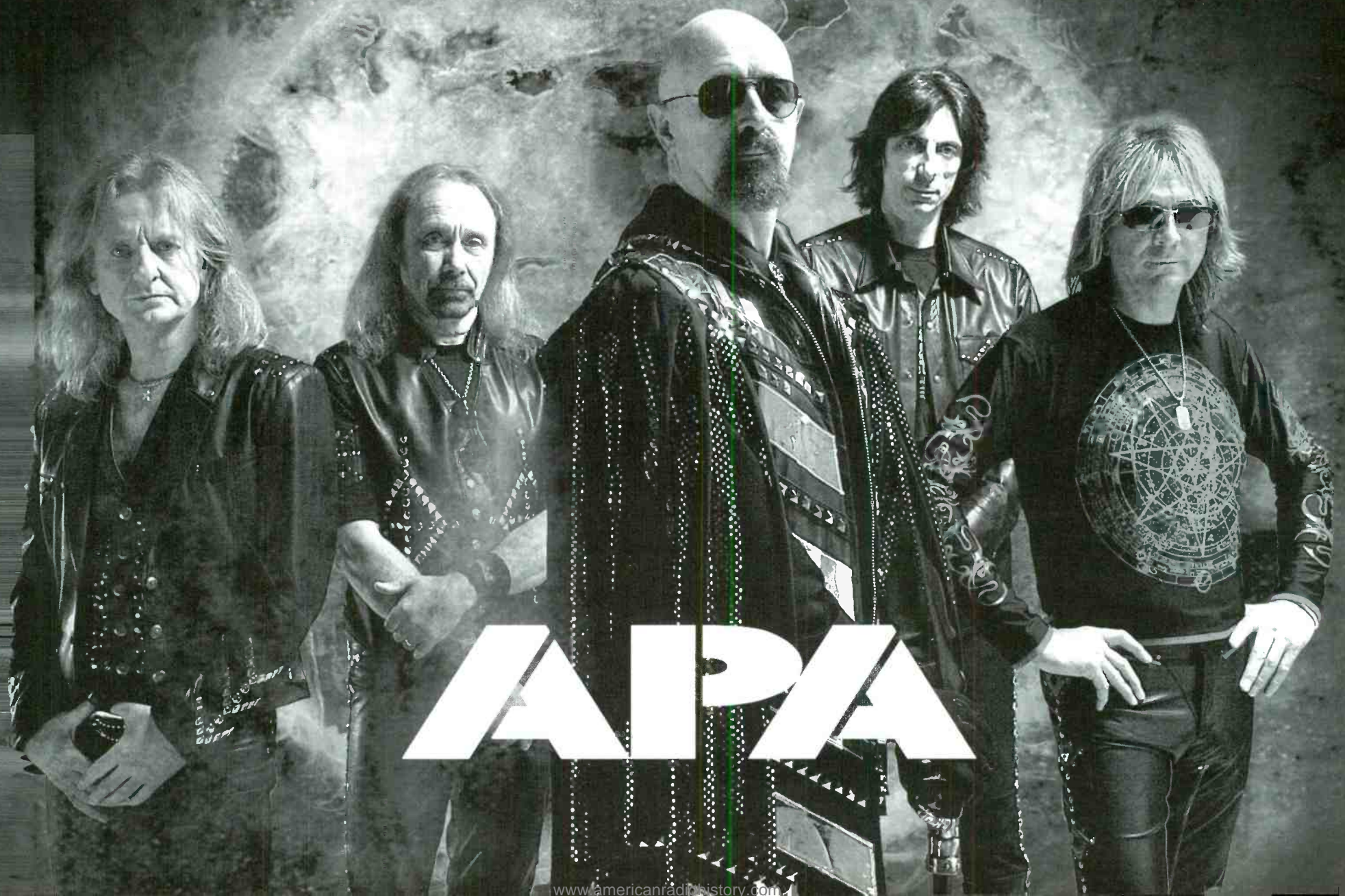
with audio and video recordings of Priest's summer performances of the nine-song album. Legacy released a special edition of "British Steel" earlier this year in the United Kingdom, packaged with a poster and a patch.

"We've been fortunate enough to do campaigns with them at exactly the right time," Jackson says. "To do 10 or 12 album reissues and then a big boxed set is not something you could get the right amount of space at retail for anymore, so we've had a lot of really good timing with them. And, obviously, they're amazing to work with and have a great history with this company." —GG

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from >>p32 how we were more metal than ever, but we were really successful," Downing recalls. "It was a very, very important point in the band's career, obviously."

The group is looking forward to revisiting "British Steel" too. (While it's technically the 29th anniversary of the album's release, it's the 30th anniversary of its recording.)

Realizing that the "British Steel" anniversary was at hand, the idea grew from staging one show and filming it in the United Kingdom to the desire of the entire band to play the album in full for its North American tour.

"It's just a special album for us," says guitarist Tipton, whose nocturnal noodling inspired "Living After Midnight."

"It's great stuff to play onstage, and the songs still sound very contemporary and relevant, which we're proud of."

Halford notes that he "listened to all of 'British Steel' for the first time [recently] when I was driving from Cardiff in Wales to the Wembley show in London on the U.K. tour. I thought, 'Man, this is going to be so cool to play this stuff live.' It's a great opportunity to really go back in time and just have a wonderful experience of bringing all of that music in one go to the present."

And to the future. While a special "British Steel" anniversary edition—in a gatefold, slip-case package with a poster and patch—came out this year in the United Kingdom, Legacy in the United States plans an expanded edition of the album in 2010. And the summer tour will be recorded and filmed for a possible release as well.

"British Steel" was a harbinger of good things to come for Priest, which reached a zenith in 1982 with the double-platinum "Screaming for Vengeance" and the MTV-driven success of the single "You've Got Another Thing Comin'."

Halford's departure from the band in 1991 was certainly cause for concern—"I was truly worried," Curbishley says—but by carrying on with Tim "Ripper" Owens from an Ohio Priest tribute band called British Steel, the other members were able to maintain the group's position

and protect its brand in the rock pantheon.

"To be able to find someone like Tim to keep the torch lit until the bridges could be mended really kept people interested in the band and kept it vital," longtime publicist Chip Ruggieri says.

But having Halford back in the band "makes us whole again," according to Tipton. And Curbishley maintains that Priest's creative process is at its best when the triumvirate of Halford, Tipton and Downing are writing the songs.

"The three of them... need each other equally," says Curbishley, whose suggestion in 2007 led to the "Nostradamus" album. "It's quite uncommon to find people who can actually write that well together. They have between them that element of dynamic and artistic ability that is quite extraordinary."

But Curbishley still has aspirations for the group's future. "They've had fantastic figures in touring and merchandising, but I never felt they've been recognized for their music or their influence. That's why I suggested ["Nostradamus"]; I thought it might help people look at them in a different light."

"Nostradamus," which peaked at No. 11 on the Billboard 200 and at No. 30 in the United Kingdom, certainly hasn't run its course. All concerned with Priest hope the inclusion of two of the set's songs—"Death" and "Prophecy"—on the "Touch of Evil—Live" release will rekindle interest in the album. And the group is giving serious consideration to a full-scale "Nostradamus" stage presentation after it finishes the "British Steel" run.

"We still very much want to do that," Halford says. "Everyone at Sony worldwide is encouraging us. We are determined to make it happen."

Bassist Hill, meanwhile, is confident that whatever idea lures the group next, Priest's path will continue for quite some time—and knows exactly what keeps it going.

"A good sense of humor," Hill says. "We're all a bunch of mates; there are no assholes in the band, which is good news. Obviously we have disagreements from time to time, but we always get things figured out in the end—like a bunch of brothers, really."

'The "British Steel" album is great stuff to play onstage and the songs still sound very contemporary.'

—GLENN TIPTON

Priest on a mission: Performing on 1984's *Defenders of the Faith* tour.



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DIGITAL PRIEST

FANS GET THE GOODS ONLINE

When it comes to the Internet, Judas Priest is all about, as the song says, “delivering the goods” to its fans.

“What we’ve been doing is just trying to keep a you-hear-it-first-from-the-band motto,” says Chipster Entertainment president/CEO Chip Ruggieri, who has been Priest’s publicist since 2001. “Everything is kind of channeled with the Web site leading the charge in terms of communication.”

Priest has an online presence in three locations, according to the group’s webmaster Murray Francis. The official site, JudasPriest.com, has seen “continual and steady growth,” according to Francis, with 53,000 member subscribers and 100,000 unique visitors per month. Priest also has 122,000 devotees as fans on its Facebook page and 84,000 friends on MySpace. The latter two, Francis says, “have enabled us to access an even wider section of our fan base.”

Spearheading the online effort for the group is Jason Lekberg, manager of digital marketing for Epic Records. He says, “The important thing is to get as much information to the fans in as easily accessible a way as possible.” But there’s also a desire to use “lots of great tools and fun things” to ensure Priest’s Web offerings pack the same wallop as the band’s music.

Priest last year released the title track to its 2008 rock opera, “Nostradamus,” as a widget. Lekberg says it logged 200,000 impressions in the first 24 hours, and he had to cap downloads at 30,000 copies because they were going so quickly.

The group had similar success with a contest that employed Spot Interactive technology to let fans make viral videos for the “Nostradamus” track “Alone.”

During last year’s Metal Masters tour, Lekberg set up Priest frontman Rob Halford to file video blogs through Kytte (kyttv.com/judaspriest). The singer sent video valentines to fans from hotel rooms, sound checks and even from a shark tank during a visit to the zoo.

“They’re not a band that Twitters or gets online and blogs an exceptional amount,” Lekberg says. “I just try to empower them where they’re comfortable.” But, he adds, that seems to suit the needs of Priest’s fan base, too.

“It’s not an audience that hangs around quite as much [online] as some audiences do,” Lekberg says. “It’s definitely an audience that goes to the Web site to look for information.”



JudasPriest.com is the band's official Web site.

Therefore, Ruggieri says, it’s important that the band’s online portals be the first and most reliable sources for breaking news, which is then disseminated to mass audience outlets.

“The announcement for this summer’s tour was very Web-driven,” Ruggieri says. “We got the news out on the Web site, which got people wondering what the set list was going to be and how they were going to integrate the ‘British Steel’ celebration into the show. We let that sit for a while and then came back with a full-blown press release that announced the tour and laid out dates.

“We layered it in a way that just kept anticipation going and kept people coming back, which is the goal of any Web site.” —GG

biz Judas Priest’s songwriting triumvirate—frontman Rob Halford and guitarists K.K. Downing and Glenn Tipton—offer a track-by-track look at the making of “British Steel” exclusively at billboard.com/judaspriest.



Onstage and off: Rocking during the Point of Entry tour in 1981 (above); more recently, Judas Priest gathered with supporters. From left: Bassist IAN HILL, PAID marketing executive ERIK LUFTGLASS, guitarist GLENN TIPTON, frontman ROB HALFORD, APA agent TROY BLAKELY, drummer SCOTT TRAVIS and guitarist K.K. DOWNING.

‘WHAT WE LIVE FOR’

THE SHOW’S THE THING FOR JUDAS PRIEST

THE DISCOVERY THAT Judas Priest was “a dynamite live band” led to Bill Curbishley’s desire nearly 30 years ago to manage the group.

The veteran manager had already worked with the Who, Marc Bolan and Lynyrd Skynyrd when he was approached about Priest in 1980, just after the group had recorded its landmark “British Steel” album. He was in New York after finishing a Who tour and discovered the band was playing a show in Texas that week, so he flew down to check it out.

“The night I got there Eric Clapton was playing,” Curbishley recalls. “He had, like, 7,000 or 8,000 tickets sold, and I went to the show and I felt it was a bit flat and a little bit boring. Then I went the next night to see Judas Priest and they had 11,000 sold and they took the roof off the place.

“I thought, ‘Well, this is a fantastic live band. I can do something with this.’ And they are, still . . . a great live band. That to me is why they’re still here.”

Judas Priest is, in fact, thriving as one of the most in-demand rock acts on the road. During 2008 and into 2009 the group has played for nearly 900,000 fans with 74 shows in 32 countries, according to the band’s management. That includes last summer’s Metal Masters trek in North America and first-time visits to Korea and Colombia.

Priest returns to North America for a tour celebrating the 30th anniversary of “British Steel” during which the band will

play the album in its entirety, opening the tour leg June 29 at the Murat Centre in Indianapolis.

Playing live, according to frontman Rob Halford, “is what we live for. Don’t get me wrong; we love making records, too. But I think metal really exists on the stage, in front of people. That’s the true nature of the music, where it works best. Traveling can be hard, but we never get tired of playing.”

According to the group’s booking agent, Troy Blakely of Agency for the Performing Arts, promoters aren’t tired of the band either.

“They deliver every night when they get onstage,” says Blakely, who’s worked with Priest since the late ‘90s. “No matter what the circumstances are, no matter how big the crowd is or where they are, they deliver and play an amazing show. Whenever somebody sees them, they can’t wait to see them again.

“The promoters know that. Every year they don’t play, I still get a lot of calls about, ‘Will they play?’ I get offers from all areas.”

As Priest nears its 40th anniversary as a band, Blakely says that it’s also benefiting from the same kind of cross-generational phenomenon that works for such veteran road warriors as Rush and AC/DC.

“They have great songs, songs that go from generation to generation,” says Blakely, who first saw Priest play some 30 years ago when it was opening for another of his clients. “They don’t just apply to one generation; the next generation loves these songs, too. Those songs are there, and they’re enduring.” —GG



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UNDER THE STARS

THE MONTREAL INTERNATIONAL JAZZ FESTIVAL CELEBRATES 30 YEARS OF MUSIC

BY BILL MILKOWSKI

In the three decades since the Montreal International Jazz Festival staged its first summer performance, the event has become a favorite of fans, critics and musicians.

Noted for its eclectic programming, remarkable efficiency and a mellow ambiance at indoor and street concerts alike, the festival draws 2 million-plus music lovers each July.

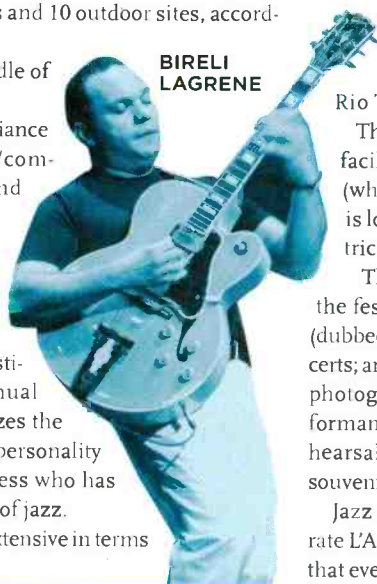
More than 3,000 musicians from some 30 countries converge on the French-speaking city for the event, performing in some 600 concerts (including nearly 400 outdoor shows), taking the stage at 12 indoor venues and 10 outdoor sites, according to festival organizers.

And it all happens in the middle of downtown Montreal.

"It's a great festival, great ambiance and a wonderful city," bassist/composer/bandleader Dave Holland says. "I'm a big fan."

So is Blue Note Records president Bruce Lundvall. "It's probably the best festival in North America," says Lundvall, who will be honored at this year's festival with the creation of an annual award in his name that recognizes the achievement of a non-musician personality from the media or music business who has contributed to the advancement of jazz.

"It's so well-organized and so extensive in terms



of the number of venues they use and the way they pace the whole thing. And you see a lot of musicians at the Montreal festival that we don't get to see in New York that often."

To mark its 30th anniversary, the festival will unveil its new permanent public home, the Maison du Festival Rio Tinto Alcan (named for one of the festival's co-sponsors, a global leader in the aluminum industry).

"The Maison du Festival is a grand dream we've cherished for a decade now," festival president Alain Simard says. "I not only have the happiness of seeing this dream realized, but also the pleasure of seeing it bear the name of the festival's most faithful partner, Rio Tinto Alcan."

The multimillion-dollar renovation project is a seven-story facility that's housed in the historic Blumenthal Building (which the government of Quebec gave to the festival) that is located in the heart of the downtown entertainment district, known as Quartier des Spectacles.

The new Festival House includes a permanent office for the festival organization; a new 350-seat cabaret-style venue (dubbed L'Astral), which expands to 600 for standing-room concerts; an audiovisual archive (containing 30,000 albums, 300,000 photographs and high-definition videos of past festival performances); a gallery-exhibition space; a jazz hall of fame; rehearsal rooms for musicians; warehouse space for festival souvenirs; and a ground-floor restaurant and adjoining terrace.

Jazz pianist and Montreal native Oliver Jones will inaugurate L'Astral June 30 while Stevie Wonder will kick off the party that evening with a free outdoor concert at the General Motors stage at the newly constructed Place des Festivals. Wonder's inaugural festival appearance is expected to draw 150,000 people into the streets of downtown Montreal.

"We're going to have giant screens on the stage and even behind the stage so that people on the other side of the stage will be able to see the concert," Simard says. "Altogether a lot of people will be able to participate, even if they don't see the stage directly."

This latest expansion represents a dramatic leap in the continued growth the festival has experienced since its inception in 1980.

"The new space is really important for us," festival artistic director André Ménard says. "The festival has been like a gypsy in its own city, moving from place to place. In the past, all the pre-festival operation was done in temporary spaces, in closed-down shops that we'd rent for a month. Now with our own house we centralize all of the activity. So the creation of the Maison du Festival and the Place des Festivals has been a major undertaking in Montreal. The government has actually changed the [layout] of the city because of us, which I think is the highest form of tribute."

Concert promotion partners Ménard and Simard decided to mount a festival in their hometown in 1980. "To tell you the truth," Ménard recalls, "we were out of work for the summer. And by doing the festival, it extended our activity. Otherwise, we have nothing to do the whole month of June, July and August. So we invented our summer job, in a way."

The inaugural festival took place on an island in the St. Lawrence River facing downtown Montreal in the remains of what was the World's Fair known as Expo '67. That first festival drew 12,000 curious Montrealers.

"The second year we moved a bit toward the city because we continued to use some of the island and then we also used a downtown nightclub [the Alouette Theatre, later renamed the Spectrum] for some of the concerts," Ménard says. "In year three we moved the whole operation to St. Denis Street and then everything jelled there. This is where the party really took off."

continued on >>p42

A FEW FESTIVAL HIGHLIGHTS

With some 600 performances planned for the 30th-anniversary edition of the Montreal International Jazz Festival June 30-July 12, any list of highlights seems incomplete. But here's a selective guide to key performances:

JUNE 30: Stevie Wonder, Wynton Marsalis and the Jazz at Lincoln Center Orchestra with pianist Chano Domínguez

JULY 1: Ai Di Meola's World Sinfonia, new singing sensation Melody Gardot

JULY 2: Rising star bassist/singer Esperanza Spalding, Cuban piano master Chucho Valdés

JULY 3: Wayne Shorter Quartet, Madeleine Peyroux, Tony Bennett

JULY 4: The Miles From India project, saxophonist Kenny Garrett's Sketches of Miles Davis project

JULY 5: Nigerian juju music pioneer King Sunny Ade in his first visit to Montreal in 17 years, on a double bill with Afro-beat star Femi Kuti and Positive Force

JULY 6: Jeff Beck in his first Montreal show, Jimmy Cobb's So What Band celebrating the 50th anniversary of Miles Davis' 1959 landmark recording "Kind of Blue"

JULY 7: Pink Martini and Orchestra

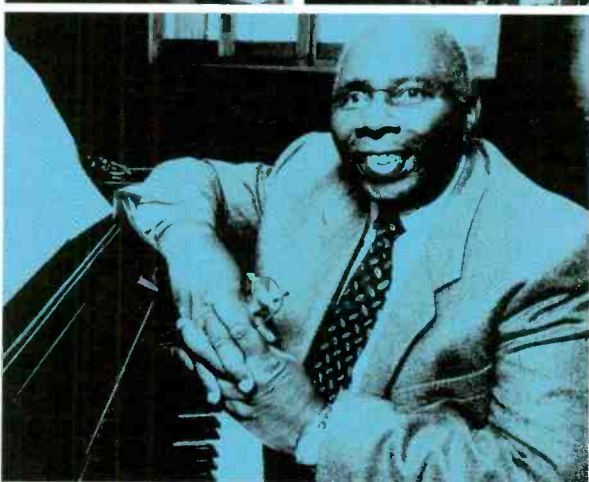
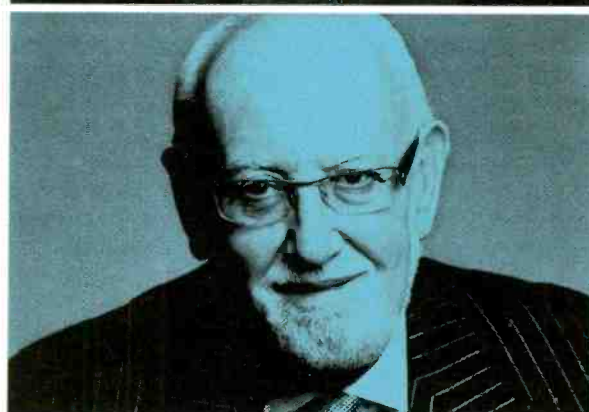
JULY 8: Malian singer Oumou Sangaré, Alpha Bondy

JULY 9: Ornette Coleman, Joe Cocker

JULY 10: Brian Setzer

JULY 11: Jackson Browne

JULY 12: Ben Harper, a special Fiesta Cubana featuring Los Van Van and the Afro-Cuban All-Stars —BM



Artists and execs on tap (from top): STEVIE WONDER, Blue Note Records president BRUCE LUNDVALL, MCCOY TYNER (left), RICHARD GALLIANO (right), OLIVER JONES and PAT METHENY.



Ray Charles



Norah Jones



Pat Metheny



Aretha Franklin



Miles Davis



Susie Arioli



Ben Harper



Amy Winehouse



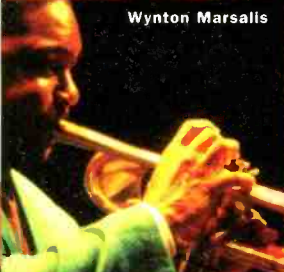
Antonio Carlos Jobim



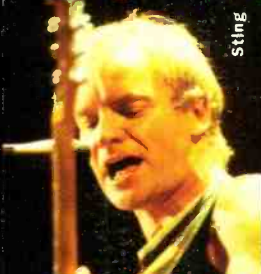
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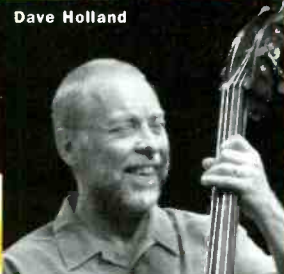
Stevie Wonder



Wynton Marsalis



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Dave Holland



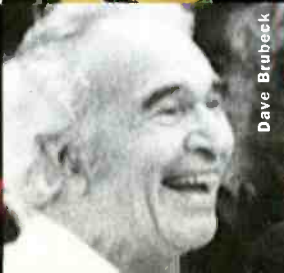
Dizzy Gillespie



Peju Simigbi



Charlie Haden



Dave Brubeck



Canada

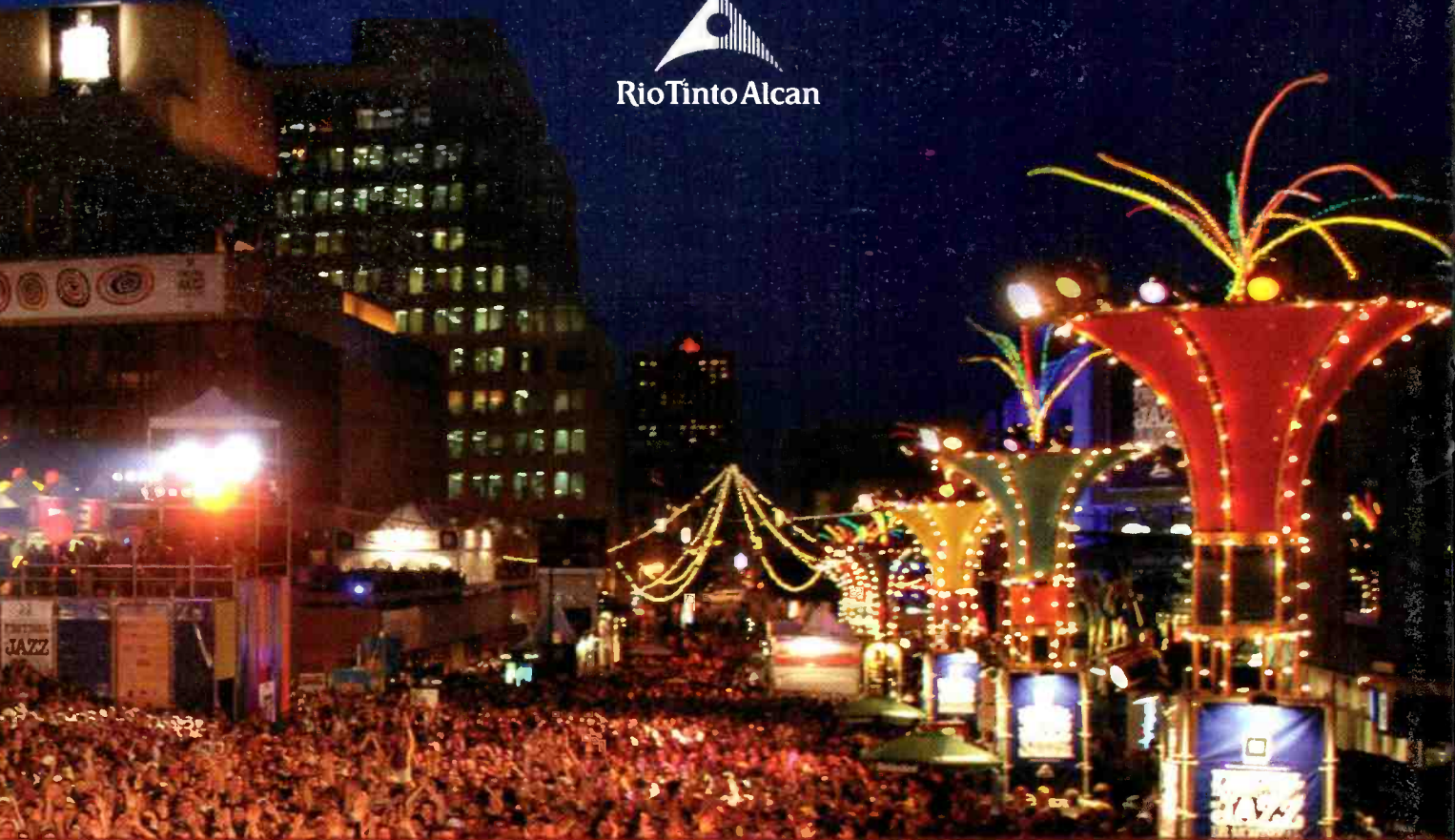
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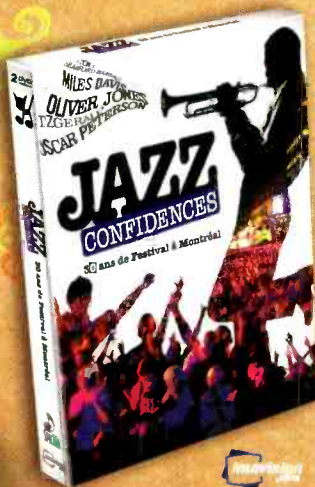
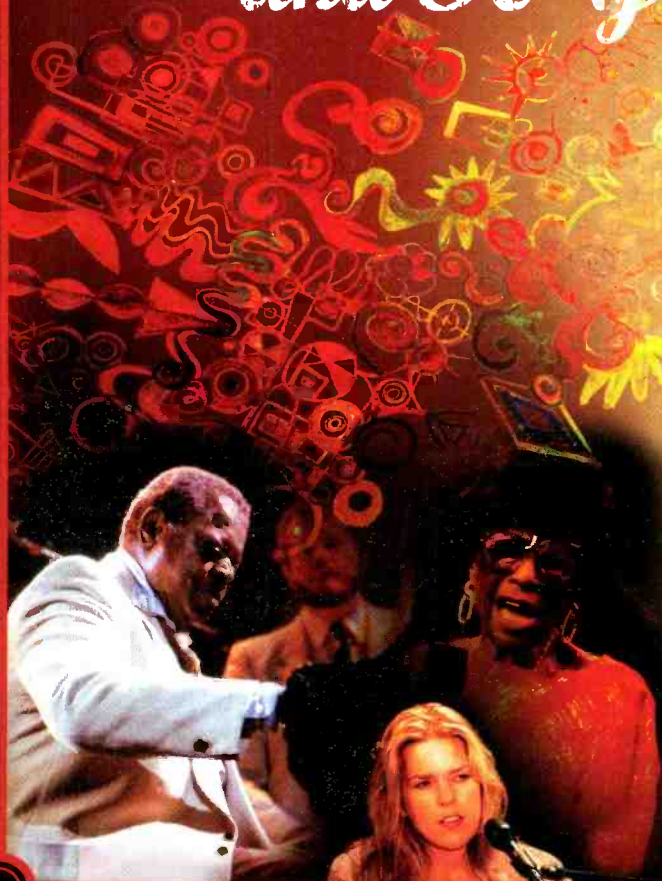
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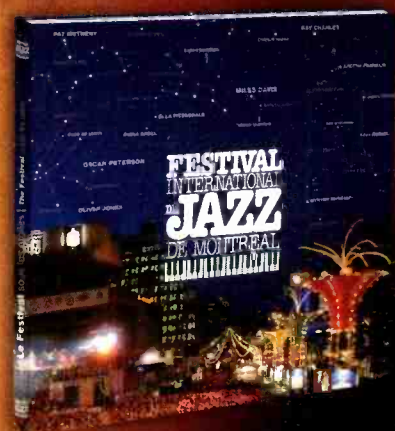
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AIR FRANCE

from >>p39 Using the theaters on the strip, as well as the street itself and the bars surrounding the area, the festival gained a strong identity on St. Denis Street from 1982 to 1986.

From 1986 to 1989 the organizers established a second front at Place des Arts, the city's prestigious performing arts complex comprising the 3,000-seat Salle Wilfrid-Pelletier, the 1,450-seat Theatre Maisonneuve and the 765-seat Theatre Jean-Duceppe, all of which the festival continues to use.

"In 1989, we moved everything to Place des Arts," Ménard says, "and from then on the festival took the shape that it has now. And to implement the festival downtown like we did, to keep it on the street, to keep it very open and democratic—most of it being free

concerts and all that—it has redefined Montreal's downtown perception by its own citizens."

The recent construction of the Place des Festivals and Maison du Festival ushers in a new era for the festival.

"These significant gestures were made in order to protect and preserve the festival in its place so we can organize the events there forever," Ménard says. "So we are very happy that the government agreed to help us grow the festival."

Since relocating to its present downtown location in 1989, the festival has enjoyed unique and unprecedented cooperation from the City of Montreal, which closes off main streets for the duration of the event to create a traffic-free site where several stages

can be set up, providing free music from noon until midnight.

Holland says, "One of the reasons why this is truly one of the great festivals in the world is the wonderful free events that are happening in the street, where the whole center of Montreal is taken over by the festival. You don't really see that kind of thing anywhere else."

Another aspect of the festival that has made it so highly regarded by jazz journalists and musicians is the ambitious programming that is scheduled each year.

"The sign of a good festival, for me, is the great variety of music, the representation of all the different cultures and different approaches to the music," Holland says. "It's not just looking at it from one or two perspectives but really trying to come at it from the whole range of what's going on out there. That's what a festival should do. And the Montreal festival succeeds at that because it brings together the public and it gives the public a chance to really see, all in one city, a huge variety of what's really going on in the world of the music."

Aside from booking a wide variety of musical styles—from jazz genres like straight-ahead, bebop, fusion, Dixieland, avant-garde, Latin and Gypsy to rock, blues, zydeco, New Orleans brass band, Afro-beat, reggae, Cuban son and French chanson—Ménard actively encourages artists to experiment with their own presentations at the festival.

This is emphasized by the Invitation Series, a kind of artist-in-residence program where a chosen performer is invited to explore new and different musical settings during five consecutive nights.

"Just putting on a series of concerts in a concert hall doesn't make it a festival in itself," Ménard says. "You need to create the event, you need to create special aggregations of musicians who don't play together very often and things like that, which is why we introduced the Invitation Series back in the late '80s. And it's been a very popular feature of the festival, for both artists and fans ever since."

Bassist Charlie Haden inaugurated the series in 1989. Others who have been showcased as the festival's artist-in-residence include drummer Jack DeJohnette (2003); guitarists Pat Metheny (2005), John Scofield (1999), Bill Frisell (1997), Jim Hall (2000), Bireli Lagrene (2006) and Mike Stern (2007); bassist Richard Bona (2007); pianists Hank Jones (2008), Gonzalo Rubalcaba (2002) and McCoy Tyner (2008); and French accordion virtuoso Richard Galliano (1998). The series' guests this year are French trumpeter

A WORD FROM THEIR SPONSORS

The Montreal Jazz Festival Earns Loyal Support

The Montreal International Jazz Festival's organizers have wooed the essential financial backing of sponsors for their event, in part, by taking the music to the streets.

"If it was only for the indoor concerts, we would not get the same support from the sponsors," artistic director André Ménard says. "Because then it would be a very exclusive party. But the festival has also been very inclusive. We have a very democratic approach for the festival and it's very family-oriented as well."

Since its inception in 1980, the festival has had only four sponsors. The Canadian division of financially troubled General Motors, a longstanding partner, recently announced it will not renew its sponsorship for 2010.

"It was the last year on the con-

tract," festival president Alain Simard says. "And now we're finalizing something with a new sponsor that we hope to be able to announce during the festival. So the future looks good."

The year's co-sponsor, international mining group Rio Tinto Alcan, is also ending its five-year contractual period after the 2009 festival but will consider renewing again for another five-year period this fall.

"For us it's been a very good association from a cultural and business standpoint," Rio Tinto Alcan VP of communications Erik Ryan says.

Ryan says that when the company started contributing to the festival in 1987, it was a particularly tough year for the festival and Alcan decided to invest. "We stayed for five years, from '87 to '92, and we stopped at that point

because typically when we do sponsorships, we do them for a finite number of years, we assess results, and then we do other sponsorships," he says.

"In this case we came back to the jazz festival in 2006, 14 years later. And it has proven to be really good for Rio Tinto Alcan because the festival had become bigger, broader, more diverse, and the association that we had in the past from '87 to '92 came back really quickly in the minds of the people."

Ryan notes that for Rio Tinto Alcan, it's been a "very good sponsorship, which is why we decided recently to also invest in the Maison du Festival," the event's newly developed headquarters and performance site. "It's great to have our name associated with such a magnificent project." —BM

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Chords of inspiration: The festival bestows an annual award named for the late jazz pianist OSCAR PETERSON, who inspired organizers and played Montreal in 1984.

Erik Truffaz and American tenor saxophonist Joshua Redman.

The festival is also unique for maintaining a balance between American and European sensibilities to reflect the growing appeal of jazz around the world.

"We've been trying to differentiate the festival in Montreal from those in Northeast by having a lot of European and Cuban musicians," Ménard says. "We do things that Americans won't try to do normally because most of the festivals are pretty ethnocentric. And we care more to bring guys from Germany, Japan, France, Italy, the U.K., because for us jazz is a worldwide music now. It was born in America for sure and the bigger part of our program is with American musicians. But still, it's nice to take into account that that music has traveled and is coming back in all sorts of interesting ways now."

Ménard was the first to bring Argentine bandoneon master Astor Piazzolla to North

America. "He had never done a concert here before 1994 when he played for us at the Spectrum, and it was a historical evening. I can remember every song that he played. You could've heard the drop of a pin at the Spectrum that night. It was so magical."

Other non-American artists who have showcased at the festival include the late violinist and founding Hot Club of France member Stephane Grappelli; Cuban singers Compay Segundo and Ibrahim Ferrer of Buena Vista Social Club; Brazilian singer/composer Caetano Veloso; Egyptian singer Natacha Atlas; Spain's flamenco guitar master Paco de Lucia; Senegalese singer Yousou N'Dour; South Africa's Johnny Clegg; French accordion virtuoso Richard Galliano, reeds virtuoso Michel Portal and bass clarinetist Louis Sclavis; Gypsy jazz guitarist Bireli Lagrene; Basque guitarist Syvain Luc; Corsica's Petru Guelucci; Belgium's Toots Thielemans; Venezuela's Oscar D'León; and Cape Verde's Cesaria Evora. Ménard explains that the festival has had con-

siderable economic impact on Montreal.

"It has been estimated that between \$80 million and \$100 million [Canadian] a year of economic windfall come directly from people that come to the festival. . . it does something good for the city. And when the real tourist impact started happening, then the city realized that through culture you can actually do economic development."

Simard adds, "The basic idea is the festival is mostly free and it brings a lot of tourists that spend a lot of money, so the governments of Montreal and Quebec are supporting us in a big way because of the economic impact that we bring."

He notes that Canada's federal government invested more money in the festival this year to help improve free outdoor activities in the hope of drawing more tourists. "We wouldn't have had the means to do [free] Stevie Wonder and Ben Harper outdoor concerts without that special grant

from the government."

In retrospect, Ménard says that the festival has continued the momentum created by Expo '67. "When I was 14, I went to Expo every single day and got to see Mahalia Jackson, Oscar Peterson, Louis Armstrong and so many other great artists, and it really changed my life. Expo changed the lives of everyone in Montreal. So the jazz festival, in a way, has picked up on that spirit and passion of Expo."

Ménard likens to event to "a natural resource that we have here that we only have to tap and to open every year. It's something that we did very unconsciously, like most of what we did. There was no big plan but there was always an intention. But first and foremost, like I always say, it's an event put on by music fans for music fans. That, I think, is the secret to our success."

Holland adds, "It's a great event for the City of Montreal, it's a great event for the music, and I certainly hope that it has many more years to come."

'We care more to bring guys from Germany, Japan, France, Italy. For us, jazz is a worldwide music.'

—ANDRÉ MÉNARD

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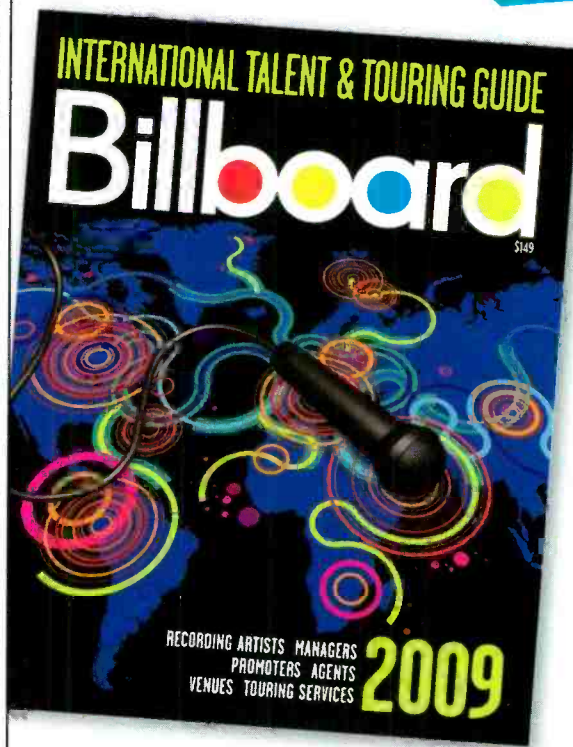
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NIXONLAND REVISITED
Susanna Hoffs, Matthew Sweet go back



BIG IN GERMANY
Billy Talent rocks Europe, tries to break stateside



MAZEL TOV
Adam Goldberg trades movies for music



MAIN MAN
After much delay, Maino drops his debut



RAISING HEAVEN
Tracy Lawrence releases first Christian project

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MUSIC

POP BY MIKAEL WOOD

Ashley Tisdale knows it sounds silly, but her new album has a lot to do with the color of her hair.

"For the last few years everyone has thought of me as Sharpay," the 23-year-old singer/actor says, referring to her blonde-and-bubbly character in Disney's smash "High School Musical" films. "So after I'd finished all the promotion for 'High School Musical 3' I dyed my hair back to its original color. I'd been a blonde for five years; Disney wanted us to be those characters. But the new songs I was working on felt edgier, sort of back to how I was before 'High School Musical.' I wanted to show people a side of me they haven't seen before."

Tisdale accomplishes that—well, sort of—on "Guilty Pleasure," due July 28 from Warner Bros. Like her 2007 debut, "Headstrong" (which, according to Nielsen SoundScan, has sold 471,000 copies in the United States), the new 14-track set offers plenty of catchy choruses and lyrics about boys. But with songwriting and production credits from Kara DioGuardi and Toby Gad, among others, "Guilty Pleasure" is a more mature, guitar-driven outing than the dance-pop "Headstrong." In the opener, "Acting Out," she promises to "break these chains" over driving bubble-punk drums, while the lead single, "It's Alright, It's OK," could be the younger sister of Pink's "So What."

"A lot of the songs on the album are about survival and staying strong," says Tisdale, who co-wrote four cuts. "I really wanted it to be a statement and a reflection of what I've been through over the past year and how I've grown up."

Warner Bros. senior VP of marketing David Grant sees the record as an opportunity for Tisdale to assert her independence, noting that "Guilty Pleasure" marks the beginning of her post-"High School Mu-



Not a girl, not yet a woman:
ASHLEY TISDALE

making a true connection with her fans in a way a lot of celebrities can't without being overly hype-y," Welt says. "When we pointed her to the tools, she figured it out."

Tisdale is an especially avid Twitterer, with more than 750,000 followers. "She's very protective of it in terms of it sounding authentic," Welt says. "There have been a couple of times where we've said to her, 'Hey, why don't you mention so-and-so?' and she's told us, 'I wouldn't say that.'" (What would she say? One recent Tweet read, "Happy fathers day!!! Goin to dinner with my family and the most amazing dad ever! I love you daddy!")

Facebook and MySpace also figure into Warner's new-media campaign, the latter particularly as an "important streaming partner," Welt says. MySpace is streaming two tracks from "Guilty Pleasure," and Grant expects the site to feature the entire album before release date.

Traditional media plans include upcoming appearances on "Today," "The View" and "Late Night With Jimmy Fallon," as well as a free concert June 27 at the Grove in Los Angeles and a release-week event in New York presented in partnership with Alloy.com and Teen.com.

In the realm of retail, Grant says that Target and Wal-Mart will sell exclusive editions of the album with bonus material, while a direct-to-consumer version will feature six posters and two extra songs.

Once "Guilty Pleasure" is out, Tisdale says she hopes to tour the United States and Europe (where the set was released earlier this month). "This album is so important to me," she says. "I really want to support it as much as I can. You put your heart and soul into something and it makes you a little bit vulnerable. It is who I am—hopefully people will like that."

ALL GROWN UP

Ashley Tisdale Proves She's No Longer A Disney Princess

sical" career. (A fourth film featuring a next-generation cast will premiere next year on the Disney Channel.) Echoing the singer, Grant says that the first component of the label's album rollout was revealing Tisdale's new look with a relaunch of her Web site in March and the cover of Cosmopolitan's April issue.

"We wanted to create a conversation and then follow quickly with the music," he says.

According to Grant, "High School Musical" fans have aged along with Tisdale, and they still constitute a significant portion of her audience. "But she's taken it beyond that, too," he says. For "Headstrong" the label

targeted tweens; this time, "we're definitely looking to teenage girls."

Social-networking technology plays a central role in the label's plans to reach that demographic, according to Warner Bros. senior VP of new media Jeremy Welt. "What we discovered while working the last record was how good Ashley was at

LATEST BUZZ

>>>SUNNY DAY REAL ESTATE REUNITES

The pioneering Seattle rock band Sunny Day Real Estate will return to the road with its four original members this fall and reissue its first two Sub Pop albums Sept. 15. These will be the band's first shows since November 2000 and the first with its classic lineup since 1998. Dates begin Sept. 17 in Vancouver and run through Oct. 16 in Seattle. The reissues of 1994's "Diary" and 1995's untitled follow-up (known as "LP2" or "The Pink Album") will include as-yet-unspecified bonus tracks and new liner notes.

>>>HEART PREPS NEW ALBUM

Heart is working with producer Ben Mink to record the band's first set of new material since 2004's "Jupiter's Darling." While a time frame for release hasn't yet been set, guitarist Nancy Wilson says a new album is likely for the coming year. Heart is also planning for a fourth-quarter release of a storybook inspired by its 1978 album "Dog & Butterfly," which will come with a CD that includes new versions of the title song and "Dreamboat Annie." The band also has tour dates booked into September, including nine dates opening for Journey.

>>>LIPS OFFER SNEAK PEEK OF 'EMBRYONIC'

The Flaming Lips are offering a sneak peek of their forthcoming double-album, "Embryonic," for fans who digitally purchase concert tickets for their U.S. summer tour. Concertgoers will receive a digital EP with three new songs, as well as three B-side tracks that the band members will handpick from their vault of rare material. The Flaming Lips will begin a brief stateside amphitheater trek in mid-August leading up to the release of "Embryonic" later this year on Warner Bros.

Reporting by Gary Graff, Mitchell Peters and David J. Prince.



For the '70s: MATTHEW SWEET and SUSANNA HOFFS

ROCK BY DAVID J. PRINCE

Cover Me

Susanna Hoffs And Matthew Sweet Revisit The Me Decade

Susanna Hoffs, the petite singer/guitarist whose band the Bangles remains one of the most enduring all-girl rock bands in history, has always had an ear for a good cover. "I taught myself music by listening to music," she says. "I would become obsessed with certain songs, and I taught myself how to sing by copying records." In 2006, she emerged from a semi-sabbatical by releasing an album of duets with power-pop master Matthew Sweet. "Under the Covers, Vol. 1," a collection of '60s songs, proved that time hadn't dulled her ability to harmonize. The album sold 32,000 copies, according to Nielsen SoundScan.

When Hoffs and Sweet, sometimes known as Sid & Susie, reconvened last year in his Los Angeles studio for "Under the Covers, Vol. 2," they discovered why the diverse sounds of the '70s—power-pop, glam rock, classic rock and even prog—had made such an indelible impression on each of their musical progressions.

"The records that we cover are records we love," Hoffs says. "There's out-of-tune singing, out-of-tune guitars, the drum tracks are speeding up and slowing down. Those records are great because they're about the feel; they capture the emotion and they're not about perfection."

The resulting 16 tracks—plus an additional 10 songs that will be available as a bonus edition download—cover a range of styles, from hits like Rod Stewart's "Maggie May" to record-nerd favorites like Big Star's "Back of a Car."

Hoffs and Sweet even scored guest spots from Mick Fleetwood, Dhani Harrison and Yes' Steve Howe, who re-creates his Portuguese 12-string guitar part on "I've Seen All Good People."

"We try to inhabit the originals," Sweet says. "Both of our voices are so distinct, anything we do is going to sound like us. Most of what we've done is add harmony things that weren't on the originals."

The album will be released July 21 by Shout Factory. That day, Hoffs and Sweet will take part in an onstage interview, audience Q&A and acoustic performance before an intimate audience of 200 at the Grammy Museum in Los Angeles. September tour dates are already booked in Philadelphia, New York and Chicago with more to follow.

While Sweet and Hoffs were longtime acquaintances and mutual fans of each other's music (they were in the "Austin Powers" band Ming Tea together), the process of making the "Under the Covers" albums has brought them even closer. The two plan to spend more time together soon: After the September tour the duo will return to the studio with Hoffs' Bangles bandmates the Peterson sisters to begin work on a new Bangles album.

The Bangles, who split up in 1989 before reuniting a few years later for regular tours and the 2003 album "Doll Revolution," just completed an East Coast tour with more dates planned in the fall. They're three songs into the new album, which they're co-producing with Sweet, who's downright giddy about the project.

"It's going to be really groovy," he says. "I'm super excited about it because I get to play bass, and I get to foster an environment here where those guys really feel comfortable and relaxed and able to experiment."



'Those records are great because they're about the feel; they capture the emotion and they're not about perfection.'

—SUSANNA HOFFS

ROCK BY ROBERT THOMPSON

CANADA'S GOT TALENT

Billy Talent Taps 'Guitar Hero' Generation

Most guitarists would be perturbed to discover that their label was issuing their band's latest album with a bonus CD of the songs stripped of the guitar. But Billy Talent guitarist Ian D'Sa thought about the bigger picture and realized the bonus disc—complete with chord chart—will allow bedroom dreamers raised on "Guitar Hero" to play along.

"I'm pretty sure no one has done it before," D'Sa says. "When I was a kid I would have killed to be able to play along with the vocals, bass and drums on 'Led Zeppelin IV.' I think this opens the boundaries between the band and our fans."

It shouldn't surprise anyone that amateur guitarists are fans of the Canadian band's mix of hard rock and punk. The act's latest album, "Billy Talent III,"

produced by Brendan O'Brien (Bruce Springsteen, Pearl Jam), hits stores July 14 in Canada, where the band is already an arena-size draw.

Warner Music Canada president Steve Kane says the deluxe edition, which includes the chord chart that D'Sa created, is one way the label is marketing the band to its existing fans as well as those unfamiliar with the group. Warner developed a "Billy Talent III" Web site to track the album's progress, and it was translated into Spanish, Swedish, French and German for international fans. The site has attracted more than 300,000 unique users with numbers surging after the May 25 Canadian digital/radio release of the lead single, "Rusted in the Rain." The song peaked at No. 24 on Billboard's Canadian Hot 100.

Concentrating on new markets is key for Warner; Billy Talent's primary markets are



ROCK BY JASON LIPSHUTZ

Smooth Sailing

YACHT Gets In Gear With A New Album, Label

Jona Bechtolt, half of the experimental electro duo YACHT, first watched the mysterious flashing lights of far west Texas in 2005. Expecting to see a roadside attraction, Bechtolt stood in the desert near Marfa, Texas, and witnessed hazy

bursts that he describes as unexplained and magnetic. Three years later, Bechtolt and his musical and romantic partner, Claire L. Evans, returned to the desert to write and record YACHT's second full-length album, "See Mystery Lights."

SWEET AND HOFFS: DREW REYNOLDS; BILLY TALENT: DUSTIN RABIN; LANDY: ADAM GOLDBERG; YACHT: SARAH MEADOWS



Rock in any language:
BILLY TALENT

Canada and Germany. The band's two previous albums, "Billy Talent I" and "Billy Talent II," sold 330,000 and 280,000 copies in Canada, respectively, according to Nielsen SoundScan.

In Germany—where "III" will be released July 10—the band's first two albums have shipped 460,000 copies, according to Warner.

Kane says the United Kingdom is a priority for the label, as part of an overall European strategy. There, sales stand at 48,000 for "I" and 61,000 for "II," according to the Official Charts Co.; "III" will be re-

leased July 13. "We need to superserve a lot of markets in Europe, but we can't take Canada and Germany for granted," he says. "In the U.K. I think we're one radio song away [from mainstream success]."

The band, with its incendiary live shows, spent much of May setting up the album in Europe with dates in Germany, including the Rock am Ring festival June 7. The group will play U.K. dates in August, including the Reading and Leeds festivals. North American and European dates are all booked by the Agency Group.

The band has had limited

success in the United States despite significant touring commitments for its first two albums, which have sold 120,000 and 59,000 U.S. copies, according to Nielsen SoundScan. The band's manager Pierre Tremblay, senior VP at Nettwerk Music Group, says Billy Talent's reputation as a top live act should help it make inroads in the U.S. market, and then onward to Australia and New Zealand.

"This will take some patience," Tremblay adds. "Billy Talent isn't just some pop act that you can throw a lot of money at and land on radio." ...

"We weren't listening to any other music while recording," Bechtolt says. "It was probably the most analog period of our lives. The only thing that influenced us was this paranormal experience. We heard music in the lights; they came to us in dreams and in visions."

The result of YACHT's mystic recording process is a sophomore set stuffed with dreamy pop tracks that sound like artifacts from another planet. "See Mystery Lights" thrives on unique song templates, from the gospel-inflected opener "Ring the Bell" to the gleeful strut of the single "Psychic City (Voodoo City)."

The album, due July 28 on DFA Records, has become the most anticipated release of Bechtolt's career. The Portland, Ore., native dropped out of high school to join a punk band in the late '90s before deciding to "become removed from all social activity" and create electronic music alone. After a brief stint with experimental pop outfit the Blow ended in 2007, Bechtolt focused on his solo

career as YACHT and released its debut, "I Believe in You. Your Magic Is Real," in 2007. Evans became an official member in 2008 after lending vocals to "Magic."

Following the quiet success of "Magic" on Marriage Records, "See Mystery Lights" is expected to receive more fanfare upon its release on DFA. After YACHT filled in as a last-minute replacement on LCD Soundsystem's 2007 tour, Bechtolt became good friends with LCD mastermind James Murphy and began an e-mail relationship with DFA founder Jonathan Galkin, who quickly signed the group.

YACHT's association with the label may be its ticket to spiking sales and breaking out of the underground. "DFA is definitely a brand that brings an expectation of quality," the band's manager Molly Hawkins says. "This group is a little left of their dance audience, but people trust DFA, and that's valuable for YACHT."

While DFA's credibility could expand YACHT's audience, the promotion for

"Lights" has relied on the band's mystique. Bechtolt and Evans construct their own Web sites, remix their own album tracks and create their own music videos, including a clip for the single "Summer Song." They will be working on B-sides and remixes of Chairlift and Noah & the Whale before the release of "Lights" and are also planning a world tour beginning in early fall.

The pair also hands out pamphlets on its belief system: The duo spent this year's South by Southwest festival distributing literature on the Triangle, "humankind's most sacred and ancient symbol."

For Galkin, YACHT's multimedia viral promotion enhances its allure as a band. "If I could, I'd have them running our marketing and design," he says. "They take every task—videos, Web sites—as a challenge and execute it. Even if some of the stuff they talk about goes over my head, everything's so thought-out that I trust them to convey their message." ...

6 QUESTIONS

with ADAM GOLDBERG
by JILL MENZE

From Eddie Murphy to Zoey Deschanel, actors trying their hand at a musical career is nothing new. The latest to throw his hat into the ring is actor/filmmaker/producer Adam Goldberg, best-known for his roles in movies like "Dazed and Confused" and "Saving Private Ryan." Under the name LANDy, Goldberg will release his debut, "Eros and Omissions," June 23 through Nine Yards/Apology Music.

Although Goldberg has dabbled in the music world for years, the LANDy project started to take form when he hooked up with the Flaming Lips' Stephen Drozd, Earlimart's Aaron Espinoza and Los Angeles band the Black Pine. The result is 18 tracks of layered soundscapes that range from moody electro to subtle dream-pop. Billboard caught up with Goldberg to discuss the new effort, his acting and musical pursuits, and what's in store for Apology Music.

1 You're best-known for your acting—why the transition into music?

It was never any sort of conscious effort to make a transition. Going way back, I always wanted to make sounds—which I think of as an all-encompassing kind of art form—sounds, images and music and all these various things. I ended up making a living as an actor, and then anytime I felt like I needed to write, I would write music. I had no rock-star aspirations in any way; I felt like there might be people interested in listening.

2 How do you view yourself among other actor-turned-musicians?

I guess I wasn't aware of how much this was an issue until I started talking to people about it. There's going to be good music and there's going to be bad music no matter who's doing it. I don't have any sort of overarching opinion about actors who make music. I get that there's a certain amount of skepticism about people involved in both. But I think if you're someone who genuinely has something to communicate, you should be allowed to do it.

3 How did you connect with Stephen Drozd?

The Flaming Lips were in town rehearsing with Beck, and right about that time I was in pre-production for my movie "I Love Your Work." I wanted to meet them and see if they were interested in doing the music. I went to the show at the Knitting Factory and heard backstage that Stephen wanted to meet me. Apparently he kept a running list of his top 10 man crushes. At the time I believe Thom Yorke was No. 1, and I believe I actually made it to No. 2. We sort of quickly developed a bromance.

4 The album is divided into a side A and side B. Why did you do that?

I always sort of viewed it as some kind of narrative. It's not in any chronological order. It's a somewhat arbitrary position of cohesion. Plus I couldn't really bear to look at 18 tracks just listed in a row. There's something a little bit ugly about that.

5 As an actor you're known for your comedic characters, but on the album there's a darker tone. Was that deliberate?

As an actor, I'm hired to do what I'm hired to do. And then what I've done on my own, whether it's a filmmaker or a music person, it's just been who I am. It's an expression of my moods. The things that drive me to write or make music are certain moods, which isn't to say those are the moods I'm always in, but those are the only times I feel creative.

6 What is Apology Music?

Apology Music is my label. It's an imprint of a small label called Nine Yards, and they facilitated the distribution deal with [Alternative Distribution Alliance]. I'm paying for everything. I was really overwhelmed by how to go about putting this out there. Initially I was like, "Whatever, dump it on iTunes." I now know more about this than I ever thought I would. It's been really difficult; I've lost weight [laughs]. If I ever put together a little fund, I would love to be able to start a collective that went beyond just distributing my album for personal purposes. ...



ALBUMS

ROCK

RANCID

Let the Dominoes Fall

Producer: Brett Gurewitz
Hellcat/Epitaph

Release Date: June 2

Seven albums in, not much has changed for Rancid, and that's a good thing. Produced by Bad Religion co-founder/Epitaph head Brett Gurewitz, "Let the Dominoes Fall" is another slab of anthemic, tuneful punk that conjures the band's 1996 masterpiece "... And Out Come the Wolves" (one track even name-checks that disc). So immediate are songs like "Disconnected," they feel as if they've already been in the band's set list for a decade. Over hard-charging rock, swinging ska-punk or just acoustic guitars and mandolins, Tim Armstrong and Lars Frederiksen deliver another round of catchy choruses, tipping their hats to, among others, the troops in Iraq ("the bravest kids I know"), the city of New Orleans and their Bay Area home. But they're never as good as when they're tooting their own horn on the disc's best track, "Last One to Die," during which Armstrong rightly boasts, "We knew from the very first show what it was all about."—WO

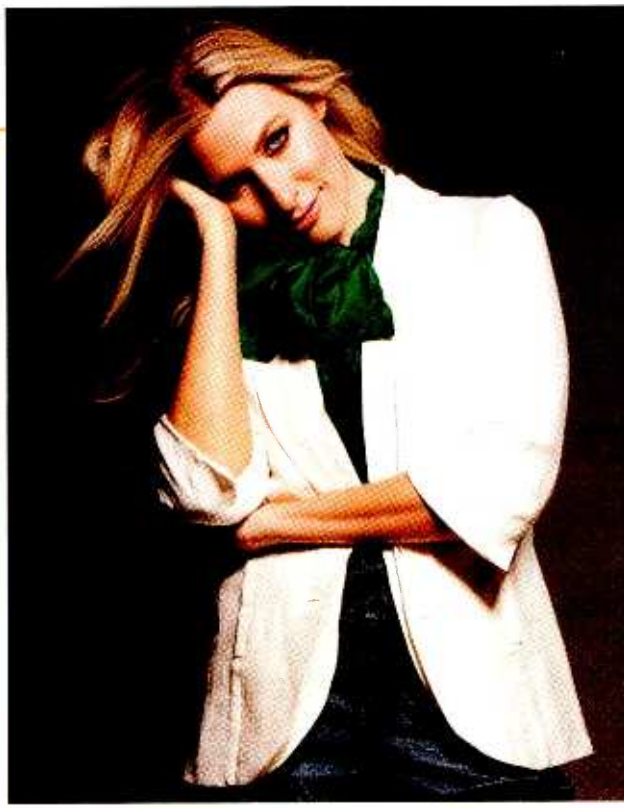
STREET SWEEPER SOCIAL CLUB

Street Sweeper Social Club

Producer: Tom Morello
Independent Label Group

Release Date: June 16

Angry, pitchforks-in-the-streets populism has few busier cheerleaders than Tom Morello and Boots Riley, who, with their respective groups Rage Against the Machine and agit-hip-hop act the Coup, have reigned as some of the left's most visible, visceral voices. But though a floundering economy, bombed-out GOP and a season or two of corporate bailouts have provided them with a fat barrel of fish to shoot, this rap-rock hybrid simmers instead of seethes, never quite mustering the blood-boiling rage of its principals' previous material. Morello's blue-steel guitar work is in fine form (when is it not?), and Riley pops off some nice shots on tracks like "The Squeeze" and "100 Little Curses," where he wishes poverty, bad cocaine and a sucky life on his aristocratic targets. And Galactic drummer Stanton Moore acquits himself nicely in the rap-rock universe. But too much of it is disappointing jingoism ("Fight! Smash! Win!") that falls well short of the vicious punch these guys are



HOLLY WILLIAMS

Here With Me

Producers: Justin Niebank, Holly Williams, Tony Brown
Mercury Nashville

Release Date: June 16

Holly Williams, the daughter of Hank

Williams Jr. and granddaughter of Hank Williams, follows her own musical path to deliver one of the best singer/songwriter albums to come out of Nashville in the last year. She has more heartfelt soul in her voice than any five reality show finalists combined. "Keep the Change," one of the few songs Williams didn't write, is a sticks-in-your-head kiss-off tune, while the sultry "Three Days in Bed With a Stranger" is an acoustic tale of debauchery. "A Love I Think Will Last," a duet with Chris Janson, conjures what Buck Owens and Loretta Lynn might have sounded like if they had recorded together. "Without Jesus Here With Me," which name-checks her grandfather, was inspired by the 2006 automobile accident that nearly took the life of Williams and her sister Hilary.—KT



capable of. Maybe it's just harder to rage when the machine's in such lousy shape already.—JV

CHARLIE MARS

Like a Bird, Like a Plane

Producer: Billy Harvey
Rockingham

Release Date: June 9

Charlie Mars has some pretty familiar ideas about how to chill out with a friend: "If you wanna come over and get high, we can listen to 'Dark Side of the Moon,'" he sings on "Like a Bird, Like a Plane," the indie-label follow-up to Mars' buzzed-about 2004 V2 bow. A fresher method of relaxation might be listening to "Like a Bird," which finds this Oxford, Miss.-based singer/songwriter floating his handsome mellow-man croon (think Jason Mraz or Josh Rouse) over cozy, sensual soul-rock arrangements that go places without ever sounding like they're in a hurry to arrive. Occasionally, as in "Tell Me Twice," Mars overdoses on the sedatives. Most of the time, though, he hits a slow-boil sweet spot.—MW

BLUEGRASS

RHONDA VINCENT

Destination Life

Producers: Rhonda Vincent, Hunter Berry
Rounder Records

Release Date: June 16

Last year's "Good Thing Go-

ing" featured a laundry list of big-name country guests, but there aren't any star turns on Rhonda Vincent's "Destination Life." This one is an introduction to the current version of the Rage, her touring band, and there's plenty for bluegrass fans to appreciate. Producers Vincent and longtime Rage fiddler Hunter Berry mostly keep to the basics, with emphasis on short solo bursts amid subtle interplay among the fiddle, mandolin, guitar and bass. Vincent co-wrote three songs, and all shine, especially the inspirational hymn "I Heard My Savior Calling Me." The choice of covers is spot-on, too, with a surprising rendition of Rusty Young's "Crazy Love" and an inspired twist on the well-worn "Stop the World (And Let Me Off)." Several songs—Pete Goble's "I Can Make Him Whisper I Love You" is a good example—have strong country crossover potential, and the duets Vincent sings with band members, in particular with new guitarist Ben Helsen on "Crazy What a Lonely Heart Will Do," are memorable.—LR

JAZZ

BOBBY BROOM

Bobby Broom Plays for Monk

Producer: Bobby Broom
Origin Records

Release Date: June 16

Veteran guitar ace Bobby Broom has worked with an

illustrious list of jazz luminaries, from the late organist Charles Earland to the legendary saxophonist Sonny Rollins. On Broom's latest release as a leader, he tackles the nearly sacrosanct works of renowned pianist/composer Thelonious Monk with an artful mix of grit and grace. Backed by the sympathetic rhythm section of Dennis Carroll on bass and Kobie Watkins on drums, Broom bluesifies Monk's "Ask Me Now," infuses funk and drum and bass backbeats into "In Walked Bud" and grooves with reckless abandon on "Rhythm-a-

ning." With a seemingly effortless command of the guitar (and a fertile imagination to match), Broom turns what could have easily been a pedestrian "tribute" record into an inspired, swinging affair. Monk always played other people's tunes with his own sonic stamp—Broom returns the favor here, saluting the venerable composer with that same sense of adventure.—JR

WORLD

JUSTIN ADAMS & JULDEH CAMARA

Tell No Lies

Producer: Justin Adams

311

Uplifter

Producer: Bob Rock
Volcano/Jive

Release Date: June 2

Working with former Metallica

confidant Bob Rock, the veteran Omaha, Neb., rap-rockers serve up their usual blend of laid-back rhymes and hard-edged riffs on "Uplifter," 311's ninth studio disc and its first since 2005's "Don't Tread on Me." Muscular, in-your-face cuts like "Never Ending Summer" and "Daisy Cutter" are sure to satisfy the band's devoted extreme-sports following, but 311 is more impressive here when it flexes its knack for pure pop. Anyone who dug the group's cooled-out cover of the Cure's "Love Song" (featured on the "50 First Dates" soundtrack) should appreciate "Too Much Too Fast," a bouncy midtempo charmer, and "Two Drops in the Ocean," which boasts a chord progression surprisingly similar to Stevie Wonder's "I Just Called to Say I Love You."—MW



FREELAND

Cope

Producer: Adam Freeland
Marine Parade Records

Release Date: June 9

When Adam Freeland surfaced in

1999, at the tail end of the drum'n'bass movement, he was a DJ/producer championing a funny little subgenre called nu skool breaks. It was so small that he was one of its only artists. But since 2003, the U.K. native has reinvented himself as a rock/punk/electro fusion guy, à la his contemporaries Junkie XL and James Lavelle. On "Cope" he collaborates with an impressive set of bold-faced instrumentalists—Twiggy Ramirez (Marilyn Manson), Joey Santiago (Pixies), Tommy Lee (Mötley Crüe)—on songs that flip between shoegaze fodder (the swirling, My Bloody Valentine-ish "Silent Speaking"), thunderous dancefloor wallops ("Bring It") and foot-stomping punk ("Under Control"). As on many valiant attempts by electronic artists to cross over, there's too much going on. But "Cope" succeeds in creating an overall sense of unrest and some moments of electro-transcendence.—KM

THE BILLBOARD REVIEWS

SINGLES

Real World

Release Date: June 16

World music explorer Justin Adams and Gambian griot Juldeh Camara have combined their considerable talents to devise an electrifying fusion of rock and West Africa. Camara sings and performs on ritti (a one-stringed African fiddle) and kologo (a two-stringed African banjo), while Adams plays acoustic and electric guitars. Partnering with a small group of choice sidemen, Camara and Adams tracked 11 tunes that constitute what is sure to be noted as one of the most imaginative world music albums of '09. "Fulani Coochie Man" is a cleverly styled meeting of Gambia and Muddy Waters, while "Madam Mariama" offers more of a purely West African rhythmic feel. "Gainako" spins out at a more measured pace than most of the other tracks, and in its elegance suggests Camara's griot sensibility.—*PVV*

FOLK

TODD SNIDER

The Excitement Plan

Producer: Don Was
Yep Roc

Release Date: June 9

This cult-fave roots-rock veteran has never sounded more like a down-home Randy Newman than he does on "The Excitement Plan." Todd Snider relates his hilariously heartbreaking hard-luck tales with a deadpan sing-speak delivery while super-producer Don Was gives the scrappy bar-band arrangements a glimmer of studio-pro warmth. (Drummer Jim Keltner and steel guitarist Greg Leisz both contribute.) Highlights abound, but par-

ticularly fine are "America's Favorite Pastime," about the 1970 no-hitter Dock Ellis of the Pittsburgh Pirates says he pitched while high on LSD; "Don't Tempt Me," a rollicking rockabilly duet with Loretta Lynn (who co-wrote the tune); and the pretty piano-based ballad "Green-castle Blues," in which Snider thoughtfully describes being arrested for marijuana possession last year in Indiana.—*MW*

DVD

JEFF BUCKLEY

Grace Around the World

Producer: Tony Faske
Columbia/Legacy

Release Date: June 2

Fearless, uninhibited and utterly free, Jeff Buckley was that rare performer able to cast a spell on a generation. As such, it's no surprise that the two DVDs of "Grace Around the World" are spell-binding themselves. It includes a remastered version of "Grace," the only studio album he released in his lifetime, but it's not the focus of this boxed set. The first DVD compiles live performances from around the world with an invaluable interview—among other extras—but the second DVD is the main event, containing a touching, telling documentary that collects memories and testimonials from family, friends, peers and even painters, dancers and classical musicians inspired by Buckley's music. All three discs come together with fun, scrapbook-like packaging to pull off that rare reissue home run—when a boxed set functions as a perfect introduction for newcomers and a worthy addition to any devotee's collection.—*WO*

LEGEND & CREDITS

EDITED BY WAYNE ROBINS

CONTRIBUTORS: Ronald Hart, Monica Herrera, Kerri Mason, Michael Menachem, Wes Orshoski, Jon Regen, Leland Rucker, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Chris Williams, Mikael Wood

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

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

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

POP

V FACTORY

Love Struck (4:07)

Producer: TWIN

Writers: various

Publishers: various
Reprise/Warner Bros.

The Roman numeral for five explains V Factory, Tommy Page's new boy band that recently released its debut, "Love Struck." The rhythmic dance track includes production elements similar to the latest New Kids on the Block album but with a melodic bridge that sounds like five Justin Timberlakes. The young men dance, sing and offer a lot of strategic stuttering and "yeah," "I-I" and "oh-oh" throughout the contagious hit, which first aired on Radio Disney and has climbed the top 40 nationwide ever since. And what boy band would release its first single without a Swedish production team? In this case, TWIN—Niklas Molinder and Joacim Persson—fashioned "Love Struck" and also took part in the songwriting. The V Factory bandmates have backgrounds ranging from dance troupes to film credits to national commercials and Broadway, which means loads of talent in multiples of five.—*MM*

TINA PAROL

Who's Got Your Money? (2:38)

Producers: Shep Goodman, Tina Parol, Kyle Kelso

Writers: T. Parol,

M. Shimshack, S. Goodman

Publishers: *On Parol Music Publishing, Shimshack Songs (BMI); DRAWOC (ASCAP) Universal Motown Records*

It's the question on every American's mind. Though a challenging song title for a debut single in these tough times, it may be advantageous to 21-year-old New Yorker Tina Parol. "Who's Got Your Money?" is a vengeful anthem with a carefree attitude, where Parol's alluring pop/rock vocals are well-matched to her lively image. In a similar vein to Avril Lavigne's "Girlfriend" and Pink's "So What," she self-medicates by getting back at her cheating boyfriend by "spending all of your dough." Like Lavigne and Pink, Parol isn't just another pretty, packaged pop star, either. Her songwriting talent includes collaborations with producers Danja and S*A*M and Sluggo, and she also wrote "Rock Boy," the international B-side to Britney Spears' "If U Seek Amy." Parol's full-length album "Shrinking Violet" is due in the fall.—*MM*

ROCK

CAGE THE ELEPHANT

Ain't No Rest for the Wicked (2:52)

Producer: Jay Joyce

Writer: *Cage the Elephant*

Publisher: *4U2ASKY Entertainment (ASCAP) Relentless*

MARIAH CAREY

Obsessed (4:05)

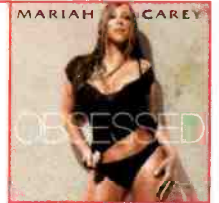
Producers: *Mariah Carey, Terius "the-Dream" Nash, Christopher*

A. "Tricky" Stewart

Writers: *M. Carey, T. Nash, C.A. Stewart*

Publishers: *various*
Island Def Jam

Jay-Z may have declared AutoTune dead, but Mariah Carey just revived it. On the debut single from her 12th studio album ("Memoirs of an Imperfect Angel," due Aug. 25 on Island Def Jam), the singer who needs no vocal manipulation uses the effect with startling success. The key is making it look easy. Along with the-Dream and C. "Tricky" Stewart, Carey has crafted a gem of a diss record that coasts, even over its sputtering moans and synth jabs. One questionable Windex analogy aside, her lyrical boasts are biting and funny, and the syrupy lightness of her vocals is tailor-made for the ribbing she gives her mystery pursuer (reportedly Eminem). Though some lament Carey trading in her sky-high notes and ballads for a more constrained, R&B-friendly range, the singer has clearly found a new comfort zone that could very well produce her 19th No. 1 hit.—*MH*



Cage the Elephant has had an interesting start for an American act. Formed in Kentucky, the band moved to England and released its debut last June in the United Kingdom, where it scored a top 40 hit with "Ain't No Rest for the Wicked." The song is a pop narrative of how people wind up choosing the wrong road in life. Appropriately, it's a slice

of greasy, slide-guitar rock, with a hook that manages to penetrate upon first listen. Lead singer Matt Shultz has the whiskey-soaked tone of many a great rock singer, but his unique phrasing and smart way around a pop hook separate him from the pack. Already a smash at alternative radio, the song's crossover success is imminent.—*CW*

YO LA TENGO

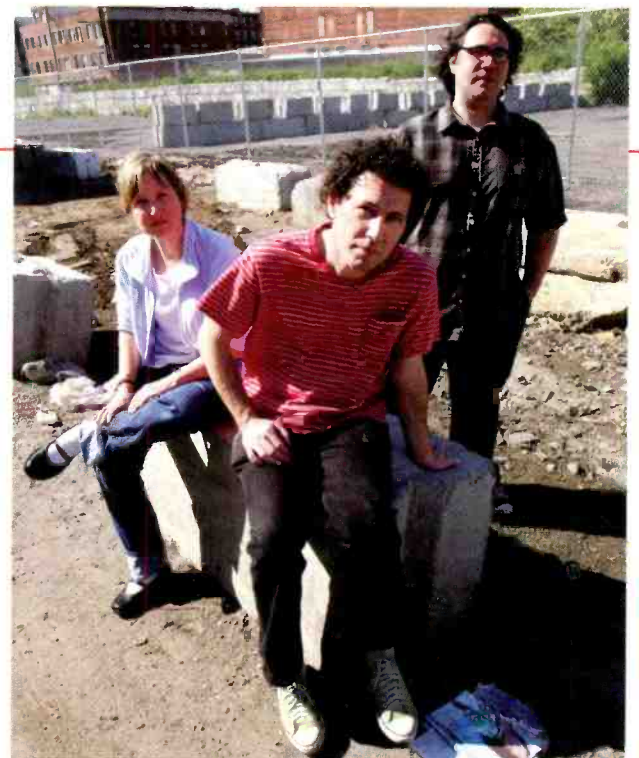
Periodically Double or Triple (3:53)

Producer: *Roger Mountenot*

Writers: *I. Kaplan, G. Hubley, J. McNew*

Publishers: *Roshashauna Music, Excellent Classical Songs (BMI) Matador*

Yo La Tengo's new album, "Popular Songs," recorded in early 2009 in Hoboken, N.J., and Nashville with longtime producer Roger Mountenot, isn't out until Sept. 8. But just in time for its summer tour of minor league ballparks opening for Wilco, the New Jersey trio has made the album's first single available for download on Matador's Matablog (matadorrecords.com). "Periodically Double or Triple" might not break any new ground, but the band certainly seems to be having a grand old time. The group splices together the backbeat to "Taxman," colors the groove with some fuzzy hockey-rink organ that sounds like Booker T. sitting in with the late-period Turtles and creates its sunniest single to date.—*RH*



CHRISTIAN BY DEBORAH EVANS PRICE

Crossing Over

Country Star Tracy Lawrence Releases His First Christian Album

Country singer Tracy Lawrence's life has had an interesting trajectory, from hero to hellraiser to heaven-bound family man. The latest chapter is chronicled on "The Rock," his first Christian album.

Released June 9 on Lawrence's own Rocky Comfort Records through A2M Distribution, the album is being worked at Christian retail by New Day Christian Distributors. It debuted at No. 4 on Billboard's Top Christian Albums chart and No. 20 on Top Country Albums. This week the set is Nos. 10 and 27 on those charts, respectively.

Even before Lawrence debuted in 1991 with the No. 1 hit "Sticks and Stones," he made headlines when gunmen tried to rob him and his girlfriend. He fought back—allowing the girl to escape—and was shot four times, delaying his Atlantic debut.

Lawrence became one of the most successful artists of the '90s, known for hits like "Alibis," "Paint Me a Birmingham" and "Time Marches On." But he also developed a rough-and-rowdy reputation. He made headlines again in 1997 when his wife filed charges for battery following a marital spat. They divorced, and he took time away from the spotlight to straighten out his life.

Lawrence says that he'd wanted to do a Christian record for several years, but "I haven't been in the right place spiritually. I didn't feel I could do the album justice."

Now remarried with two children, Lawrence has returned to the family values of his childhood. "Having kids brought me back around to that place," he says. "And my career is thriving again.

It seemed like it was the right time."

Instead of recording a collection of classic hymns, Lawrence chose originals. "I wrote a few things for the album but only put one on there called 'Dear Lord,'" he says. "I did a three-month search for new material and was overwhelmed and inspired by the caliber of songs I found."

"The stores thought this was an amazing record," says Michael Turner, New Day director of special projects and marketing. "One of the things they loved is that this isn't your typical hymns project. These songs are perfect for today."

The lead single, "Up to Him," speaks to the struggles of America's working class. "When I recorded this music last year, I had no idea the country was going to be in the shape that it's in financially," Lawrence says. "In retrospect, it seems like I've never done a more appropriate album for the times."

Lawrence has been doing in-stores at Wal-Marts and Christian retailers as well as press, including an interview with the Gospel Music Channel that New Day sent to Christian radio and retail. "Oh yeah, the questions were asked," Turner says, noting that Christian gatekeepers questioned his rowdy past and current motivation.

"My wife and I joined a Methodist church five or six years ago," Lawrence says, "and it's been extremely healthy for me getting close to people within the organization and close to the pastor. It's brought a great peace to my life. It's just been a very healthy few years for me, a lot more so than the first 15 of my career."



Long journey: TRACY LAWRENCE

'THE BITCH IS BACK'

Fresh off Elton John's June 7 Tony Awards performance of "Electricity," from "Billy Elliot: The Musical," his studio recording of the song bows on the Adult Contemporary chart at No. 28. John wrote the music for the Broadway show, which took home 10 Tonys, including the one for best musical. ¶ The title character performs "Electricity" in the show, but John recorded a version of the song a few years ago as a bonus track for the original cast recording album. The latter version has found new life thanks to the show's Tony triumph, and Decca is promoting it to radio for the first time. ¶ "Electricity" becomes John's record-extending 68th entry on the AC chart. Barbra Streisand is in second place, with 64. —Keith Caulfield

ELTON JOHN (1970-2009) First Hit: "Your Song," Most Recent: "Electricity" **68**

BARBRA STREISAND (1964-2005) First Hit: "People," Most Recent: "Stranger in a Strange Land" **64**

NEIL DIAMOND (1969-2008) First Hit: "Sweet Caroline," Most Recent: "Pretty Amazing Grace" **57**

ELVIS PRESLEY (1961-2009) First Hit: (Marie's the Name) His Latest Flame," Most Recent: "Blue Christmas" **53**

JOHNNY MATHIS (1962-2003) First Hit: "Gina," Most Recent: "Frosty the Snowman" **49**

AC CHAMPS

Here's a look at the five artists with the most titles on the Adult Contemporary chart since the tally's July 17, 1961, inception (each artist's chart span is in parentheses). While the top four performers ranking below Elton John enjoyed most of their AC success in the '60s and '70s, all have charted this decade.

HIP-HOP BY MARIEL CONCEPCION

Worth The Wait

New York Rapper Maino Finally Releases Long-Awaited Debut

Maino could have easily ridden on the coattails of his hit "Hi Hater," which last summer reached No. 26 on Billboard's Hot R&B/Hip-Hop Songs chart, No. 16 on Hot Rap Tracks and No. 21 on the Mainstream R&B/Hip-Hop tally. Instead, the Brooklyn rapper pushed back the release of his Hustle Hard/Atlantic debut album, "If Tomorrow Comes," from fall 2008 to June 30, 2009, and took the time to build his fan base.

"I wanted to paint a bigger picture," says Maino, born Jermaine Coleman. "There are times when people like a certain record, but they don't connect with the artist. I didn't want that to be the case for me. People in New York have known me for years, but how about all the other places? I wanted to give people a reason to buy my album, not just my single."

To help introduce himself beyond his native New York, Maino tapped producers like Swizz Beatz and Just Blaze and enlisted guest features from T-Pain

and Trey Songz, among others. Aside from "Hi Hater," the album includes the second single "All the Above," which peaked at No. 14 on Hot Rap Tracks; "Million Bucks," featuring Beatz, currently No. 12 on the Bubbling Under chart; the upbeat "Floatin'," which deals with the pain of losing loved ones to the streets; "Let's Make a Movie," a sensual piece about making a sex tape; and the anger-filled "Kill You."

To help promote the album, Maino recently released a DVD, "Unstoppable," through Best of the Block/Hustle Hard, which is available through MixUnit.com. It's a movie about his trials and tribulations during his transition from street hustler and ex-con (for a drug-related kidnapping) to mainstream rapper. "Doing a DVD about my life was about giving back to my core—the people who liked me from the get-go—and also getting new people to know me," he says. "Plus I want to show everyone that as a rapper, I bring a breath of fresh air. I am the new face of New York, but I also represent a new era. I'm real, I don't come with a lot of fillers, and I'm not



Brooklyn's finest: MAINO

Hollywood. I come to the people as the people and I keep it 100%. That is what separates me from other rappers."

To further promote the album, Maino is doing TV spots on BET and MTV during release week, and the latter broadcaster recently picked up webisodes that Maino released through his social networking pages. These will begin airing a few days before the album's release date. Various contests staged at urban radio stations across the country and billboard ads appearing in Brooklyn are also part of the marketing plan.

Additionally, the song "Here Comes Trouble," produced by the J.U.S.T.I.C.E. League, will be featured in the independent film "Brooklyn's Finest," starring Richard Gere, Don Cheadle, Ethan

Hawke and Wesley Snipes. The film is slated to open Dec. 11.

Maino hopes to expand the business side of his career as well. His Hustle Hard label recently released a book, "Gangsters Don't Die," written by Maino's brother, Mouse. Maino also wants to branch out into movies and TV.

For now, the rapper is busy preparing to officially introduce himself to the world by way of his album debut. "You're looking at a dude who spent his life in the streets and went to jail. Hip-hop has provided me with a way out of hell. I love hip-hop and music for that," he says. "Now all I can do is maintain, hold my head and keep making great music. And that's just what I plan to do."



Patience pays off: JUSTIN MOORE

MOORE COUNTRY

Justin Moore knows of what he speaks, sings and writes. The Poyen, Ark., native's current single, "Small Town USA," which extols the virtues of down-home living, rises to No. 18 on Billboard's Hot Country Songs chart. "It's pretty autobiographical," Moore says of the song, which waxes poetic about Saturday nights, Sunday mornings and dirt roads and name-checks Hank Williams Jr.

Moore's self-titled debut album is due Aug. 11 on Big Machine Records/Valory Music, Billboard can report exclusively. Moore, who wrote or co-wrote nine of the 10 tracks, describes his music as what would happen if one put "Alabama's lyrics with Lynyrd Skynyrd's melodies."

Moore, who grew up on Southern rock and old-school country, last year hit the road with heroes Williams and Skynyrd. "Not to be cliché," he says, "but it was a dream come true."

Although Moore has been singing since the age of 2, his move to Nashville wasn't preordained. As a teenager, he sang with his uncle's Southern rock band, which he "really fell in love with." But he was also a better-than-average high school baseball player who was offered a scholarship to play in college. After attending college for two weeks, Moore went to Nashville. "I wanted to play music for a living," he says.

He eventually signed a publishing deal, even though he'd never written a song. "Writing is something I'd not even thought about until I moved to town," he says. "I was looking for songs to cut and not finding anything. So I thought, 'I'll write them myself.'"

But writing for Big Picture Publishing wasn't paying the bills. "I was keeping all the songs for myself," Moore says. "I did some crappy jobs; even sold meat out of the back of my truck."

Moore then connected with producer Jeremy Stover, who worked with country singer Jack Ingram and introduced him to Big Machine/Valory Music founder Scott Borchetta. "Scott told me, 'If you'll be patient, I'll give you a record deal,'" Moore says. "Three or four years later, here we are."

Moore's talent has impressed country WNCB Birmingham, Ala., PD Justin Case. "The guy writes, his live show is strong, and he has an inner drive that makes you believe he has what it takes to be successful," Case says. "You pull for guys like that." —Ken Tucker

Violin virtuoso: DAVID GARRETT



CLASSICAL GAS

David Garrett has a No. 1 album on his hands. The classical violinist's self-titled Decca Records album—his first U.S. release—has been No. 1 on Billboard's Top Classical Crossover Albums chart for three weeks. But this isn't Garrett's first brush with stardom.

The German artist was playing in front of world-class orchestras at 8 and signed his first record deal at 12. When Garrett entered his teens, however, the pressures of the music industry became too great, so he fled Germany for New York.

"The pressure of constantly performing was finally getting to me and people were making too many decisions for me," he says. Experiencing mainstream pop music for the first time in New York, Garrett rediscovered his flair for the violin at the Juilliard School. "The music brought me back," he says. "But this time, I knew I could create it on my own terms."

Garrett's album fuses traditional classical compositions with riffs on classic tracks by Queen and Michael Jackson. The result is a technically dazzling introduction to the artist that nonclassical fans can also enjoy.

"An older audience just likes lis-

tening to the songs, while a younger audience can recognize his take on 'Smooth Criminal' and appreciate it," Decca GM Paul Foley says. "It's important to expand both demographics, and David straddles that line well."

The violinist recently starred in a successful PBS special, "David Garrett: Live in Berlin," and was featured this month in an interview for NPR's "All Things Considered." Garrett's striking good looks also landed him a spokesman stint for Banana Republic this spring, which led to packed in-store appearances.

While Garrett continues to perform in Europe and Asia, a proper U.S. tour is slated for the fall. It kicks off Sept. 16 in Glenside, Pa. The trek will trade his mammoth, symphony-backed overseas shows for more intimate, band-accompanied performances—a move with which Garrett is comfortable.

"There's nothing more beautiful than an unfamiliar audience who doesn't know exactly what to expect because they're more honest," he says. "I'm starting from scratch to some degree in the U.S., but that's the most fun part for me." —Jason Lipshutz

MAINO: MIKE SCHREIBER; JOHN, B. MAZEL; SUNSHINE/BRETTNA; LAWRENCE: SHERI O'NEAL; MOORE: KRISTIN BARLOWE; GARRETT: DECCA CLASSICS GROUP

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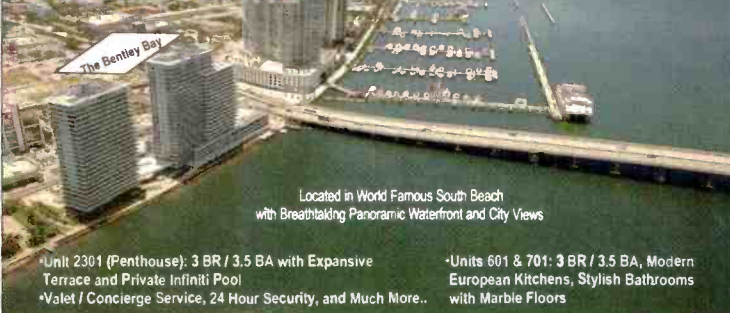
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

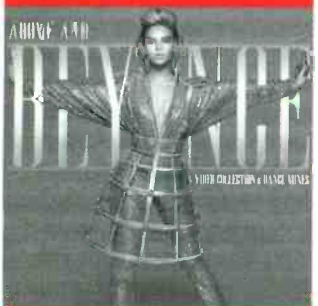


TOP TAP

>>Spinal Tap returns with its third and highest-charting effort, "Back From the Dead," entering at No. 52 on the Billboard 200. Its previous high came with "Break Like the Wind" (No. 61) in 1992. The trio's first set, "This Is Spinal Tap," hit No. 121 in 1984.

DADS RULE

>>The Billboard 200 sees a lot of sales spikes for many guy-friendly country and rock albums, perhaps owed to gift purchases made for the June 21 Father's Day holiday. They likely include spikes of 15% or greater at Nos. 12, 16, 17, 20, 42, 48 and 88.



DANCING DIVA

>>Beyoncé adds another accolade to her ever-growing résumé: a No. 2 debut on Top Electronic Albums. Her new dance remix compilation, "Above and Beyoncé," starts on the tally with 14,000 and also enters at No. 36 on the Billboard 200.

CHART BEAT

>>With the reigns of last summer's "A Little Bit Longer" and their new "Lines, Vines and Trying Times," Jonas Brothers become the first group to send two sets to the Billboard 200 summit within a year's time since System of a Down ruled with "Mesmerize" and "Hypnotize" six months apart in 2005. The only other groups since the dawn of the Nielsen SoundScan era in 1991 to notch No. 1s in so short a span? The Beatles and Hootie & the Blowfish, both in 1995-96.

>>U2 could be headed toward another No. 1 on Hot Dance Club Songs, as "Magnificent" rises 8-5. The band's three previous top fives—"Lemon" (1993), "Discotheque" (1997) and "Beautiful Day" (2001)—all reached No. 1.

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

SPINAL TAP: ART STREIBER; JONAS BROTHERS: MATT ALBIANI

CHARTS

The Jonas Brothers' Tween Dream Conundrum

The Jonas Brothers have entered the awkward phase.

The trio's fourth album (and third for Hollywood Records), "Lines, Vines and Trying Times," enters at No. 1 on the Billboard 200 with a handsome 247,000 copies.

However, that's less than half as many copies as what their last studio set, "A Little Bit Longer," sold when it debuted at No. 1 less than a year ago with 525,000.

I'd venture to guess that the number that "Little" registered at the height of Jonas mania was attributed to pent-up demand for any and all things Jonas-related.

And, because their fan base is primarily made up of young and tween girls whose tastes frequently change, perhaps some of their fans have moved on. Things that seem cool to kids rapidly turn uncool. (There is some speculation there, but you remember being a kid, don't you?)

OK, so how have the Jonases entered an awkward phase again?

Let's compare the Jonas Brothers to 'N Sync.

It's not a completely apples-to-apples comparison, but 'N Sync began as a young, female fan-driven act,

much like the Jonas Brothers.

Girls discovered 'N Sync thanks to its 1998 self-titled debut and found the five-some irresistibly dreamy and loved their catchy pop tunes, much like how fans reacted to the Jonas Brothers and their self-titled 2007 debut set for Hollywood Records.

After 'N Sync's career-establishing debut album and some success on the radio, it returned with its big follow-up, 2000's "No Strings Attached." It bowed at No. 1 with 2.4 million copies in its first week—the biggest sales week for any album since Nielsen SoundScan began tracking data in 1991. It spawned numerous radio hits, including "Bye Bye Bye" and "It's Gonna Be Me."

For the Jonases, the all-important

follow-up was "A Little Bit Longer" and the 525,000 copies it rang up in its first week last year. It cemented the trio's star status and spun off two Mainstream Top 40 airplay hits: "Burnin' Up" and "Lovebug." A few months

Over The Counter

KEITH CAULFIELD



after the album's release, the group secured its first Grammy Award nomination, for best new artist.

That brings us to the awkward third album for 'N Sync—2001's "Celebrity." It started with a smashing 1.9 million copies in its first

week—impressive, but still off compared to the opening week of "No Strings," just as the first-week sales for "Lines" are off when compared to "Little." So, sales-wise, there is a similarity in the math.

But, "Celebrity" also broadened 'N Sync's appeal by dabbling in electronic and R&B rhythms. Its lead single, "Pop," was an aggressive dance number, while the subsequent singles "Gone" and "Girlfriend" were straight-ahead R&B-inspired numbers.

The last two singles also happen to be 'N Sync's only hits on the Hot R&B/Hip-Hop Songs chart, giving the act ex-

posure to a wider audience and some credibility with the hip-hop world.

With the new Jonas Brothers album, they're taking chances by bringing in an unlikely collaborator in Common and striking a somewhat serious self-referential pose with its lead single, "Paranoid." You know the Brothers are growing up when it sounds like they are taking lyrical pot shots at ex-girlfriends: "I never trust a word she says/I'm running all the background checks/And she's freakin' out."

So, where do they go from here?

With "Celebrity" for 'N Sync, it was the perfect launch pad for the group's Justin Timberlake and his solo debut album. That set, 2002's "Justified," came across as a Michael Jackson-esque, slinky soul production, especially with its lead single, "Like I Love You."

None of this was extraordinarily jarring, since the groundwork had already been laid with "Celebrity." Timberlake was able to be taken seriously both as a hip-pop artist and as a "grown-up" performer—not just a poppy singer with a pretty face that only little girls adored.

For the Jonas Brothers, I'm not sure if "Lines" is the prelude to a solo Jonas record. If it isn't, the trick for the group is to find a way to lure in more fans that are—frankly—not girls, while gaining a wider reception at more radio formats.



JONAS BROTHERS

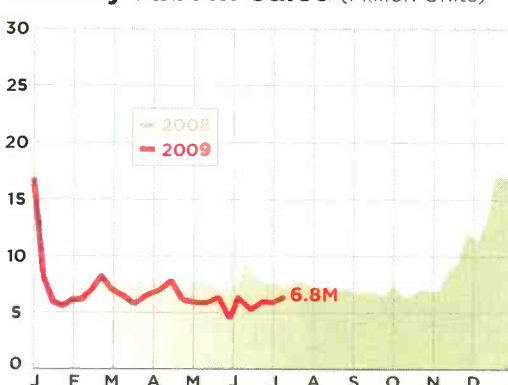
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,760,000	1,397,000	21,578,000
Last Week	6,350,000	1,385,000	21,103,000
Change	6.5%	0.9%	2.3%
This Week Last Year	8,299,000	1,517,000	20,618,000
Change	-18.5%	-7.9%	4.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	196,973,000	168,257,000	-14.6%
Digital Tracks	521,759,000	589,591,000	13.0%
Store Singles	798,000	798,000	0.0%
Total	719,530,000	758,646,000	5.4%
Albums w/TEA*	249,148,900	227,216,100	-8.8%

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

DIGITAL TRACKS SALES



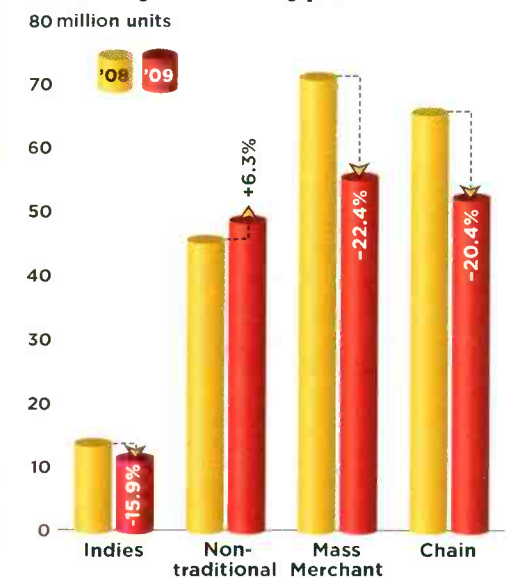
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	165,809,000	131,048,000	-21.0%
Digital	30,319,000	35,991,000	18.7%
Cassette	49,000	20,000	-59.2%
Other	796,000	1,198,000	50.5%

For week ending June 21, 2009. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Main Billboard 200 chart table with columns for Artist, Title, Cert., Peak Position, and Weeks on Chart. Includes entries for Jonas Brothers, The Black Eyed Peas, Dave Matthews Band, Eminem, Incubus, Lady Gaga, Chickenfoot, Soundtrack, Green Day, Taylor Swift, Kings of Leon, Zac Brown Band, Kenny Chesney, Michael Buble, Rascal Flatts, Nickelback, Jason Aldean, Aventura, Hank Williams Jr., Darius Rucker, Soundtrack, Will Downing, Shinedown, George Harrison, Lady Antebellum, Beyonce, Laura Izibor, Sugarland, Mos Def, Various Artists, Keith Urban, Pink, Elvis Costello, Keri Hilson, Theory of a Deadman, Beyonce, Tom Morello/Boots Riley, Chrisette Michele, Jamey Johnson, Pleasure P, Jason Mraz, Bob Dylan, The Fray, Pete Dinklage, Billy Currington, Taylor Swift, Alan Jackson, Eric Clapton and Steve Winwood, Wisin & Yandel, and Dane Cook.



The greatest-hits album (70,000) was released in its deluxe form first, before the standard version streets July 21. The deluxe edition contains 11 bonus tracks on top of the album's standard 15 cuts. It's the band's fourth top 10 set.



Set is the singer's fifth to reach the top two slots on Top Jazz Albums in as many tries, as this CD/DVD live package bows at No. 1 with 30,000.

This hits collection returns the late Beatle to the Billboard 200 for the first time since his last studio effort, the posthumously released "Brainwashed," debuted and peaked at No. 18 Dec. 7, 2002.



An early exclusive release to iTunes June 16 enables its debut one week before the rest of the retail world receives the album. It starts with nearly 12,000 and a No. 4 bow on Top Digital Albums.



The all-star 2008 London staging of the '80s musical features Josh Groban (pictured), Idina Menzel and Adam Pascal. The set also bows at No. 1 on Top Cast Albums with 6,000 copies sold.

Continuation of the Billboard 200 chart table, including entries for George Strait, Spinal Tap, Jamie Foxx, Hollywood Undead, Carrie Underwood, Katy Perry, 3OH3, Mitchel Musso, Ray Charles, 311, Diana Krall, Kelly Clarkson, U2, Rick Ross, Taking Back Sunday, Kid Rock, Adele, Teena Marie, Kellie Pickler, Method Man & Redman, Phoenix, Rancid, Coldplay, David Cook, Seether, Rodney Carrington, Lionel Richie, Grizzly Bear, Lil Wayne, Marilyn Manson, Sonic Youth, Various Artists, Soulja Boy Tell'em, Charlie Wilson, The-Dream, Brokencyde, Anthony Hamilton, Daughtry, Rascal Flatts, Mary Mary, Yanni, Various Artists, The Jacka, Busta Rhymes, Dirty Projectors, Seal, Various Artists, The Lonely Island, T.I., and Cast Recording.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions. Includes names like 3 Doors Down, Jason Aldean, The All-American Rejects, Lil' Allen, Tori Amos, Aventura, AC/DC, Adele, The Airborne Toxic Event, Akon, ZAC BROWN BAND, MICHAEL BUBLE, BUSTA RHYMES, ERIC CHURCH, CIARA, ERIC CLAPTON AND STEVE WINWOOD, KELLY CLARKSON, COLDPLAY, KEYSHA COLE, DANE COOK, DAVID COOK, ELVIS COSTELLO, BILLY CURRINGTON, MILEY CYRUS, DAUGHTRY, D-BLOCK, DEPECHE MODE, THE DEVIL WEARS PRADA, STEVE EARLE, EELS, EMINEM, LUIS ENRIQUE, EVERYDAY SUNDAY, FLO RIDA, DAVID FOSTER, JAMIE FOXX, THE FRAY, DAVID GARRETT, BEN HARPER AND RELENTLESS7, GEORGE HARRISON, HILLSONG, KERI HILSON, HOLLYWOOD UNDEAD, RANDY HOUSER, INDIA.ARIE, IRON AND WINE, IRON MAIDEN, LAURA IZIBOR, MAT KEARNEY, TOBY KEITH, KID ROCK, THE KILLERS, KINGS OF LEON, DIANA KRALL, LADY GAGA, TRACY LAVRENCE, MAJID LAZER, LIL WAYNE, THE LONELY ISLAND, OEMI LOVATO, TEENA MARIE.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	89	56	HILLSONG HILLSONG/INTEGRITY/COLUMBIA /SONY MUSIC (13.98)	United: a CROSS//the_EARTH: Tear Down The Walls		21
102	84	75	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		
103	34	2	IRON MAIDEN UME 58398*/SONY MUSIC (19.98)	Flight 666 (Soundtrack)		34
104	95	77	MAT KEARNEY AWARE/COLUMBIA 19597/SONY MUSIC (15.98)	City Of Black & White		13
105	94	92	SILVERSUN PICKUPS DANGERBIRD 035* (15.98)	Swoon		1
106	NEW	1	JUICY J OF THREE 6 MAFIA D-BRADY 3621/HYPN01ZE MINOS (14.98)	Hustle Till I Die		106
107	114	118	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		20
108	119	107	CAGE THE ELEPHANT DSP JIVE 49658/JLG (13.98)	Cage The Elephant		99
109	92	98	THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE 01297/JGA (13.98)	When The World Comes Down		15
110	90	73	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG (13.98)	The Last Kiss		3
111	106	114	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		38
112	118	111	METALLICA WARNER BROS 508732* (18.98)	Death Magnetic		
113	81	76	FLO RIDA PDE BUY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)		
114	40	2	D-BLOCK D-BLOCK 0091/E1 (17.98)	No Security		40
115	98	85	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me		2
116	168	197	DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP (11.98)	David Garrett		116
117	105	119	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
118	109	126	CHRIS BOTTI COLUMBIA 38735/SONY MUSIC (18.98) ⊕	Chris Botti: In Boston		13
119	86	61	CIARA LAFACE 31390/JLG (18.98)	Fantasy Ride		
120	113	110	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible		
121	147	161	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		19
122	132	137	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		17
123	96	84	IRON AND WINE SUB POP 808* (14.98)	Around The Well		25
124	100	105	AKON KONVIC1/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		
125	59	28	MONTGOMERY GENTRY CRACKER BARREL 49446 SMN (11.98)	For Our Heroes		
126	110	103	BRITNEY SPEARS JIVE 40387/JLG (18.98) ⊕	Circus		
127	150	152	NEWSBOYS INPOP 71454 (17.98)	In The Hands Of God		28
128	155	117	STEVE MARTIN 40 SHARE 610647/ROUNDER (12.98)	The Crow: New Songs For The Five-String Banjo		93
129	112	88	YUSUF EDER/VA 012794*/UME (13.98)	Roadsinger		
130	111	134	THE KILLERS ISLAND 012197*/IDJMG (13.98)	Day & Age		8
131	134	120	DEPECHE MODE MUTE VIRGIN 06769*/CAPITOL (18.98) ⊕	Sounds Of The Universe		
132	162	154	FRANK SINATRA REPRISE 438913/WARNER BROS. (18.98)	Nothing But The Best		2
133	NEW	1	VARIOUS ARTISTS MILAN DIGITAL EX (8.98)	99 Essential Chants		133
134	129	132	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!		
135	173	155	CHRIS TOMLIN SIX STEPS 12359/SPARROW (17.98)	Hello Love		
136	102	79	TORI AMOS UNIVERSAL REPUBLIC 012873*/UMRG (13.98)	Abnormally Attracted To Sin		9
137	NEW	1	THE WALLFLOWERS INTERSCOPE 010666/UME (13.98) ⊕	Collected: 1996-2005		137
138	130	135	THE AIRBORNE TOXIC EVENT MAJORDOMO/SHOUT! FACTORY/ISLAND 012827*/IDJMG (12.98)	The Airborne Toxic Event		108
139	177	158	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		2
140	141	94	MATT NATHANSON ACROBAT VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
141	75	2	DAVID WAXMAN ULTRA 2043 (15.98)	UltraHits		75
142	120	106	YEAH YEAH YEAHS DRESS UP DGC/INTERSCOPE 012735/IGA (13.98)	It's Blitz!		22
143	117	99	ASHER ROTH SCHOOLBOY LOUD/SRC UNIVERSAL MOTOWN 012812/UMRG (13.98) ⊕	Asleep In The Bread Aisle		
144	133	51	PRINCE/BRITA VALENTE NPG 09519 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r		2
145	124	143	SOUNDTRACK INTERSCOPE 012502/IGA (13.98)	Slumdog Millionaire		4
146	170	178	SOUNDTRACK HBO/ELEKTRA 519381/AG (18.98)	True Blood: Music From The HBO Original Series		105
147	108	80	KATE VOEGELE MYSpace/DGC/INTERSCOPE 012938/IGA (10.98)	A Fine Mess		10
148	139	133	SAVING ABEL SKIDDCC/VIRGIN 15019/CAPITOL (12.98)	Saving Abel		49
149	RE-ENTRY	46	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		6
150	157	138	MERCYME IND/COLUMBIA 46605/SONY MUSIC (16.98 CD/DVD) ⊕			10



Do you like chants? For just 99 cents in Amazon's MP3 store June 20, the album could have been yours. The set bows at No. 5 on Top Compilation Albums.



The band's first best-of package includes all but one of its 12 Triple A radio chart entries. Only the act's cover of David Bowie's "Heroes" (a No. 3 hit in 1998) is missing.



Gift purchases for the June 21 Father's Day holiday likely cause many gains on the chart this week for male-skewing titles, like this one, which is up 39%.



A quick six-date U.S. concert trek with stops in New York and Philadelphia during the tracking week likely fuels the album's 106% gain this week.



A re-airing of the singer's guest turn on "The Oprah Winfrey Show," where she performed the title track of this collection, spurs its 80% jump.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	165	149	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath		130
152	197	180	AC/DC COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice		2
153	159	144	KENNY CHESNEY BLUE CHAIR BNA 34553 SMN (18.98)	Lucky Old Sun		
154	RE-ENTRY	18	BRUCE SPRINGSTEEN COLUMBIA 41355*/SONY MUSIC (18.98) ⊕	Working On A Dream		
155	138	160	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		
156	151	145	PAPA ROACH DGC/INTERSCOPE 012851/IGA (13.98)	Metamorphosis		
157	145	124	STEVE EARLE NEW WEST 6164* (17.98)	Townes		19
158	156	150	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone		
159	104	2	TRACY LAWRENCE ROCKY COMFORT 10194 (14.98)	The Rock		104
160	RE-ENTRY	25	CELINE DION COLUMBIA 35413/SONY MUSIC (15.98)	My Love: Essential Collection		
161	171	166	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		101
162	131	128	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		
163	158	156	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		
164	148	130	PASSION PIT FRENCHISS 43886/COLUMBIA (12.98)	Manners		51
165	RE-ENTRY	32	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		
166	135	109	VARIOUS ARTISTS HEAR 31130 (18.98 CD/DVD) ⊕	Playing For Change: Songs Around The World		10
167	149	164	INDIA ARIE SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics		
168	RE-ENTRY	33	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
169	NEW	1	MAJOR LAZER DOWNTOWN 70088* (14.98)	Guns Don't Kill People... Lazers Do		169
170	137	2	SOUNDTRACK NEW LINE 39150 (16.98)	The Hangover		137
171	142	129	VARIOUS ARTISTS UNIVERSAL EMI SONY MUSIC/JLG 012100/UME (18.98)	NOW 29		
172	180	131	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		91
173	189	169	VARIOUS ARTISTS WORD CURR EMI CMG/VERITY 41675 JLG (18.98)	WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs		27
174	191	174	SOUNDTRACK WALT DISNEY 002714 (19.98) ⊕	High School Musical 3: Senior Year		
175	160	116	BEN HARPER AND RELENTLESS7 VIRGIN 64786*/CAPITOL (18.98) ⊕	White Lies For Dark Times		
176	175	157	LILY ALLEN CAPITOL 67233* (18.98)	It's Not Me, It's You		
177	RE-ENTRY	13	RANDY TRAVIS WARNER BROS. (NASHVILLE) 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		21
178	RE-ENTRY	8	JARS OF CLAY GRAY MATTERS 10903/ESSENTIAL (13.98)	The Long Fall Back To Earth		29
179	127	90	CAM'RON DIPLOMATIC MAN 518073/ASYLUM (18.98)	Crime Pays		
180	169	147	MUSIQ SOULCHILD ATLANTIC 512335 AG (18.98)	onmyradio		
181	RE-ENTRY	22	ANDREA BOCELLI SUGAR 012161/DECCA (18.98) ⊕	Incanto		
182	174	159	DEMI LOVATO HOLLYWOOD 002192 (18.98) ⊕	Don't Forget		
183	163	146	THE DEVIL WEARS PRADA FERRET 123 (14.98) ⊕	With Roots Above And Branches Below		
184	64	2	A SKYLIT DRIVE TRAGIC HERO 30123 FEARLESS (14.98)	Adelphia		64
185	RE-ENTRY	4	HALESTORM ATLANTIC 518022/AG (13.98)	Halestorm		40
186	195	87	DIANE BIRCH S-CURVE 51101 (10.98)	Bible Belt		87
187	NEW	1	EVERYDAY SUNDAY INPOP 71455 (12.98)	Best Night Of Our Lives		187
188	103	3	ORIGINAL BROADWAY CAST RECORDING GHOSTLIGHT/SH-K-BROOM 84433/RAZOR & TIE (21.98)	Next To Normal		103
189	125	43	EELS E WORKS 537*/AVAGRANT (13.98)	Hombre Lobo: 12 Songs Of Desire		43
190	123	113	GUCCI MANE BIG CAT 4029/TOMMY BOY (15.98)	Murder Was The Case		23
191	61	2	DJ QUIK & KURUPT MAD SCIENCE 17/RBC (18.98)	BlaQkout		61
192	164	183	YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession		
193	185	170	TITO "EL BAMBINO" SIENTE 653883 UMLE (13.98)	El Patron		138
194	RE-ENTRY	3	LUIS ENRIQUE TOP STOP 8910 (12.98 CD/DVD) ⊕	Ciclos		126
195	RE-ENTRY	49	TIM MCGRAW CURS 79086 (14.98)	Greatest Hits: Limited Edition		10
196	179	165	PARACHUTE MERCURY 012917/IDJMG (10.98)	Losing Sleep		40
197	RE-ENTRY	22	DAVID FOSTER 143/REPRISE 511933/WARNER BROS. (27.98 CD/DVD) ⊕	Hit Man: David Foster & Friends		46
198	186	188	BLUE OCTOBER BRAND/UNIVERSAL MOTOWN 012721*/UMRG (13.98)	Approaching Normal		13
199	196	176	RED ESSENTIAL 10863 (13.98) ⊕	Innocence & Instinct		15
200	199	43	MILEY CYRUS HOLLYWOOD 002129 (18.98) ⊕	Breakout		1

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TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	38	#1 TOBYMAC 2 WKS FOREFRONT 70379 (17.98) ⊕	(portable sounds)	●
2	2	83	LED ZEPPELIN SWAN SONG 313148* ATLANTIC (19.98) ⊕	Motherhip	2
3	3	815	JOURNEY COLUMBIA/LEGACY 85889 SONY MUSIC (18.98/12.98) ⊕	Journey's Greatest Hits	◆
4	7	640	CREEDENCE CLEARWATER REVIVAL FANTASY 2™ CONCORD (17.98/12.98)	Chronicle: The 20 Greatest Hits	8
5	4	999	BOB MARLEY AND THE WAILERS TUFF GONG ISLAND 548904* UME (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆
6	5	274	GUNS N' ROSES GEPHEN 001714 IGA (16.98)	Greatest Hits	4
7	12	135	GEORGE STRAIT MLA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	7
8	NOT SHOT DEBUT		JOHN FOGERTY FANTASY 9886/CONCORD (18.98)	The Long Road Home: The Ultimate John Fogerty-Creedence Collection	●
9	6	491	ABBA POLAR/POLYDOR 517007 UME (18.98/12.98)	Gold - Greatest Hits	6
10	9	194	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	7
11	10	188	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 71197/SMN (18.98)	Some Hearts	7
12	35	91	GREATEST GAINER ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SMN (18.98)	Precious Memories	■
13	27	126	BRAD PAISLEY ARISTA NASHVILLE 69642/SMN (18.98)	Time Well Wasted	2
14	11	19	KINGS OF LEON RCA 03776* RMG (13.98)	Because Of The Times	●
15	16	136	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	2
16	13	110	LINKIN PARK MACHINE SHOP 44477* WARNER BROS. (18.98) ⊕	Minutes To Midnight	2
17	30		AEROSMITH GEFFEN COLUMBIA 00867 SONY MUSIC (18.98)	Devil's Got A New Disguise: The Very Best Of Aerosmith	◆
18	RE-ENTRY		JIMMY BUFFETT MCA 325633* UME (13.98)	Songs You Know By Heart: Jimmy Buffett's Greatest Hits	7
19	15		TOM PETTY AND THE HEARTBREAKERS GEFFEN 010327/UME (13.98)	Greatest Hits	◆
20	19	115	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	■
21	31	80	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	■
22	14	106	PARAMORE FUELED BY RAMEN 159612* AG (13.98)	RIOT!	■
23	8	118	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	●
24	21	227	MICHAEL BUBLE 143 REPRIS 4894* WARNER BROS. (18.98) ⊕	It's Time	3
25	22	471	FLEETWOOD MAC WARNER BROS. 25801 (18.98)	Greatest Hits	8
26	20	884	AC/DC EPIC LEGACY 80207* SONY MUSIC (17.98) ⊕	Back In Black	◆
27	18	426	THE BEATLES APPLE 29325 CAPITOL (18.98/12.98)	1	◆
28	37	236	MICHAEL BUBLE 143 REPRIS 48376 WARNER BROS. (18.98)	Michael Buble	■
29	17	216	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	■
30	RE-ENTRY		FLEETWOOD MAC WARNER BROS. 3010 (18.98)	Rumours	◆
31	38	109	MICHAEL BUBLE 143 REPRIS 100313 WARNER BROS. (18.98)	Call Me Irresponsible	■
32	26	1660	PINK FLOYD CAPITOL 46901* (18.98/10.98)	Dark Side Of The Moon	◆
33	28	12	KINGS OF LEON RCA 64544 RMG (11.98)	Aha Shake Heartbreak	●
34	23	758	BOB SEGER & THE SILVER BULLET BAND CAPITOL 00334 (16.98)	Greatest Hits	8
35	32	292	KENNY CHESNEY BNA 67976/SMN (18.98/12.98)	Greatest Hits	4
36	25	893	METALLICA ELEKTRA 61113* AG (18.98)	Metallica	◆
37	RE-ENTRY		STEVIE WONDER UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	The Definitive Collection	■
38	24	209	JIMI HENDRIX EXPERIENCE HENDRIX 111671* UME (18.98/12.98)	Experience Hendrix: The Best Of Jimi Hendrix	2
39	RE-ENTRY		LIONEL RICHIE UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	The Definitive Collection	■
40	29	85	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5
41	42	229	ELVIS PRESLEY RCA 68079* SONY MUSIC (19.98/12.98)	Elvis: 30 #1 Hits	4
42	41	292	PEARL JAM EPIC LEGACY 39046* SONY MUSIC (18.98) ⊕	Ten	◆
43	RE-ENTRY		THE STEVE MILLER BAND CAPITOL 46101* (11.98)	Greatest Hits 1974-78	◆
44	48	5	KORN IMMORTAL EPIC 92700 SONY MUSIC (18.98 CD/DVD) ⊕	Greatest Hits Vol. I	■
45	NEW		TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	●
46	46	27	STEVEN CURTIS CHAPMAN SPARROW 86393 (17.98)	This Moment	●
47	44	57	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) ⊕	Greatest Hits	●
48	36	276	EVANESCENCE WIND-UP 13063 (18.98)	Fallen	7
49	RE-ENTRY		BON JOVI MERCURY 526013 UME (18.98/11.98)	Cross Road	4
50	43	112	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 76932/SMN (18.98)	Crazy Ex-Girlfriend	●

This week, Bob Marley & the Wailers' "Legend" becomes the 17th album to reach 10 million in sales since 1991, according to Nielsen SoundScan. The set, which spends its 999th week on the Billboard 200 and Top Pop Catalog Albums combined, was first released in 1984. It has been a near-constant presence on the catalog list (No. 5 this week) since the chart debuted in 1991, having spent 110 weeks at No. 1—the most weeks on top for any album.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		#1 JONAS BROTHERS 1 WK HOLLYWOOD	Lines, Vines And Trying Times	1	●
2	1	2	THE BLACK EYED PEAS INTERSCOPE / IGA	The E.N.D.	2	●
3	2	3	DAVE MATTHEWS BAND BAMA RAGS/RCA / RMG ⊕	Big Whiskey And The GrooGrux King	3	●
4	NEW		PETE YORN COLUMBIA / SONY MUSIC	Back & Fourth	44	●
5	5	36	KINGS OF LEON RCA / RMG	Only By The Night	11	●
6	NEW		INCUBUS IMMORTAL EPIC / SONY MUSIC	Monuments And Melodies	5	●
7	7	30	LADY GAGA STREAMLINE KONLIVE/CHERRYTREE/INTERSCOPE / IGA	The Fame	6	●
8	6	5	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE / IGA	Relapse	4	●
9	NEW		TOM MORELLO/BOOTS RILEY SSSC / ILG	Street Sweeper Social Club	37	●
10	NEW		GEORGE HARRISON DARK HORSE/APPLE / CAPITOL	Let It Roll: Songs By George Harrison	24	●
11	9	33	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC / AG ⊕	Twilight	21	2
12	3	2	MOS DEF DOWNTOWN	The Ecstatic	29	●
13	10		TAYLOR SWIFT BIG MACHINE ⊕	Fearless	10	●
14	NEW		JOHN FOGERTY FANTASY / CONCORD	The Long Road Home: The Ultimate John Fogerty-Creedence Collection	—	●
15	8		GREEN DAY REPRIS / WARNER BROS.	21st Century Breakdown	9	●
16	NEW		LAURA IZIBOR ATLANTIC / AG	Let The Truth Be Told	27	●
17	4	3	CHICKENFOOT REDLINE	Chickenfoot	7	●
18	NEW		MICHAEL BUBLE 143 REPRIS / WARNER BROS. ⊕	Michael Buble Meets Madison Square Garden	14	●
19	NEW		VARIOUS ARTISTS MILAN	99 Essential Chants	133	●
20	25	16	THE FRAY EPIC / SONY MUSIC ⊕	The Fray	43	●
21	11		DIRTY PROJECTORS DOMINO	Bitte Orca	95	●
22	20	7	ZAC BROWN BAND ROAR/BIG PICTURE/HOME GROWN/ATLANTIC / AG	The Foundation	12	●
23	14		SOUNDTRACK NEW LINE	The Hangover	170	●
24	23	5	PHOENIX LOYAUTE / GLASSNOTE	Wolfgang Amadeus Phoenix	71	●
25	18	23	NICKELBACK ROADRUNNER	Dark Horse	16	2

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW		#1 INCUBUS 1 WK IMMORTAL/EPIC 45317/SONY MUSIC	Monuments And Melodies	5	●
2	NEW		JONAS BROTHERS HOLLYWOOD 002820	Lines, Vines And Trying Times	1	●
3	NEW		MICHAEL BUBLE 143 REPRIS 517750/WARNER BROS. ⊕	Michael Buble Meets Madison Square Garden	14	●
4	1	3	DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/RMG ⊕	Big Whiskey And The GrooGrux King	3	●
5	3	6	GREEN DAY REPRIS 517153/WARNER BROS.	21st Century Breakdown	9	●
6	NEW		GEORGE HARRISON DARK HORSE/APPLE 65019/CAPITOL	Let It Roll: Songs By George Harrison	24	●
7	6		CHICKENFOOT REDLINE 20091*	Chickenfoot	7	●
8	2	2	THE BLACK EYED PEAS INTERSCOPE 012887/IGA	The E.N.D.	2	●
9	5	6	VARIOUS ARTISTS HEAR 31130 ⊕	Playing For Change: Songs Around The World	166	●
10	8	5	ERIC CLAPTON AND STEVE WINWOOD WINCRAFT/DUCK REPRIS 517584/WARNER BROS.	Live From Madison Square Garden	48	●
11	11	3	ELVIS COSTELLO HEAR 31280	Secret, Profane & Sugarane	33	●
12	13	10	STEVE MARTIN 40 SHORE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	128	●
13	NEW		BROKENCYDE BREAKSILENCE 123	I'm Not A Fan But The Kids Like It	86	●
14	12	8	BOB DYLAN COLUMBIA 43893* SONY MUSIC ⊕	Together Through Life	42	●
15	9		EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA	Relapse	4	●
16	NEW		SPINAL TAP THE LABEL INDUSTRY 10198 ⊕	Back From The Dead	52	●
17	RE-ENTRY		ORIGINAL BROADWAY CAST RECORDING GHOSTLIGHT SH-K-BROOM 84433/HAZDR & TIE	Next To Normal	188	●
18	NEW		CAST RECORDING REPRIS 517635/WARNER BROS.	Chess: In Concert	100	●
19	NEW		MANUEL BARRUECO PLACIDO DOMINGO PHILHARMONIA ORCHESTRA EMI CLASSICS 56175/BLG	Rodriguez: Concierto De Aranjuez	—	●
20	NEW		DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP	David Garrett	116	●
21	25	6	KINGS OF LEON RCA 32712 RMG	Only By The Night	11	●
22	19	12	DIANA KRALL VERVE 012433*/VG	Quiet Nights	61	●
23	RE-ENTRY		DAVID FOSTER 143 REPRIS 511933/WARNER BROS. ⊕	Hit Man: David Foster & Friends	197	●
24	17	29	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG ⊕	Twilight	21	2
25	RE-ENTRY		TAYLOR SWIFT BIG MACHINE 0200 ⊕	Fearless	10	●

ACTIVE ROCK SONGS™

FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 SOUND OF MADNESS 3 WKS SHINEDOWN (ATLANTIC)	
2	3	5	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
3	2	20	THE NIGHT DISTURBED (REPRIS)	
4	4	15	DROWNING (FACE DOWN) SAVING ABEL (SKIDDCCO VIRGIN/CAPITOL)	
5	5	10	CHAMPAGNE CAVO (REPRIS)	
6	7	15	SCARLET LETTERS MUDVAYNE (EPIC)	
7	25	2	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)	
8	9	12	I GET OFF HALESTORM (ATLANTIC)	
9	12	6	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)	
10	6	10	KNOW YOUR ENEMY GREEN DAY (REPRIS)	
11	10	7	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)	
12	8	17	CARELESS WHISPER SEETHER (WIND-UP)	
13	13	16	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)	
14	16	9	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)	
15	11	23	LIFELINE PAPA ROACH (DGC/INTERSCOPE)	

TOP ROCK ALBUMS™

FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	3	#1 BIG WHISKEY AND THE GROOGRUX KING 3 WKS DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)	
2	—	1	MONUMENTS AND MELODIES INCUBUS (IMMORTAL EPIC/SONY MUSIC)	
3	2	3	CHICKENFOOT CHICKENFOOT (REDLINE)	
4	3	6	21ST CENTURY BREAKDOWN GREEN DAY (REPRIS/WARNER BROS.)	
5	4	39	ONLY BY THE NIGHT KINGS OF LEON (RCA/RMG)	
6	5	31	DARK HORSE NICKELBACK (ROADRUNNER)	
7	6	33	TWILIGHT SOUNDTRACK (SUMMIT CHOP SHOP ATLANTIC/AG)	
8	8	32	THE SOUND OF MADNESS SHINEDOWN (ATLANTIC/AG)	
9	—	1	LET IT ROLL: SONGS BY GEORGE HARRISON GEORGE HARRISON (DARK HORSE/APPLE/CAPITOL)	
10	9	3	SECRET, PROFANE & SUGARCANE ELVIS COSTELLO (HEAR)	
11	11	35	SCARS & SOUVENIRS THEORY OF A DEADMAN (604 ROADRUNNER)	
12	—	1	STREET SWEEPER SOCIAL CLUB TOM MORELLO/BOOTS RILEY (SSSC/ILG)	
13	14	58	WE SING, WE DANCE, WE STEAL THINGS. JASON MRAZ (ATLANTIC/AG)	
14	21	8	TOGETHER THROUGH LIFE BOB DYLAN (COLUMBIA/SONY MUSIC)	
15	18	20	THE FRAY THE FRAY (EPIC SONY MUSIC)	

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BETWEEN THE BULLETS

ALTERNATIVE KINGS

Kings of Leon became the fifth act in the 20-year history of the Alternative chart to land three songs simultaneously in the chart's top 20. This week, "Notion" vaults 25-20, where it joins a pair of former No. 1s—"Use Somebody" (No. 4) and "Sex on Fire" (No. 16)—within the chart's upper half.

The quartet is in good company. The other four acts to achieve this feat are Foo Fighters (May 10, 2008), Linkin Park (Nov. 3, 2007), R.E.M. (Dec. 10, 1988) and U2. The last band is the only act to turn the hat trick with more than one set of songs: U2 pulled off the feat Dec. 10, 1988; Jan. 4, 1992; and Feb. 1, 1992.

—Anthony Colombo

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

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
2	1	16	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
3	3	11	BIRTHDAY SEX	JEREMIH (MICK SCHULZ/DEF JAM/DJMG)
4	6	7	BEST I EVER HAD	DRAKE (BRYANT FROZEN MOMENTS/HIP HOP SINCE 1978)
5	4	16	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
6	5	16	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
7	8	16	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
8	12	6	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	7	22	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
10	10	27	SECOND CHANCE	SHINEDOWN (ATLANTIC)
11	9	20	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	13	8	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	14	11	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
14	11	21	DAY 'N' NITE	KID CUDI (DREAM ON G.O.O.D./UNIVERSAL MOTOWN)
15	27	7	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
16	15	29	YOU FOUND ME	THE FRAY (EPIC)
17	31	8	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
18	29	6	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
19	25	9	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
20	19	10	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
21	16	40	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
22	26	11	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
23	22	14	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
24	17	12	OUT LAST NIGHT	KENNY CHESNEY (BNA)
25	24	42	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	21	12	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
27	23	24	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
28	20	22	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
29	28	13	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
30	48	2	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
31	18	23	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
32	34	9	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
33	32	12	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)
34	30	26	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
35	35	15	BOYFRIEND #2	PLEASURE P. (ATLANTIC)
36	46	3	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
37	38	7	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
38	36	8	GOODBYE	KRISTINA DEBARGE (SODAPOP/ISLAND/DJMG)
39	33	21	WEATHER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
40	37	34	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
41	47	4	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
42	43	7	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
43	42	9	LOST YOU ANYWAY	TOBY KEITH (SHOW DOG NASHVILLE)
44	51	4	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
45	50	4	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
46	49	6	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
47	41	15	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
48	44	11	SISSY'S SONG	ALAN JACKSON (ARISTA NASHVILLE)
49	53	7	PRETTY WINGS	MAXWELL (COLUMBIA)
50	57	5	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	55	8	STRANGE	REBA (STARSTRUCK/VALORY)
52	39	13	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
53	40	16	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)
54	61	5	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
55	58	5	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
56	59	3	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
57	66	3	LAST CHANCE	GINUWINE (NOTH/ASYLUM/WARNER BROS.)
58	45	13	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
59	60	5	SWAG SURFIN'	FAST LIFE YUNGSTAZ (F.L.Y.) (MUSIC LINE/DJMG)
60	63	3	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
61	64	2	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
62	62	8	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)
63	54	8	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)
64	72	2	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
65	-	1	LIVING FOR THE NIGHT	GEORGE STRAIT (MCA NASHVILLE)
66	65	4	ON THE OCEAN	K'JON (UP/UP DEN TYME/UNIVERSAL REPUBLIC)
67	52	17	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
68	68	4	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
69	56	15	ONE IN EVERY CROWD	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
70	69	3	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
71	-	1	WILD AT HEART	GLORIANA (EMBLEM/WARNER BROS. (NASHVILLE)/WRN)
72	67	23	IT'S AMERICA	RODNEY ATKINS (CUBB)
73	73	2	CAUSA Y EFECTO	PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
74	74	2	SMALL TOWN USA	JUSTIN MOORE (VALORY)
75	75	2	BAREFOOT AND CRAZY	JACK INGRAM (BIG MACHINE)

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

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
2	2	12	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
3	-	2	BEST I EVER HAD	DRAKE (BRYANT FROZEN MOMENTS/HIP HOP SINCE 1978)
4	3	7	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
5	4	10	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
6	5	17	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
7	6	13	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
8	7	8	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
9	8	23	SECOND CHANCE	SHINEDOWN (ATLANTIC)
10	-	2	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	10	9	BIRTHDAY SEX	JEREMIH (MICK SCHULZ/DEF JAM/DJMG)
12	9	26	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	12	34	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
14	11	8	GOODBYE	KRISTINA DEBARGE (SODAPOP/ISLAND/DJMG)
15	19	8	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
16	14	21	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
17	13	19	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
18	15	16	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
19	16	21	DAY 'N' NITE	KID CUDI (DREAM ON G.O.O.D./UNIVERSAL MOTOWN)
20	20	12	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
21	31	5	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
22	26	5	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	-	1	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
24	17	3	OUT LAST NIGHT	KENNY CHESNEY (BNA)
25	18	14	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	9	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
27	22	19	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
28	24	17	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
29	21	15	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
30	30	23	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
31	35	5	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
32	28	49	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
33	23	21	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
34	36	12	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
35	37	11	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)
36	29	19	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)
37	38	14	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
38	40	7	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
39	32	9	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
40	-	1	DAMNED IF I DO YA (DAMNED IF I DON'T)	ALL TIME LOW (HOPELESS)
41	41	4	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
42	-	2	NEVER SAY NEVER	THE FRAY (EPIC)
43	34	10	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
44	43	11	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)
45	55	3	GOOD GIRLS GO BAD	CORN SHIPPIES FEAT. LORION MEESTER (DECA/IMPACT/RRP)
46	47	41	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
47	46	62	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
48	-	1	FLY WITH ME	JONAS BROTHERS (HOLLYWOOD)
49	-	1	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
50	45	22	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	53	31	YOU FOUND ME	THE FRAY (EPIC)
52	44	33	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
53	-	9	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
54	62	7	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
55	39	25	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
56	69	2	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
57	-	1	FALLING SLOWLY	THE FRAMES (PLATEAU/ANTI-/EPITAPH)
58	54	39	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
59	42	5	PARANOID	JONAS BROTHERS (HOLLYWOOD)
60	-	2	IMMA BE	THE BLACK EYED PEAS (INTERSCOPE)
61	27	2	MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON (DREAM ON G.O.O.D./UNIVERSAL MOTOWN)
62	49	70	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA LEGACY)
63	-	1	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
64	33	10	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
65	51	6	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
66	48	7	ECHO	GORILLA ZOE (BLOCK BAD BOY SOUTH/ATLANTIC)
67	-	1	HOTEL ROOM SERVICE	PITBULL (MR. 105/FLO/D/INTERSCOPE)
68	65	20	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)
69	-	2	WANTED	JESSIE JAMES (MERCURY/DJMG)
70	-	29	CHICKEN FRIED	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
71	-	1	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
72	70	8	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)
73	-	2	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
74	58	23	SEX ON FIRE	KINGS OF LEON (RCA/RMG)
75	-	1	WORLD WAR III	JONAS BROTHERS (HOLLYWOOD)

ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

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

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓜ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

See legends on respective chart pages for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs.

RADIO AIRPLAY CHARTS

Hot 100 Airplay, Rock Songs, Hot Country Songs, Hot Rap Songs, Christian Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Alternative, Triple A, Active Rock, Heritage Rock, Mainstream R&B/Hip-Hop, Rhythmic, Adult R&B, Hot Christian AC Songs, Hot Gospel Songs, Hot Dance Airplay, and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

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

RECURRENT RULES

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, Mainstream R&B/Hip-Hop, Rhythmic, Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 after 20 weeks if ranking below No. 15, after 26 weeks if ranking below No. 10, or after 52 weeks if ranking below No. 5. Descending songs are removed from the Adult R&B, Christian Songs, Hot Christian AC Songs, Christian CHR, Hot Gospel Songs, Hot Dance Airplay and Smooth Jazz Songs charts after 20 weeks and if ranking below No. 15.

CONFIGURATIONS

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

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For all current songs with Hit Potential, commentary, polls and more, visit hitpredictor.com.

HOT DANCE CLUB SONGS

MAINSTREAM TOP 40		
THIS WEEK	LAST WEEK	TITLE
1	1	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
2	2	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
3	15	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)
4	18	SECOND CHANCE SHINEDOWN (ATLANTIC)
5	7	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
6	5	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
7	8	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
8	9	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
9	10	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
10	12	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
11	6	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	14	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
13	13	GOODBYE KRISTINA DEBARGE (SODAPO/ISLAND/IDJMG)
14	17	IF TODAY WAS YOUR LAST DAY NICHELBACK (ROADRUNNER/RRP)
15	21	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
16	11	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)
17	18	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
18	15	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)
19	28	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
20	19	YOU FOUND ME THE FRAY (EPIC)
21	25	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
22	33	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
23	20	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)
24	23	THAT'S NOT MY NAME THE TING TINGS (COLUMBIA)
25	25	DAY 'N' NITE KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
26	40	GREATEST GAINER YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
27	31	NO SURPRISE DAUGHTRY (19/RCA/RMG)
28	24	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
29	26	KISS ME THRU THE PHONE SOULJA BOY TELLEME FEAT. SAMME (COLLIPARK/INTERSCOPE)
30	32	WANTED JESSIE JAMES (MERCURY/IDJMG)
31	29	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
32	34	PARANOID JONAS BROTHERS (HOLLYWOOD)
33	35	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
34	30	WELCOME TO THE WORLD KEVIN RUDOLF FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
35	36	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
36	37	NEVER SAY NEVER THE FRAY (EPIC)
37	NEW	BEAUTIFUL EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
38	NEW	GOOD GIRLS GO BAD COBRA STARSHIP FEAT. LIGHTON MESTER (DCA/DANCE/FUELED BY RAVEN/ATLANTIC/RRP)
39	NEW	WHEN LOVE TAKES OVER DAVID GUETTA FEAT. KELLY ROWLAND (GUM/ASTRALWERKS/CAPITOL)
40	NEW	I'M IN MIAMI TRICK LMFAO (PARTY ROCK/INTERSCOPE)

While Kris Allen and Adam Lambert begin work on their major-label debut albums, last year's "American Idol" champion David Cook continues his victory parade on the Adult Top 40 chart.

Cook collects his third top 10 as "Come Back to Me" lifts 11-10. His introductory single, "The Time of My Life," last year's "Idol" coronation song, reached No. 7, and "Light On" peaked at No. 4. All three songs appear on his self-titled debut album, which bowed at No. 3 on the Billboard 200 in December and has sold nearly 1.2 million copies to date, according to Nielsen SoundScan.

Only two other solo males have notched at least three top 10s from an album in the Adult Top 40 chart's 13-year history, and they also accomplished the feat from a debut release: John Mayer (2002-03) and Rob Thomas (four top 10s, 2005-07).



COOK

ADULT CONTEMPORARY		
THIS WEEK	LAST WEEK	TITLE
1	1	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	5	GREATEST GAINER THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
3	3	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
4	2	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
5	4	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
6	6	VIVA LA VIDA COLDPLAY (CAPITOL)
7	35	LOVE REMAINS THE SAME GAYNE ROSSDALE (INTERSCOPE)
8	8	YOU FOUND ME THE FRAY (EPIC)
9	10	IF YOU DON'T KNOW ME BY NOW SEAL (143/WARNER BROS.)
10	12	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
11	13	LIGHT ON DAVID COOK (19/RCA/RMG)
12	11	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
13	20	JUST GO LIONEL RICHIE (DEF JAM/IDJMG)
14	15	HOT N COLD KATY PERRY (CAPITOL)
15	16	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
16	18	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
17	19	HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
18	20	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
19	17	FINALLY HOME MERCYME (INO/COLUMBIA)
20	22	NO BOUNDARIES KRIS ALLEN (19/JIVE/JLG)
21	23	IF TODAY WAS YOUR LAST DAY NICHELBACK (ROADRUNNER/RRP)
22	21	WHERE DID I LOSE YOUR LOVE JOURNEY (NOMOTA)
23	25	COME BACK TO ME DAVID COOK (19/RCA/RMG)
24	24	SOBER PINK (LAFACE/JLG)
25	29	SECOND CHANCE SHINEDOWN (ATLANTIC)

ADULT TOP 40		
THIS WEEK	LAST WEEK	TITLE
1	1	SECOND CHANCE SHINEDOWN (ATLANTIC)
2	2	IF TODAY WAS YOUR LAST DAY NICHELBACK (ROADRUNNER/RRP)
3	5	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
4	31	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
5	3	YOU FOUND ME THE FRAY (EPIC)
6	14	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
7	27	SOBER PINK (LAFACE/JLG)
8	6	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
9	10	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
10	11	COME BACK TO ME DAVID COOK (19/RCA/RMG)
11	14	NO SURPRISE DAUGHTRY (19/RCA/RMG)
12	16	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)
13	9	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
14	15	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	15	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
16	16	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
17	18	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
18	17	NEVER SAY NEVER THE FRAY (EPIC)
19	19	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
20	21	USE SOMEBODY KINGS OF LEON (RCA/RMG)
21	20	SHE IS LOVE PARACHUTE (MERCURY/IDJMG)
22	23	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
23	33	GREATEST GAINER FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
24	22	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
25	24	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)

ROCK SONGS		
THIS WEEK	LAST WEEK	TITLE
1	1	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	3	USE SOMEBODY KINGS OF LEON (RCA/RMG)
3	2	KNOW YOUR ENEMY GREEN DAY (REPRISE)
4	4	PANIC SWITCH SILVERSUN PICKUPS (DANGERBIRD)
5	5	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
6	7	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
7	6	CARELESS WHISPER SEETHER (WIND-UP)
8	10	SECOND CHANCE SHINEDOWN (ATLANTIC)
9	8	THE NIGHT DISTURBED (REPRISE)
10	14	21 GUNS GREEN DAY (REPRISE)
11	12	DROWNING (FACE DOWN) SAVING ABEL (SKIDROW/VIRGIN/CAPITOL)
12	13	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
13	9	LIFELINE PAPA ROACH (DGC/INTERSCOPE)
14	16	CHAMPAGNE CAVO (REPRISE)
15	11	SEX ON FIRE KINGS OF LEON (RCA/RMG)
16	33	GREATEST GAINER WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
17	15	BLACK HEART INERTIA INCUBUS (IMMORTAL/EPIC)
18	18	I DON'T CARE APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)
19	19	KIDS MGMT (COLUMBIA)
20	21	BURN IT TO THE GROUND NICHELBACK (ROADRUNNER/RRP)
21	17	AUDIENCE OF ONE RISE AGAINST (DGC/INTERSCOPE)
22	20	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
23	24	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG)
24	27	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
25	22	DO WHAT YOU DO MUDVAYNE (EPIC)
26	28	I GET OFF HALESTORM (ATLANTIC)
27	26	HEARTLESS THE FRAY (EPIC)
28	25	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
29	31	SCARLET LETTERS MUDVAYNE (EPIC)
30	29	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
31	36	HALF-TRUISM THE OFFSPRING (COLUMBIA)
32	35	SINK INTO ME TAKING BACK SUNDAY (WARNER BROS.)
33	42	I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
34	23	HEY YOU 311 (VOLCANO/JLG)
35	41	NOTION KINGS OF LEON (RCA/RMG)
36	32	HATE MY LIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
37	46	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
38	49	CONTAGIOUS TRAPT (ELEVEN SEVEN)
39	36	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)
40	37	ZERO YEAR YEAR YEARS (DRESS UP/DGC/INTERSCOPE)
41	40	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
42	50	I ALMOST TOLD YOU THAT I LOVED YOU PAPA ROACH (DGC/INTERSCOPE)
43	NEW	HOT SHOT DEBUT THIS IS IT STAINED (FLIP/ATLANTIC)
44	47	OH YEAH CHICKENFOOT (REDLINE)
45	39	MAGNIFICENT U2 (ISLAND/INTERSCOPE)
46	48	WRONG DEPECHE MODE (MUTE/VIRGIN/CAPITOL)
47	NEW	SAY IT BLUE OCTOBER (BRANDO/UNIVERSAL MOTOWN)
48	NEW	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
49	NEW	YOU NEVER KNOW WILD (NONESUCH/WARNER BROS.)
50	NEW	IT'S ALRIGHT 311 (VOLCANO/JLG)

Godsmack (pictured) extends its Active Rock record for most top 10s, as "Whiskey Hangover," its 17th top 10, vaults 25-7 (see chart, page 56). With its 15th top 10, Nickelback breaks a tie with Disturbed, Foo Fighters and Metallica for second place, as "Burn It to the Ground" sizzles 12-9.



ALTERNATIVE		
THIS WEEK	LAST WEEK	TITLE
1	2	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	1	PANIC SWITCH SILVERSUN PICKUPS (DANGERBIRD)
3	14	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
4	23	USE SOMEBODY KINGS OF LEON (RCA/RMG)
5	5	KNOW YOUR ENEMY GREEN DAY (REPRISE)
6	38	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
7	14	GREATEST GAINER 21 GUNS GREEN DAY (REPRISE)
8	7	BLACK HEART INERTIA INCUBUS (IMMORTAL/EPIC)
9	11	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
10	17	CARELESS WHISPER SEETHER (WIND-UP)
11	2	SINK INTO ME TAKING BACK SUNDAY (WARNER BROS.)
12	15	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
13	10	AUDIENCE OF ONE RISE AGAINST (DGC/INTERSCOPE)
14	16	I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
15	8	HEY YOU 311 (VOLCANO/JLG)
16	13	SEX ON FIRE KINGS OF LEON (RCA/RMG)
17	40	SECOND CHANCE SHINEDOWN (ATLANTIC)
18	21	THE NIGHT DISTURBED (REPRISE)
19	19	KIDS MGMT (COLUMBIA)
20	25	NOTION KINGS OF LEON (RCA/RMG)
21	24	HALF-TRUISM THE OFFSPRING (COLUMBIA)
22	29	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
23	27	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
24	26	DROWNING (FACE DOWN) SAVING ABEL (SKIDROW/VIRGIN/CAPITOL)
25	30	HEARTLESS THE FRAY (EPIC)

TRIPLE A		
THIS WEEK	LAST WEEK	TITLE
1	1	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
2	2	USE SOMEBODY KINGS OF LEON (RCA/RMG)
3	9	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)
4	5	YOU NEVER KNOW WILCO (NONESUCH/WARNER BROS.)
5	5	21 GUNS GREEN DAY (REPRISE)
6	17	MAGNIFICENT U2 (ISLAND/INTERSCOPE)
7	37	NOTHING EVER HURT LIKE YOU JAMES MORRISON (POLYDOR/INTERSCOPE)
8	15	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
9	10	AIRSTREAM DRIVER GOMEZ (ATQ/RED)
10	7	CRACK THE SHUTTERS SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
11	7	OK, IT'S ALRIGHT WITH ME ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
12	14	DON'T WANNA CRY PETE DINKlage (COLUMBIA)
13	9	THE GREAT DEFECTOR BELL X1 (YEP-ROCK)
14	12	BEYOND HERE LIES NOTHIN' BOB DYLAN (COLUMBIA)
15	16	COMPLICATED SHADOWS (2009) ELVIS COSTELLO (HEAR/CMG)
16	17	WRONG TYRONE WELLS (UNIVERSAL REPUBLIC)
17	8	WELCOME TO ENGLAND TORI AMOS (UNIVERSAL REPUBLIC)
18	2	LITTLE BRIBES DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
19	20	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
20	19	WRONG DEPECHE MODE (MUTE/VIRGIN/CAPITOL)
21	23	BE THERE HOWIE DAY (EPIC)
22	21	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG)
23	NEW	GREATEST GAINER FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
24	18	LITTLE BIT OF RED SERENA RYDER (ATLANTIC)
25	24	FLY ONE TIME BEN HARPER AND RELENTLESS (VIRGIN/CAPITOL)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, and TRIPLE A charts are electronically monitored 24 hours a day, 7 days a week. AIRPLAY MONITORED BY NIelsen BDS. CHARTS LEGEND ON PAGE 59.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	13	#1 OUT LAST NIGHT 2 WKS	Kenny Chesney	B CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	① BNA	1
2	5	4	WHATEVER IT IS	Zac Brown Band	K STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	① HOME GROWN/ATLANTIC/BIG PICTURE	2
3	3	5	SIDEWAYS	Dierks Bentley	B BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	① CAPITOL NASHVILLE	3
4	2	1	THEN	Brad Paisley	F ROGERS (B. PAISLEY, C. DUBOIS, A. GORLEY)	① ARISTA NASHVILLE	1
5	4	3	KISS A GIRL	Keith Urban	D HUFF, K. URBAN (M. POWELL, K. URBAN)	① CAPITOL NASHVILLE	3
6	6	6	I RUN TO YOU	Lady Antebellum	V SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	① CAPITOL NASHVILLE	6
7	7	11	PEOPLE ARE CRAZY	Billy Currington	C CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	① MERCURY	7
8	8	9	YOU BELONG WITH ME	Taylor Swift	N CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	① BIG MACHINE	8
9	9	14	ALRIGHT	Darius Rucker	F ROGERS (D. RUCKER, F. ROGERS)	① CAPITOL NASHVILLE	9
10	10	12	LOST YOU ANYWAY	Toby Keith	T. KEITH (T. KEITH, B. PINSON)	① SHOW DOG NASHVILLE	10
11	12	16	SUMMER NIGHTS	Rascal Flatts	D. HUFF, R. FLATTS (G. LEVOX, B. JAMES, BUSBEE)	① LYRIC STREET	11
12	13	15	STRANGE	Reba	M BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)	① STARBUCK/VOLVO	12
13	14	17	BOOTS ON	Randy Houser	M WRIGHT, C. ADRITCH, III (R. HOUSER, B. KINNEY)	① UNIVERSAL SOUTH	13
14	15	18	BEST DAYS OF YOUR LIFE	Kellie Pickler	C LINDSEY (K. PICKLER, T. SWIFT)	① 19/BNA	14
15	20	24	GREATEST GAINER LIVING FOR THE NIGHT	George Strait	T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. OILON)	① MCA NASHVILLE	15
16	16	20	I'LL JUST HOLD ON	Blake Shelton	S HENDRICKS (B. HAYS, L. P. OLSEN, B. SIMPSON)	① WARNER BROS. WRN	16
17	17	19	WILD AT HEART	Gloriana	M SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	① EMBLEM/WARNER BROS./WRN	17
18	19	22	BAREFOOT AND CRAZY	Jack Ingram	J. STOVER (B. HAYS, L. P. AKINS, D. DAVIDSON)	① BIG MACHINE	18
19	18	21	SMALL TOWN USA	Justin Moore	J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)	① VALORY	18
20	22	25	AIR POWER INDIAN SUMMER	Brooks & Dunn	K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, B. DIPIERO)	ARISTA NASHVILLE	20
21	24	29	BIG GREEN TRACTOR	Jason Aldean	M. KNOX (J. COLLINS, D. L. MURPHY)	① BROKEN BOW	21
22	21	23	LOVE YOUR LOVE THE MOST	Eric Church	J. JOYCE (E. CHURCH, M. RHEENEY)	① CAPITOL NASHVILLE	21
23	23	26	SOUNDS LIKE LIFE TO ME	Darryl Worley	J. BROWN, K. GRANT (D. WORLEY, W. VARBLE, P. DONNELL)	① STROUD/AVARIOS	23
24	25	27	RUNAWAY	Love And Theft	J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	① CAROL WOOD	24
25	26	28	THE CLIMB	Miley Cyrus	J. SHANKS (J. ALEXANDER, J. MABE)	① WALT DISNEY/HOLLYWOOD LYRIC STREET	25
26	27	30	GETTIN' YOU HOME (THE BLACK DRESS SONG)	Chris Young	J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	① RCA	26
27	34	42	15 MINUTES	Rodney Atkins	T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)	① CURB	27
28	29	32	WHAT I'M FOR	Pat Green	D. HUFF (M. BEESON, A. SHAMBLIN)	① BNA	28
29	28	31	BELIEVERS	Joe Nichols	B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	① UNIVERSAL SOUTH	28
30	33	35	ALL I ASK FOR ANYMORE	Trace Adkins	F. ROGERS (C. BEATHARD, T. JAMES)	① CAPITOL NASHVILLE	30
31	30	34	BOY LIKE ME	Jessica Harp	J. FLOWERS (J. FLOWERS)	① WARNER BROS. WRN	30
32	31	33	FIGHT LIKE A GIRL	Bomshel	C. HOWARD (K. SHEPARD, K. OSUMUNSON, B. REGAN)	① CURB	31
33	32	36	I WANT MY LIFE BACK	Bucky Covington	M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	① LYRIC STREET	32
34	35	41	DO I	Luke Bryan	J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	① CAPITOL NASHVILLE	34
35	36	37	RED LIGHT	David Nail	F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	① MCA NASHVILLE	35
36	38	45	BONFIRE	Craig Morgan	P. DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	① BNA	36
37	37	40	SINCE YOU BROUGHT IT UP	James Otto	J. OTTO, P. WORLEY (J. OTTO, D. BERG, R. RUTHERFORD)	① WARNER BROS./WRN	37
38	40	39	DEAD FLOWERS	Miranda Lambert	F. LIDDELL, M. WRUCKE (M. LAMBERT)	① COLUMBIA	38
39	41	47	ROCKIN' THE BEER GUT	Trailer Choir	T. KEITH (BUTTER)	① SHOW DOG NASHVILLE	39
40	43	46	I JUST CALL YOU MINE	Martina McBride	D. HUFF, M. MCWHIR (J. CATES, T. LACY, D. MATKOSKY)	① RCA	40
41	39	43	SOLITARY THINKIN'	Lee Ann Womack	T. BROWN (W. PAYNE)	① MCA NASHVILLE	39
42	48	-	LONG LINE OF LOSERS	Montgomery Gentry	B. CHANCELY (K. FOWLER, K. TRIBBLE)	① COLUMBIA	42
43	44	57	EIGHT SECOND RIDE	Jake Owen	J. RITCHEY (J. OWEN, E. DURRANCE)	① RCA	43
44	42	44	ADDRESS IN THE STARS	Caitlin & Will	C. LINDSEY (C. LYNN, C. LINDSEY, H. LINDSEY, A. MAYO)	① COLUMBIA	42
45	47	52	HENRY CARTWRIGHT'S PRODUCE STAND	Trent Tomlinson	L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, D. WELLS, M. KERRY)	① CAROL WOOD	45
46	46	49	I'LL BE THAT	Jimmy Wayne	M. BRIGHT (J. WAYNE, B. REGAN, K. PAIGE)	① VALORY	46
47	50	50	UP TO HIM	Tracy Lawrence	T. LAWRENCE, J. KING (D. KENT, T. JOHNSON)	① ROCKY COMFORT NINE NORTH	47
48	49	51	LONG PAST GONE	Megan Mullins	B. CANNON (M. MULLINS, M. CANNON-GOODMAN)	① STONEY CREEK	48
49	53	53	SHE NEVER GOT ME OVER YOU	Mark Chesnut	J. RITCHEY (D. DILLON, K. WHITLEY, H. COCHISE)	① BIG 7/LOFTON CREEK	49
50	HOT SHOT DEBUT	1	JOEY	Sugarland	B. GALIMDRE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. ANDERSON)	① MERCURY	50



Up 3.3 million impressions (14.5 million overall, a 30% increase), the lead single from Strait's forthcoming album, "Twang," snares the Greatest Gainer tag. The set is slated for an autumn release.



With play at 119 monitored stations, the preview track from the duo's upcoming 11th studio set crosses the Airpower threshold with 10.9 million impressions (up 21%).

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	9	#1 SOUNDTRACK 6 WKS	Hannah Montana: The Movie	WALT DISNEY 003101 (18.98)	■	1
2	2	3	TAYLOR SWIFT	Fearless	BIG MACHINE 0200 (18.98)	●	4
3	5	31	GREATEST GAINER ZAC BROWN BAND	The Foundation	HOME GROWN/ATLANTIC/BIG PICTURE 03206 (13.98)	●	2
4	3	2	KENNY CHESNEY	Greatest Hits II	BNA 49530/SMN (18.98)	●	1
5	4	4	RASCAL FLATTS	Unstoppable	LYRIC STREET 002604 (18.98)	●	1
6	6	6	JASON ALDEAN	Wide Open	BROKEN BOW 7637 (18.98)	●	2
7	HOT SHOT DEBUT	1	HANK WILLIAMS JR.	127 Rose Avenue	CURB 79149 (18.98)	●	7
8	7	10	DARIUS RUCKER	Learn To Live	CAPITOL NASHVILLE 85506 (18.98)	●	1
9	8	9	LADY ANTEBELLUM	Lady Antebellum	CAPITOL NASHVILLE 03206 (12.98)	●	1
10	11	12	SUGARLAND	Love On The Inside	MERCURY 0112737/UMGN (13.98)	■	1
11	9	7	KEITH URBAN	Defying Gravity	CAPITOL NASHVILLE 35751 (18.98)	●	1
12	12	13	JAMEY JOHNSON	That Lonesome Song	MERCURY 011237/UMGN (13.98)	●	6
13	16	18	BILLY CURRINGTON	Little Bit Of Everything	MERCURY 009550/UMGN (13.98)	●	2
14	10	11	TAYLOR SWIFT	Taylor Swift	BIG MACHINE 079012 (18.98)	●	3
15	14	15	ALAN JACKSON	Good Time	ARISTA NASHVILLE 19943/SMN (18.98)	●	1
16	17	16	GEORGE STRAIT	Troubadour	MCA NASHVILLE 010826/UMGN (13.98)	■	1
17	13	14	CARRIE UNDERWOOD	Carnival Ride	19 ARISTA NASHVILLE 11221/SMN (18.98)	●	1
18	18	19	KELLIE PICKLER	Kellie Pickler	19 BNA 22811/SMN (18.98)	●	1
19	NEW	1	RODNEY CARRINGTON	El Nino Loco	CAPITOL NASHVILLE 06288 (18.98)	●	19
20	19	20	RASCAL FLATTS	Greatest Hits Volume 1	LYRIC STREET 002764 (13.98)	●	2
21	21	21	DIERKS BENTLEY	Feel That Fire	CAPITOL NASHVILLE 02158 (18.98)	●	1
22	22	23	ERIC CHURCH	Carolina	CAPITOL NASHVILLE 20810 (12.98)	●	4
23	15	8	MONTGOMERY GENTRY	For Our Heroes	CRACKER BARREL 49446/SMN (11.98)	●	5
24	27	25	TOBY KEITH	35 Biggest Hits	SHOW DOG NASHVILLE 010334/UME (19.98)	■	1
25	24	24	KENNY CHESNEY	Lucky Old Sun	BLUE CHAIR/BNA 34553/SMN (18.98)	●	1
26	23	22	STEVE EARLE	Townes	NEW WEST 6164 (17.98)	●	6
27	20	-	TRACY LAWRENCE	The Rock	ROCKY COMFORT 10194 (14.98)	●	20
28	25	26	RANDY HOUSER	Anything Goes	UNIVERSAL SOUTH 011699 (10.98)	●	21
29	29	31	TOBY KEITH	That Don't Make Me A Bad Guy	SHOW DOG NASHVILLE 022 (18.98)	●	1
30	28	27	RANDY TRAVIS	I Told You So: The Ultimate Hits Of Randy Travis	WARNER BROS. 518189/WRN (18.98)	●	3
31	30	28	TIM MCGRAW	Greatest Hits: Limited Edition	CURB 79086 (14.98)	●	1
32	37	37	MARTINA MCBRIDE	Shine	RCA 34190/SMN (17.98)	●	1
33	32	33	COLT FORD	Ride Through The Country	AVERAGE JOE'S 1001 (16.98)	●	32
34	38	36	VARIOUS ARTISTS	NOW That's What I Call Country	CAPITOL NASHVILLE MUSIC/UNIVERSAL 30175/UMGN (13.98)	●	1
35	35	30	JASON MICHAEL CARROLL	Growing Up Is Getting Old	ARISTA NASHVILLE 26910/SMN (12.98)	●	7
36	31	29	ELI YOUNG BAND	Jet Black & Jealous	REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	●	5
37	34	35	JOEY + RORY	The Life Of A Song	VANGUARD/SUGAR HILL 4050/WELK (17.98)	●	10
38	NEW	1	HOLLY WILLIAMS	Here With Me	MERCURY 012547/UMGN (12.98)	●	38
39	36	32	RODNEY ATKINS	It's America	CURB 79132 (18.98)	●	3
40	40	38	BLAKE SHELTON	Startin' Fires	WARNER BROS. 512911/WRN (18.98)	●	7
41	47	47	BRAD PAISLEY	Play	ARISTA NASHVILLE 76908/SMN (18.98)	●	1
42	26	-	DARRYL WORLEY	Sounds Like Life	STROUD/AVARIOS 01002 (13.98)	●	26
43	44	44	MONTGOMERY GENTRY	Back When I Knew It All	COLUMBIA 22817/SMN (18.98)	●	3
44	43	39	DIERKS BENTLEY	Greatest Hits Every Mile A Memory 2003-2008	CAPITOL NASHVILLE 09070 (18.98)	●	2
45	39	34	JOHN RICH	Son Of A Preacher Man	WARNER BROS. 508796/WRN (18.98)	●	3
46	46	42	TRACE ADKINS	X: Ten	CAPITOL NASHVILLE 20281 (18.98)	●	7
47	41	43	RON WHITE	Behavioral Problems	CAPITOL NASHVILLE 96425 (18.98)	●	13
48	33	17	RYAN BINGHAM & THE DEAD HORSES	Roadhouse Sun	LOST HIGHWAY 012739/UMGN (13.98)	●	11
49	51	49	RANDY TRAVIS	Three Wooden Crosses: The Inspirational Hits Of Randy Travis	WARNER BROS. 887820 (13.98)	●	31
50	45	41	TIM MCGRAW	Greatest Hits 3	CURB 79118 (11.98)	●	1

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	PEAK POSITION
1	1	18	#1 STEVE MARTIN 14 WKS	The Crow: New Songs For The Five-String Banjo	GO SHARE 610647/ROUNDER	●	1
2	NEW	1	RHONDA VINCENT	Destination Life	ROUNDER 610623	●	2
3	NEW	1	SARAH JAROSZ	Song Up In Her Head	SUGAR HILL 4049 WELK	●	3
4	2	34	STEVE IVEY	Ultimate Bluegrass	IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	●	4
5	RE-ENTRY	1	DOYLE LAWSON & QUICKSILVER	Lonely Street	SSK 610635/ROUNDER	●	5
6	5	44	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	Country Bluegrass Homecoming Volume One	GAITHER MUSIC GROUP 42736	●	6
7	3	39	OLD CROW MEDICINE SHOW	Tennessee Pusher	NETTWERK 30812*	●	7
8	12	30	STEVE IVEY	Best Of Bluegrass	IMI/MADACY SPECIAL PRODUCTS 54103/MADACY	●	8
9	13	44	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	Country Bluegrass Homecoming Volume Two	GAITHER MUSIC GROUP 42737	●	9
10	10	21	VARIOUS ARTISTS	Bluegrass Worship: 30 Songs To Ease Your Spirit	IMI 07679 STAR SONG	●	10

BETWEEN THE BULLETS

'ROSE' BLOOMS



Scoring his first top 10 start with his first set of new songs in more than seven years and his biggest one-week sum in three years (22,000 copies), Hank Williams Jr. has the Hot Shot Debut at No. 7 on Top Country Albums with "127

Rose Avenue." It's his biggest Nielsen SoundScan week since "The Essential Collection" opened with 39,000 copies in July 2006. His most recent top 10 start with a studio album was "Almeria Club" (No. 9) in the Jan. 26, 2002, issue. The new album's lead single, "Red, White, & Pink-Slip Blues," spent four weeks on Hot Country Songs in April/May. —Wade Jensen

TOP R&B/HIP-HOP ALBUMS chart with columns for This Week, Last Week, Weeks on Chart, Artist, and Title.

MAINSTREAM R&B/HIP-HOP chart with columns for This Week, Last Week, Weeks on Chart, Title, and Artist.

RHYTHMIC chart with columns for This Week, Last Week, Weeks on Chart, Title, and Artist.

ADULT R&B chart with columns for This Week, Last Week, Weeks on Chart, Title, and Artist.

HOT RAP SONGS chart with columns for This Week, Last Week, Weeks on Chart, Title, and Artist.

Since his arrival in 2004, Kanye West has scored 28 hits on the Rhythmic airplay chart, including his debut at No. 37 as the featured artist (with Common) on Kid Cudi's "Make Her Say." West's total matches Lil Wayne for the most hits in that span and ties 50 Cent and Jay-Z for third-most appearances this decade.



BETWEEN THE BULLETS DOWNING, IZIBOR MAKE WAVES. The veteran crooner Will Downing earns his second consecutive top five on Top R&B/Hip-Hop Albums, and his highest career debut on the Billboard 200, with his latest album, "Classique." At No. 3 on the former chart, his 14th album follows 2007's "After Tonight," which was his first No. 1. At No. 22 on the Billboard 200, "Classique" sells 20,000 copies. It nearly matches his best Nielsen SoundScan week, when "After Tonight" debuted at No. 37 with 21,000. Also in the top 10 of Top R&B/Hip-Hop Albums, Irish singer Laura Izibor makes a solid debut as "Let the Truth Be Told" enters at No. 6. The album bows at No. 27 on the Billboard 200 with 16,000 copies. It features "From My Heart to Yours," which rises 8-4 on the Adult R&B airplay chart and earns the tally's Greatest Gainer. —Raphael George



HOT DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 BAD, BAD BOY THE PERRY TWINS FEAT. NIKI HARIS PERRY TWINS.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 FIRE BURNING SEAN KINGSTON BELUGA HEIGHTS/EPIC.

TOP JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 MICHAEL BUBLE.

TOP CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 THE PRIESTS.

TOP CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 CHRIS BOTTI.

TOP CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 DAVID GARRETT.

TOP DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 LADY GAGA.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 WHEN LOVE TAKES OVER DAVID GUETTA FEAT. KELLY ROWLAND.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 I'M WAITING FOR YOU JACKIEM JOYNER ARTISTRY.

TOP WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 VARIOUS ARTISTS.

See charts legend for TOP DANCE CLUB SONGS, TOP DANCE/ELECTRONIC ALBUMS, TOP JAZZ ALBUMS, TOP CONTEMPORARY JAZZ ALBUMS, TOP CLASSICAL ALBUMS, TOP CLASSICAL CROSSOVER ALBUMS, TOP WORLD ALBUMS, and TOP SMOOTH JAZZ SONGS. 16 stations are electronically monitored 24 hours a day. 7 days a week. See charts legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 CAUSA Y EFECTO 2 WKS	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
2	2	16	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	3	19	EL AMOR	TITO "EL BAMBINO" (SIENTE)
4	7	15	GREATEST GAINER EL KATCH EL COMPA CHUY (SONY MUSIC LATIN)	
5	4	22	AQUI ESTOY YO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
6	11	9	LO INTENTAMOS	ESPINOZA PAZ (ASL)
7	5	15	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL (PREMIUM LATIN)
8	6	33	TE PRESUMO	BANDA EL RECODO (FONOVIISA)
9	13	7	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
10	8	14	FUE SU AMOR	ALACRANES MUSICAL (AGUILA/FONOVIISA)
11	12	23	QUE TE QUERIA	LA QUINTA ESTACION (SONY MUSIC LATIN)
12	14	8	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
13	10	8	COMPRENDEME	GERMAN MONTERO (FONOVIISA/MUSIVISA)
14	9	22	QUIEREME MAS	PATRULLA 81 (DISA)
15	16	18	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
16	15	33	POR UN SEGUNDO	AVENTURA (PREMIUM LATIN)
17	21	9	EL CULPABLE SOY YO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
18	19	23	ALMAS GEMELAS	EL TRONO DE MEXICO (FONOVIISA/MUSIVISA)
19	18	18	EL OTRO	PALOMO (DISA)
20	17	9	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
21	23	12	OJOS QUE NO VEN	ALEXIS & FIDO (SONY MUSIC LATIN)
22	24	14	QUE TENGO QUE HACER	DADDY YANKEE (EL CARTEL)
23	22	7	QUIEN ES USTED?	SERGIO VEGA (DISA)
24	20	7	SEXY ROBOTICA	DON OMAR (MACHETE)
25	26	3	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
26	27	17	FUI	REIK (SONY MUSIC LATIN)
27	24	4	EL BALEADO	LARRY HERNANDEZ (FONOVIISA/MUSIVISA)
28	26	6	CAMINARE	INTOCABLE (EMI TELEVISION)
29	29	5	TU CAMISA PUESTA	JENNI RIVERA (FONOVIISA)
30	2	2	TE AMO TANTO	FLEX (EMI TELEVISION)
31	31	14	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
32	44	2	ERES	CRUZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA)
33	25	8	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
34	47	5	LOCO POR TI	LOS TEMERARIOS (FONOVIISA)
35	6	6	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM INTERSCOPE)
36	38	9	NADA QUE ME RECUERDE A TI	MARCO ANTONIO SOLIS (FONOVIISA)
37	36	6	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
38	32	4	HE QUERIDO QUERERTE	FRANCO EL GORILA (WY/MACHETE)
39	37	18	TE AMO	ALEXANDER ACHA (WARNER LATINA)
40	34	6	VIVIRE	YAHIR (WARNER LATINA)
41	HOT SHOT DEBUT		ME GUSTA ME GUSTA LOS BUTIFRES DE CULACAN SINALOA (UNIVERSAL MUSIC LATIN)	
42	49	2	ME HACES FALTA	LOS CUATES DE SINALOA (SONY MUSIC LATIN)
43	46	3	ESTE CORAZON	LOS HOROSCOPOS DE DURANGO (ASL)
44	42	3	SE ACABO	ANA ISABELLE (MACHETE)
45	NEW		NECESITO DE TI VICENTE FERNANDEZ (SONY MUSIC LATIN)	
46	43	7	SI TE LLAME	EL CHAPO DE SINALOA (DISA)
47	NEW		TU NO VALES LA PENA CUISSILLOS (MUSART/BALBOA)	
48	48	9	GENTE DE ALTO PODER	EL TIGRILLO PALMA (FONOVIISA)
49	39	14	LA RECIA	LOS DAREYES DE LA SIERRA (DISA)
50	45	2	EL LATIDO DE MI CORAZON	TATI (786/ROYAL)

Aventura lands its fifth No. 1 on Latin Rhythm Airplay, as "All Up 2 You" jumps 2-1 (4.1 million in audience). The act ties Daddy Yankee for second-most No. 1s in the chart's history behind Wisin & Yandel (seven). On Top Latin Albums, Aventura's "The Last" reigns for a second frame.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1 AVENTURA 2 WKS	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2	2	4	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
3	4	15	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
4	7	5	GREATEST GAINER LUIS ENRIQUE CICLOS TOP STOP 8910	
5	5	5	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
6	HOT SHOT DEBUT		EL TRONO DE MEXICO DESDE LA PATRIA. EN VIVO FONOVIISA 354088/UMLE	
7	2	2	VARIOUS ARTISTS	SUPER ESTRELLAS IDOLOS FONOVIISA 354008/UMLE
8	6	32	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVIISA 353604/UMLE
9	3	8	DON OMAR	IDON MACHETE 012867/UMLE
10	10	3	K-PAZ DE LA SIERRA	COMO UN TATUAJE DISA 724171/UMLE
11	13	92	VICENTE FERNANDEZ	PARA SIEMPRE NORTE 14602/SONY MUSIC LATIN
12	17	37	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVIISA 353748/UMLE
13	9	13	MARISELA	20 EXITOS INMORTALES IM 6614
14	12	4	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE
15	11	45	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE
16	14	49	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE
17	15	43	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE
18	21	38	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
19	16	13	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE
20	29	7	VICTOR MANUELLE	MUY PERSONAL KIYAVI 16992/SONY MUSIC LATIN
21	19	31	BANDA EL RECODO	TE PRESUMO FONOVIISA 353799/UMLE
22	18	18	PATRULLA 81	QUIEREME MAS DISA 724152/UMLE
23	23	6	VARIOUS ARTISTS	DURANGUENSE HITS: SINGLES DISA 724172/UMLE
24	42	29	PACE SETTER VICENTE FERNANDEZ PRIMERA FILA SONY MUSIC LATIN 40032	
25	22	4	HECTOR ACOSTA	SIMPLEMENTE. EL TORITO D.A.M. VENEZUELA/UNIVERSAL MUSIC LATIN 653691/UMLE
26	24	60	MANA	ARDE EL CIELO WARNER LATINA 481788
27	12	12	LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVIISA 570037/UMLE
28	35	65	ENRIQUE IGLESIAS	95/08 UNIVERSAL MUSIC LATIN 010974/UMLE
29	20	21	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917
30	37	13	MARISELA	20 EXITOS INMORTALES VOL. 2 IM 6615
31	26	9	EL COMPA SACRA: EL ULTIMO RAZO	HIERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714
32	26	75	FLEX	TE QUIERO EMI TELEVISION 15221
33	30	8	EL GUERO Y SU BANDA CENTENARIO	SE NOS MURIO EL AMOR A.R.C. 3397
34	33	13	VARIOUS ARTISTS	NOW LATINO 4 EMI/UNIVERSAL 47246/SONY MUSIC LATIN
35	25	7	LOS HOROSCOPOS DE DURANGO	PURA PASION DISA 721262/UMLE
36	34	10	EL COMPA CHUY	EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN
37	12	12	ALEXIS & FIDO	DOWN TO EARTH SONY MUSIC LATIN 43561
38	43	14	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947
39	27	8	GERMAN MONTERO	COMPRENDEME FONOVIISA 354007/UMLE
40	31	32	DJ NESTY	WISIN & YANDEL PRESENTAN LA MENTE MAESTRA WY/MACHETE 012278/UMLE
41	41	5	LOS CUATES DE SINALOA	PEGANDO CON TUBA SONY MUSIC LATIN 50981
42	NEW		GRACIELA BELTRAN LA REINA DE LA BANDA FONOVIISA 354031/UMLE	
43	39	4	VARIOUS ARTISTS	LA HISTORIA DE LOS EXITOS: BAILABLES FONOVIISA 354039/UMLE
44	48	31	RICARDO ARJONA	5TO PISO WARNER LATINA 516669
45	31	54	MARCO ANTONIO SOLIS	UNA NOCHE EN MADRID MARCO ANTONIO SOLIS EN VIVO FONOVIISA 353530/UMLE
46	45	32	REIK	UN DIA MAS DAY 1/NORTE 35579/SONY MUSIC LATIN
47	33	33	ALACRANES MUSICAL	TU INSPIRACION AGUILA/FONOVIISA 311305/UMLE
48	38	9	FRANCO EL GORILA	WELCOME TO THE JUNGLE WY/MACHETE 012845/UMLE
49	49	8	CRISTIAN CASTRO	EL CULPABLE SOY YO UNIVERSAL MUSIC LATIN 012841/UMLE
50	47	53	LOS INQUIETOS DEL NORTE	LA CLAMA. EDICION ESPECIAL EAGLE SIENTE/UNIVERSAL MUSIC LATIN

Bachata Heightz ascends to its first top five on Tropical Airplay, as "Me Puedo Matar" charges 14-5 (1.6 million audience impressions, up 48%) in its 22nd week, the third-longest climb to the top 10 in the chart's archives. Follow-up "Te Busco" is now being serviced to radio.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	5	#1 ESPINOZA PAZ 4 WKS	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
2	NEW		EL TRONO DE MEXICO DESDE LA PATRIA. EN VIVO FONOVIISA 354088/UMLE	
3	3	2	VARIOUS ARTISTS	SUPER ESTRELLAS IDOLOS FONOVIISA 354008/UMLE
4	2	32	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVIISA 353604/UMLE
5	4	3	K-PAZ DE LA SIERRA	COMO UN TATUAJE DISA 724171/UMLE
6	6	91	VICENTE FERNANDEZ	PARA SIEMPRE NORTE 14602/SONY MUSIC LATIN
7	9	30	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVIISA 353748/UMLE
8	5	4	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE
9	7	23	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE
10	12	33	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
11	6	13	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE
12	11	28	BANDA EL RECODO	TE PRESUMO FONOVIISA 353799/UMLE
13	10	18	PATRULLA 81	QUIEREME MAS DISA 724152/UMLE
14	13	6	VARIOUS ARTISTS	DURANGUENSE HITS: SINGLES DISA 724172/UMLE
15	RE-ENTRY		VICENTE FERNANDEZ PRIMERA FILA SONY MUSIC LATIN 40032	
16	15	9	LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVIISA 570037/UMLE
17	16	9	EL COMPA SACRA: EL ULTIMO RAZO	HIERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714
18	17	8	EL GUERO Y SU BANDA CENTENARIO	SE NOS MURIO EL AMOR A.R.C. 3397
19	14	7	LOS HOROSCOPOS DE DURANGO	PURA PASION DISA 721262/UMLE
20	19	5	EL COMPA CHUY	EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1 AVENTURA 2 WKS	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2	2	6	LUIS ENRIQUE	CICLOS TOP STOP 8910
3	3	4	HECTOR ACOSTA	SIMPLEMENTE. EL TORITO D.A.M. VENEZUELA/UNIVERSAL MUSIC LATIN 653691/UMLE
4	4	19	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA FUSION UNO DAY 1 (WY/MACHETE) SONY MUSIC LATIN
5	9	2	VARIOUS ARTISTS	30 BACHATAS FANTASIAS LO NUEVO Y LO MEJOR 1000 TRACK & ROLL 653030/SONY MUSIC LATIN
6	5	31	VARIOUS ARTISTS	40 BACHATAS PODEROSAS MOCK & ROLL 60348/SONY MUSIC LATIN
7	6	12	VARIOUS ARTISTS	FIESTA LATINA DISCOS 605 37203/SONY MUSIC LATIN
8	7	19	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN
9	21	21	VARIOUS ARTISTS	BACHATA ROMANTICA. 1'S MACHETE 012586/UMLE
10	17	29	VARIOUS ARTISTS	BACHATA HITS 2009: THE #1 HITS SERIES 1 & N 50309/SONY MUSIC LATIN
11	11	11	VARIOUS ARTISTS	30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610
12	RE-ENTRY		FANIA ALL STARS FANIA ALL STARS LIVE ROBERTO CLEMENTE COLLEGE SAN JUAN 1975 FANIA 130477/EMUSICA	
13	13	45	VARIOUS ARTISTS	BACHATA # 1'S: VOL. 2 MACHETE 011705/UMLE
14	15	14	ELVIS CRESPO	ELVIS CRESPO LIVE FROM LAS VEGAS MACHETE 012664/UMLE
15	RE-ENTRY		TITE CURET ALONSO A MAN AND HIS SONGS: ALMA DE POETA FANIA 130425/EMUSICA	
16	NEW		TONO ROSARIO DON'T WORRY BE HAPPY THE BEST OF NATIONAL/UNIVERSAL MUSIC LATIN 012691/UMLE	
17	12	30	XTREME	CHAPTER DOS MACHETE /UMLE
18	RE-ENTRY		VICTOR MANUELLE HISTORIA DE UN SONERO DISCOS 605/NORTE 30684/SONY MUSIC LATIN	
19	18	31	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB AT CARNEGIE HALL WORLD CROONING SOCIETY 5144/SWANNEE BRIS
20	RE-ENTRY		HECTOR LAVOE HISTORIA DE LA SALSA FANIA 130046/EMUSICA	

BETWEEN THE BULLETS

EL TRONO'S REGIONAL MEXICAN RULE

El Trono de Mexico's "Desde La Patria En Vivo!" debuts at No. 6 on Top Latin Albums and at No. 2 on Top Regional Mexican Albums, selling more than 2,000 copies. Amazingly, this is the group's sixth release in just two years, and all six have debuted in the top five on Regional Mexican Albums. Since its first charting album, "Fuego Nuevo," in 2007, no other act has accumulated as many top five debuts on the chart.

—Raul Ramirez



HOT LATIN SONGS: 114 stations (58 regional Mexican, 30 Latin pop, 17 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JAPAN		
SINGLES		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDCAN JAPAN/PLANTECH) JUNE 24, 2009
1	NEW	SPiRiT V6 AVEK
2	2	SHiNE LAURA IZIBOR WARNER
3	34	OH! RADIO KIYOSHIRO IMAWANO UNIVERSAL
4	14	KIMI NO INAI SEKAI KIMAGUREN UNIVERSAL
5	32	HANABI SKY MIHO FUKUHARA SONY
6	1	HARUKA (A) GREENE NAYTAWAVE
7	45	SHOUJO S SCANDAL EPIC
8	36	IT'S ONLY NATURAL THE HIGHER SONY
9	61	SWITCH MIHIMARU GT UNIVERSAL
10	6	I GOTTA FEELING THE BLACK EYED PEAS UNIVERSAL

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JUNE 21, 2009
1	7	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN
2	1	MAMA DO (UH OH, UH OH) PIXIE LOTT MERCURY
3	2	BOOM BOOM POW THE BLACK EYED PEAS INTERSCOPE
4	3	RELEASE ME AGNES 3 BEAT BLUE/A&T
5	6	KNOCK YOU DOWN KERI HILSON FT. KATIE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE
6	4	BONKERS DIZEE RASCAL/ARMAND VAN HELDEN DIRTEE STANK
7	5	RED DANIEL MERRIWEATHER MARLIN/J
8	13	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
9	48	SAID IT ALL TAKE THAT POLYDOR
10	9	UNTOUCHED THE VERONICAS ENGINE ROOM/SIRE

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JUNE 24, 2009
1	NEW	A-HA FOOT OF THE MOUNTAIN UNIVERSAL
2	1	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
3	3	SPORTFREUNDE STILLER MTV UNPLUGGED IN NEW YORK VERTIGO
4	4	MYSTIC PROPHECY FIREANGEL MASSACRE
5	2	THE BLACK EYED PEAS THE E.N.D. (THE ENERGY NEVER DIES) INTERSCOPE
6	6	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY
7	5	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
8	7	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
9	NEW	ASHLEY TISDALE GUILTY PLEASURE WARNER BROS.
10	11	SILBERMOND NICHTS PASSIERT COLUMBIA

EUROPEAN HOT 100		
THIS WEEK	LAST WEEK	JULY 4, 2009
1	2	BOOM BOOM POW THE BLACK EYED PEAS INTERSCOPE
2	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	10	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN
4	3	CA M'ENERVE HELMUT FRITZ DUST IN/SONY
5	4	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
6	5	MAMA DO (UH OH, UH OH) PIXIE LOTT MERCURY
7	7	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM ARTOP
8	9	LIKE A HOBO CHARLIE WINSTON REAL WORLD/ATMOSPHERICS/SONY
9	16	STADT CASSANDRA STEEN & ADEL TAWIL DOMESTIC ROCK/URBAN
10	6	RELEASE ME AGNES KING ISLAND ROCKY STAR/NFM
11	11	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE
12	14	AYO TECHNOLOGY MILOW HOMERUN
13	26	KNOCK YOU DOWN KERI HILSON FT. KATIE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE
14	15	HALO BEYONCE MUSIC WORLD/COLUMBIA
15	21	LOVE GAME LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
16	23	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
17	13	BONKERS DIZEE RASCAL/ARMAND VAN HELDEN DIRTEE STANK
18	17	FAIRYTALE ALEXANDER RYBAK CAPITOL/EMI V2/UNIVERSAL
19	19	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
20	27	TU VEUX MON ZIZI... FRANCKY VINCENT ULM

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) JULY 4, 2009
1	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN
2	2	KNOCK YOU DOWN KERI HILSON FT. KATIE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE
3	3	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
4	4	MAMA DO (UH OH, UH OH) PIXIE LOTT MERCURY
5	5	RELEASE ME AGNES KING ISLAND ROCKY STAR/NFM
6	11	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	8	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	6	BONKERS DIZEE RASCAL & ARMAND VAN HELDEN DIRTEE STANK
9	7	RED DANIEL MERRIWEATHER ALLI/O/COLUMBIA
10	9	UNTOUCHED THE VERONICAS ENGINE ROOM/SIRE WARNER BROS.
11	NEW	BATTLEFIELD JORDIN SPARKS 19/JIVE/JLG
12	19	NEW DIVIDE LINKIN PARK MACHINE SHOP/WARNER BROS.
13	18	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE
14	10	KISS ME THRU THE PHONE SOULJA BOY TELL EM FT. SAMME COLLIPARK/INTERSCOPE
15	12	HALO BEYONCE MUSIC WORLD/COLUMBIA

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) JUNE 23, 2009
1	1	CA M'ENERVE HELMUT FRITZ SONY
2	2	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM ARTOP
3	3	LIKE A HOBO CHARLIE WINSTON REAL WORLD/ATMOSPHERICS/SONY
4	4	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
5	6	TU VEUX MON ZIZI... FRANCKY VINCENT ULM
6	7	LOVE GAME LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	8	C'EST DANS L'AIR MYLENE FARMER STUFFED MONKEY
8	9	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
9	5	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
10	14	MON TEL LYLLOO POLYDOR

CANADA		
SINGLES		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) JULY 4, 2009
1	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
2	1	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE/UNIVERSAL
3	3	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA EMI
4	4	FIRE BURNING SEAN KINGSTON BELUGA HEIGHTS/EPIC/SONY MUSIC
5	5	WAKING UP IN VEGAS KATY PERRY CAPITOL/EMI
6	9	DON'T TRUST ME 3OH3 PHOTO FINISH/WARNER
7	6	LOVEGAME LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL
8	8	PLEASE DON'T LEAVE ME PINK LAFACE SONY MUSIC
9	7	SUMMER GIRL STEREOS UNIVERSAL
10	11	AFRICA KARL WOLF FT. CULTURE LW/EMI

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) JUNE 21, 2009
1	1	BOOM BOOM POW THE BLACK EYED PEAS INTERSCOPE
2	8	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE
3	14	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
5	5	THE CLIMB MILEY CYRUS WALT DISNEY
6	7	BREAK EVEN THE SCRIPT PHONOGENIC/RCA
7	6	BAD INFLUENCE PINK JIVE/JLG
8	4	HER DIAMONDS ROB THOMAS EMBLEM/ATLANTIC
9	NEW	BECAUSE JESSICA MAUBOY SONY
10	15	HUSH HUSH: HUSH HUSH THE PUSSYCAT DOLLS INTERSCOPE

EURO DIGITAL SONGS SPOTLIGHT		
SWEDEN		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) JULY 4, 2009
1	2	AYO TECHNOLOGY MILOW HOMERUN/MUNICH
2	1	FAIRYTALE ALEXANDER RYBAK ALEXANDER RYBAK/EMI
3	3	IS IT TRUE? YOHANNA CMC
4	4	LOSING YOU DEAD BY APRIL DEAD BY APRIL/UNIVERSAL
5	5	SVENNEBANAN PROMOE POPE
6	6	RAP DAS ARMAS CIDINHO & DCCA VIDISCO/SPINNIN'
7	8	VILL HA DEJ, IGEN STYLE SPINKLER UNIVERSAL
8	7	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC
9	NEW	RUNAWAY DARIN EPIC
RE	RE	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	JULY 4, 2009
1	1	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
2	2	THE BLACK EYED PEAS THE E.N.D. (THE ENERGY NEVER DIES) INTERSCOPE
3	7	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA
4	3	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
5	6	EROS RAMAZZOTTI ALI E RADICI RCA
6	5	PAOLO NUTINI SUNNY SIDE UP ATLANTIC
7	NEW	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD
8	NEW	A-HA FOOT OF THE MOUNTAIN UNIVERSAL
9	4	EMINEM RELAPSE WEB/SHADY/AF/TERMATH/INTERSCOPE
10	8	KASABIAN WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA
11	10	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY
12	9	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
13	22	KINGS OF LEON ONLY BY THE NIGHT RCA/HAND ME DOWN
14	11	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
15	12	SPORTFREUNDE STILLER MTV UNPLUGGED IN NEW YORK VERTIGO

ITALY		
SINGLES		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JUNE 22, 2009
1	1	DOMANI 21.04.2009 ARTISTI UNITI PER L'ABRUZZO SUGAR
2	3	INDIETRO TIZIANO FERRO CAPITOL
3	2	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	7	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
5	4	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
6	8	LA LA SONG BOB SINCLAR FT. MEMBERS OF SUGAR/HILL GANG YELLOW
7	9	PARLA CON ME EROS RAMAZZOTTI RCA
8	5	HALO BEYONCE MUSIC WORLD/COLUMBIA
9	13	PER DIMENTICARE ZERO ASSOLUTO RTI
10	6	WONDERFUL GARY GO CANVAS/DECCA

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JUNE 24, 2009
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE/MARTA SANCHEZ DRO
2	4	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	MOVING MACACO EMI
4	5	VERANO AZUL MAGAN PRESENTS VALE
5	2	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
6	6	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
7	8	VIVA LA VIDA COLDFLAY PARLOPHONE
8	9	SI NO ESTAS EL SUEÑO DE MORFEO DRO
9	15	4ª AMAIA MONTERO SONY
10	7	CAUSA Y EFECTO PAULINA RUBIO UNIVERSAL

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) JUNE 23, 2009
1	1	WISIN/YANDEL LA REVOLUCION UNIVERSAL
2	2	VARIOUS ARTISTS ATREVETE A SONAR UNIVERSAL
3	3	MARIA JOSE AMANTE DE LO AJENO SONY/OCESA
4	5	JORGE MUNIZ SERENATA VOL. 2 TEMI
5	8	VICENTE FERNANDEZ PRIMERA FILA SONY
6	4	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY
7	7	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	6	REYLI QUE VUELTAS DA LA VID SONY
9	10	NATALIA LAFOURCADE HU HU HU SONY
10	14	YANNI VOICES SONY

David Guetta and Kelly Rowland reach No. 1 on the U.K. Singles chart while also bowing at No. 39 on Billboard's Mainstream Top 40 tally.



WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JUNE 24, 2009
1	1	BOOM BOOM POW THE BLACK EYED PEAS INTERSCOPE
2	2	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN
3	3	CA M'ENERVE HELMUT FRITZ DUST IN
4	5	COMME DES ENFANTS COEUR DE PIRATE BARCLAY
5	4	F**K YOU LILY ALLEN REGAL/PARLOPHONE

ALBUMS		
THIS WEEK	LAST WEEK	
1	2	FLORENT PAGNY C'EST COMME CA MERCURY
2	1	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
3	27	PATRICK BRUEL SEUL...OU PRESQUE COLUMBIA
4	3	LARA FABIAN TOUTES LES FEMMES EN MOI POLYDOR
5	4	EROS RAMAZZOTTI ALI E RADICI RCA

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JUNE 23, 2009
1	NEW	STAHN UP BASCHI, BLIGG, RITSCHI, SEVEN & STRESS NATION
2	2	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN
3	1	AYO TECHNOLOGY MILOW HOMERUN
4	4	BOOM BOOM POW THE BLACK EYED PEAS A&M/INTERSCOPE
5	3	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	
1	2	EROS RAMAZZOTTI ALI E RADICI RCA
2	NEW	DJ ANTOINE SUPERHERO? PHONAG
3	1	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
4	4	THE BLACK EYED PEAS THE E.N.D. (THE ENERGY NEVER DIES) INTERSCOPE
5	NEW	WURZEL 5 LETSCHI RUNDI MUSIKVERTRIEB

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) JUNE 24, 2009
1	5	JUURET ANTTI TUISKU HMC
2	2	JOS MA OLISIN SA CHEEK RAHINA
3	3	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
4	6	POIKKEUS SAANTOON ASTE WARNER
5	1	C'EST LA VIE ANNA PUU SONY

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	GEBARDI XXL SISAINEN ELAIN NAXOS
2	1	ANNA PUU ANNA PUU RCA
3	NEW	NEGATIVE GOO LIKES YOUR STYLE HYPE
4	32	AC/DC BLACK ICE COLUMBIA
5	4	CHEEK JARE HENRIK TIHONEN RAHINA

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) JUNE 19, 2009
1	2	AJJAJAJA QUMBY TOM TOM
2	1	GUMICKOR AKOS FEHER SÖLYOM
3	3	MINIMAX ALMA ALMA-FUN
4	4	MAXIKKAC ALMA ALMA-FUN
5	7	NEGYVEN AKOS FEHER SÖLYOM

ALBUMS		
THIS WEEK	LAST WEEK	
1	13	MAGNA CUM LAUDE 999 MAGNEOTON
2	NEW	MICHAEL W. SMITH A NEW HALLELUJAH GOOD NEWS/SONY
3	31	DES-BEREMENYI-BASTI-CSEHHALMI-KULKA... FERFES NO SONY
4	2	EROS RAMAZZOTTI ALI E RADICI RCA
5	1	FEKE PAL UJ VILAG VARI TOM TOM

EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	JULY 4, 2009
1	191	I KNOW YOU WANT ME (CALLE OCHO) PITBULL DJI
2	2	AYO TECHNOLOGY MILOW HOMERUN
3	3	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
4	4	PLEASE DON'T LEAVE ME PINK JIVE/JLG
5	12	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN
6	5	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	1	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
8	7	HALO BEYONCE MUSIC WORLD/COLUMBIA
9	11	KNOW YOUR ENEMY GREEN DAY REPRISE
10	6	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
11	8	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC
12	16	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
13	13	WE MADE YOU EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
14	10	LUCKY JASON MRAZ FT. COLBIE CAILLAT ATLANTIC
15	15	MAGNIFICENT U2 MERCURY

BILLBOARD

15 MINUTES (Almo Music Corp./ASCAP/Multitone Music. ASCAP/EMI Blackwood Music, Inc./BMI). HL, CS 27
1ST NAME LAST NAME (Buzzy Boy Publishing, BM) RBH 10
5 STAR (Give Me Me, ASCAP/Copyright Control) RBH 68

A

AJUBA AJUBA (Not Listed) LT 9
ADDRESS IN THE STARS (Fleur De Lisa, BMI/Moorscar Music, BMI/Raylene Music, ASCAP/Little Blue Typewriter Music, BMI) CS 44
AIN'T I (L. Austin Designee, ASCAP/Grand Hustle Publishing, ASCAP/WB Music Corp., ASCAP/Crown Club Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Taylor My Hart Publishing, ASCAP/Tremell Clemens, ASCAP/Dega Figgas Publishing, ASCAP) WBM, RBH 5
AIN'T NO REST FOR THE WICKED (4U2ASKY Entertainment, Inc.) ASCAP/H100 99
ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music, BMI/Warner-Tamela Publishing Corp., BMI/Art's Music, BMI), HL/WBM, CS 30
ALL THE ABOVE (Five 2 Fifteen Publishing, BMI/NOC Music Publishing, LLC, ASCAP/F O B Music Publishing, ASCAP/Frenchwerk, BMI/Grand Hustle Beat, BMI/NappyPub Music, BMI/Universal Music, Z-Tunes LLC, ASCAP), HL, WBM, H100 43, RBH 94
ALL UP 2 YOU (Premium Latin Publishing, ASCAP/Bystall Productions, Inc., ASCAP/Sony/ATV Harmony, ASCAP/Universal Music Publishing, Inc., ASCAP/EMI Blackwood Music, Inc./BMI), HL/WBM, LT 7
ALMAS GEMELAS (Edregia, BM) LT 18
ALRIGHT (Cadea Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, CS 9, H100 49
ALWAYS STRAPPED (Money Mack, BMI/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI/Clark Keys Publishing, BMI), WBM, H100 54, RBH 11
ALI AMOR (Tito El Patron Publishing, ASCAP) LT 3
EL ESTOY (F. F. Rossi Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Nana Maizica Music, SESAC) LT 5

B

BAD HABITS (Sony/ATV Tunes LLC, ASCAP/Muszevell ASCAP/BenAm Music, ASCAP/EMI April Music, Inc., ASCAP) HL, RBH 58
EL BALEADO (Not Listed) LT 27
BAREFOOT AND CRAZY (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, Inc., BMI/Pineapple Music, BMI/Sony Stretcher Music, BMI), HL, WBM, CS 18
BATTLEFIELD (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music, Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP/Blow The Speakers, ASCAP), HL, H100 31
BEAUTIFUL (Songs Of Universal, Inc., BMI/Stream Shade Music, BMI/Resto World Music, ASCAP/Eight Mile Style BMI/Universal PolyGram International, ASCAP/Sony/ATV Music UK, PHS/Chrysalis Songs, BMI), HL/WBM, H100 95
BEGGIN' (EMI Longnote Music, BMI/Seasons Four Music, BMI/EMI Blackwood Music, Inc., BMI), HL, H100 94
BELIEVERS (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Street Wheels Music, BMI/Katrina Music, BMI/Big Loud Bucks, BMI/Sony/ATV Tree Publishing, BMI/The Town Music, BMI), HL/WBM, CS 29
BEST DAYS OF YOUR LIFE (Pickle But, ASCAP/Tier Three Music, ASCAP/Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 14, H100 46
BEST I EVER HAD (Copyright Control) H100 3, RBH 1
THE BEST PART OF THE DAY (Mack Gordon Jr., BMI/Cecile Barker Publishing Co., ASCAP) RBH 73
BIG GREEN TRACTOR (Sey Tractor Music, BMI/Big Loud Bucks, BMI/Hope-N-Cal Music, BMI/Cat IV Entertainment LLC, BMI/Old Desperados, ASCAP/N2D Publishing Company, Inc., ASCAP/Central Content Associates, LLC), ASCAP) WBM, CS 21, H100 65
BIRTHDAY SEX (Jeremy Felton Publishing Designee, ASCAP/Keth James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI), HL/WBM, H100 8, RBH 4
BLAME IT (Sly As A Fox Music, Inc., BMI/Bug Music, Incorporated, BMI/Gitler Sound Music, ASCAP/EMI April Music, Inc., ASCAP) HL, RBH 58
BROWN (Brandon R. Meachon, ASCAP/John Conte Jr., ASCAP/NappyPub Music, BMI/Universal Music, Z-Songs, BMI/Cremation Publishing, BMI/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Ronnie Music, ASCAP/Jenny Music, BMI), HL/WBM, H100 19, RBH 8
BLAME IT ON ME (Foray Music, Inc., SESAC/Four Kings Production, Inc., SESAC/Christie Michele Music, SESAC/EMI April Music, Inc., ASCAP/Stauss Co., LLC, ASCAP/Norma Harns Music Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Studio Beat Music, BMI/Warner-Tamela Publishing Corp., BMI), HL/WBM, RBH 62
BOI (Who Is Mike Jones? Music, BMI/2 Playas Publishing, BMI/Warner-Tamela Publishing Corp., BMI/It's Only About Music, ASCAP/Patric Davis Music Group, Inc.), WBM, RBH 88
BONFIRE (Key Brothers Music, BMI/Bottom Music, BMI/Nashvilleville Songs, BMI/NRO Music, BMI/Magic Mustang Music, BMI/Triple Shoes Music, BMI/Morgan Racing Music, ASCAP) CS 36
BOOM BOOM POW (Will Iam Music, Inc., BMI/Nawasta Networks, BMI/Jeopney Music, Inc., BMI/Headphone Junkee Publishing, ASCAP/Cherry River Co., BMI/EMI April Music, Inc., ASCAP), CLM/HL, H100 1, LT 35, RBH 54
BOOTS ON (Songs Of Windswept Pacific, BMI/How Bout That Skyline Music, BMI/Kirney Empire Music, BMI/CCG, BMI) CS 13, H100 72
BOOTSY DEW (Dennrick Jefferson Publishing Designee, BMI/GS Entertainment, ASCAP/Anonymous Publishing LLC (The Pub Deal), ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, RBH 71
BOYFRIEND #2 (Reo Love Is Still A Rapier, SESAC/Foray Music, Inc., SESAC/Gandra's Roy Publishing, SESAC/HO 66 Music, SESAC/Lanarr Music Company, BMI) H100 52, RBH 12
BOY LIKE ME (EMI Blackwood Music, Inc., BMI/FLJO Music, BMI), HL, CS 31
BREAK UP (Team S. Dot Publishing, BMI/Las Vegas Publishing Company, Inc., BMI/EMI April Music, Inc., ASCAP/Street Carried Publishing, BMI), HL, H100 98, RBH 17

C

CAMINARE (SERCA, BMI) LT 28
CANT LAST A DAY (Aria Rose Music, BMI/American League Music, BMI) RBH 41
CANT LIVE WITHOUT YOU (T And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, Inc., ASCAP/Familyroy Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Strange Motel Music, ASCAP), HL/WBM, RBH 49
CARELESS WHISPER (Warner Chappell, BMI/Chappell & Co., ASCAP), WBM, H100 82
CAUSA Y EFECTO (Not Listed) LT 1
CHAMPION (Guta Publications, BMI/Trac-N-Field Entertainment LLC, ASCAP/Notting Dale Songs, Inc., ASCAP/Ietagrammation Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Nivac Tyke Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/First N' Gold Publishing, BMI/Sony/ATV Songs, LLC, BMI/Ben-Graze Music, BMI/Wanderick Music, BMI/Sugar Hill Music Publishing, BMI), HL/WBM, RBH 82
CHOCOLATE LEGS (India B. Music, BMI/Songs Of Universal PolyGram International, BMI/Edwardjordanand Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Dango Publishing, BMI), HL/WBM, RBH 61
THE CLIMB (Vistaville Music, ASCAP/Hopeless Rose Music, BMI/Songs Of Stage Three, BMI/Wabe T Big Music, BMI), WBM, CS 25, H100 15
COME BACK TO ME (Zac Maloy Music, ASCAP/Sony/ATV

Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI Blackwood Music, Inc./BMI), HL, H100 75
COMO UN TATUAJE (Arapa Music, LLC, BMI) LT 20
COMPRENDEME (SERCA, BMI) LT 13
CON TROPY (Write 2 Live Music, BMI/Songs Of Universal, Inc., BMI/Melissa's Money Music, ASCAP/Rback Productions, BMI/Ramon Montomayor, ASCAP), HL/WBM, RBH 45
COUNTRY FOLKS LIVIN' LOUD (EMI Blackwood Music, Inc., BMI/Geoffrey Stokes Nielson Publishing, BMI/One Eye Publishing LLC, BMI), HL, CS 53
EL CULPABLE SOY YO (Blue Deep, BMI) LT 17

D

DAMNED IF I DO YA (DAMNED IF I DON'T) (Songs Of Universal, Inc., BMI/All Times Low Music, BMI/EMI April Music, Inc., ASCAP) East Publishing For Breakfast, ASCAP), HL/WBM, H100 67
DANCIN ON ME (Praise Ambassador Publishing, SESAC/Sonila Hill, ASCAP/Sally Ruth Ester Publishing, BMI) RBH 48
DAY 'N NITE (Eise's Baby Boy Publishing, ASCAP/Owo Olurun Publishing Company, ASCAP/Universal Music Publishing, Inc., BMI), HL/WBM, H100 17, RBH 29
DEAD AND A-GONE (Crown Club Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Terran Tunes, ASCAP/Universal Music - Z Tunes LLC, ASCAP/Deaptrax's Sons Music, ASCAP/EMI April Music, Inc., ASCAP), HL, WBM, H100 50
DEAD FLOWERS (Sony/ATV Tree Publishing, BMI/Phnk Dog Publishing), BMI, HL, CS 38
THE DEDICATION (AY DJ) (King Jibbs, BMI/Bug Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music, Inc., ASCAP/Roc Cor Publishing & Music Farnamem LLC, ASCAP/Toy Plane Music, ASCAP/Art For Art's Sake Music, ASCAP/Mars Force Music, ASCAP/Northeast Independent Music Publishing, ASCAP/Bughouse Music, HL, RBH 88
D.O.A. (DEATH OF AUTO-TUNE) (EMI April Music, Inc., ASCAP/Carer Boys Publishing, ASCAP/No I D Music, BMI/Chrysalis Songs, BMI/Untrappell Music, Inc., BMI), HL, RBH 70
DO (Planet Peanut, BMI/Murray Music Corporation, BMI/Bug Music, Incorporated, BMI/Warner-Tamela Publishing Corp., BMI/RADIOBULLETPublishing, BMI/DW/Heywood Music, BMI), WBM, CS 34
DON'T TRUST ME (Mastor Falcon Music, BMI/EMI Blackwood Music, Inc., BMI/Matza Ball Music, BMI/Cluck Jams LLC, BMI), HL/WBM, H100 14
DO THE RICKY BOBBY (Many Kids Publishing, ASCAP) RBH 75
DOWNLOAD (Not Listed) RBH 21
DREAMING LOVE (EMI Blackwood Music, Inc., BMI/Two Is Better Than One Music, BMI/Root 49 Music, BMI/Danny Myrick Music, BMI) CS 51

E

ECHO (Drumma Boy, ASCAP/Drum Squad, ASCAP/Young Drumma, ASCAP/Gonilla Zoe Music, BMI/Malik-Mekhi Music, BMI/What's Yo Style Music, ASCAP) H100 78
EGO (Eliis Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Uno Bobby Music, BMI/EMI April Music, Inc., ASCAP/EMI April Music, Inc., ASCAP) HL, H100 44, RBH 5
EIGHT SECOND RIDE (Universal Music - Careers, BMI/Sh-music, BMI/Headphone Junkee Publishing, BMI/Dave I Home Music Publishing, Inc., IMPRO/SMG/ IMPRO/State One Music America, BMI), HL/WBM, CS 43
EPHANY (I'M LEAVING) (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Stauss Co., LLC, ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, RBH 20
ERES (C. K. Jantz, BMI/Ensign Music, BMI) LT 32
ESTE CORAZON (Not Listed) LT 43
EVERY GIRL (Young Money Music, BMI/Warner-Tamela Publishing Corp., BMI/West Coast Linn Publishing, ASCAP/Hendeworks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Publishing, Inc., ASCAP), HL/WBM, H100 10, RBH 3

F

FIGHT LIKE A GIRL (Getting Ground Music, BMI/Kupkake Music, BMI/Omsonum Publishing, BMI/Green Hills Music, ASCAP/Green Hills Music Group, LLC, BMI/Big Loud Bucks, BMI/Regan Music Publishing, ASCAP) WBM, CS 32
FIRE BURNING (Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Sen Brothers Publishing Designee, BMI) HL, H100 7
FLY WITH ME (Jonas Brothers Publishing LLC, BMI/Sony/ATV Songs LLC, BMI/Peanut Proof Music, BMI), HL, H100 83
FRANKY (Delon The Don Publishing, BMI/SND N GO Music Group, ASCAP) RBH 85
FROM MY HEART TO YOURS (imagem Music Limited, BMI) RBH 31
FUE SU AMOR (956 Music, BMI/Aguila Rad, SESAC) LT 10
FU! (Sony/ATV Discos, ASCAP) LT 26
LUCKY THE WAY IT IS (Carter Beaulieu, ASCAP/Stan Lesser, ASCAP/Dave J. Matthews, ASCAP/LGA Moore, ASCAP/Boyd Tinsley, ASCAP/Beam On Music, ASCAP) H100 87
FUTURISTIC LOVE (ELROY) (Leland Austin Publishing Designee, BMI/Rizzo Barrio Music, ASCAP/Frenchwerk Music, ASCAP/Grand Hustle Publishing, ASCAP/WB Music Corp., ASCAP), WBM, RBH 66
F.W.B. (EMI April Music, Inc., ASCAP/Myero Mitchell Music, ASCAP/EMI Virgin Songs, BMI/Big Kidd Music, BMI), HL, RBH 93

G

GENTE DE ALTO PODER (Primo Music, Inc., BMI) LT 48
GETTIN' YOU HOME (THE BLACK DRESS SONG) (Run-around Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP) (Want To Hold Your Songs, BMI), HL, CS 26
GIVE IT TO ME RIGHT (God's Own Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Marquesa Songs USA, BMI), HL, RBH 72
GIVES YOU HELL (Smells Like Phys Ed, ASCAP/Universal Music - MGB Songs, ASCAP) H100 40
GOD IN ME (EMI April Music, Inc., ASCAP/Wet Ink Prod Music, ASCAP/That's Plum Song, ASCAP)'s Tee Tyme, ASCAP) RBH 26
GOODBYE (Antonio Dixon's Muzik, ASCAP/EMI April Music, Inc., ASCAP/Ping Music, Inc., BMI/E. Dur-J. Music, BMI/Underdog East Songs, BMI/Darrien Duke Music Publishing, ASCAP/Laylen Adams Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, Inc., SESAC/Untrappell Music, Inc., BMI), HL/WBM, H100 18
GOOD GIRLS GO BAD (Blast Beast Music, ASCAP/EMI April Music, Inc., ASCAP/Lion Air Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Sunshine Terrace Music, BMI/Bug Music, Incorporated, BMI/Kasha Publishing, ASCAP), HL, WBM, H100 66
THE GOOD LORD AND THE MAN (J Music Music, ASCAP) CS 59
HALLE BERRY (SHE'S FINE) (Christopher Dooley Publishing, BMI/An'What Music, BMI/Croostacular Music, BMI/Wanderwaver Music, BMI/Building 2 Music, BMI/Cookies And Milk LLC, ASCAP/Pino Ground Music Publishing, ASCAP/Play For Play N' Skills, ASCAP/Skillz For Skills And Play Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 60, RBH 14
HALO (B-Day Publishing, ASCAP/EMI April Music, Inc., ASCAP/Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Here's Lookin' At Ya Kidd Music, BMI/Beet Music Publishing, BMI/Sony/ATV Songs LLC, BMI), HL, H100 13, RBH 37
HANDS ON ME (Sony/ATV Songs LLC, BMI/DaVynstro Music, BMI/Fight To Write Music, ASCAP/Flowers And Cream, ASCAP/Hico South, ASCAP/Bug Music,

ASCAP/Penn. State, BMI/Urban Legendz, BMI/Tightwerk Music, BMI), HL, RBH 84
HATERS (Lye In Publishing, ASCAP/Chris "RIZZOR" Fabich, GEMA/Thomas T. Chubbard Church, GEMA/Sky High Entertainment, CWR/Mesner Music, BMI) RBH 81
HENRY CHARLES WRIGHT'S PRODUCE STAND (Hope-N-Cal Music, BMI/Trent Tomlinson Songs, BMI/Songs Of Springs-fest, BMI/Songs Of Dazahit, BMI/Gimme Them Gimme Them Songs, BMI/Eleven Katz Music, BMI/Cat IV Entertainment, LLC, BMI), CS 45
HE QUERIDO QUERERTE (Not Listed) LT 38
HER DIAMONDS (J Rule Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 41
HERE I STAND (UPH Music, ASCAP/EMI April Music, Inc., ASCAP/Universal Music Publishing, Inc., ASCAP/Li Vidal Music, ASCAP/Arduza Music, ASCAP/Rback Productions, ASCAP/Arcl Music, ASCAP/Dirty Dee Music, ASCAP/RH Music, ASCAP/My Soulmate Songs, ASCAP/REI Music, ASCAP), HL/WBM, RBH 43
HOTEL ROOM SERVICE (Pitbull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Jumpout, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs LLC, BMI/Warner-Tamela Publishing Corp., BMI/Bernard's Other Music, BMI/Music Of Ever Hip-Hop, BMI/Universal Virgin Music Ltd., ASCAP/Chrysalis Music Ltd., PHS), HL/WBM, H100 63
HOW DO YOU SLEEP? (Team S. Dot Publishing, BMI/Hilco Music, BMI/Songs Of Windswept Pacific, BMI/Raya Sounds Publishing, BMI) H100 93

I

ICE CREAM PAINT JOB (Dorough Music Publishing Company, ASCAP/Mind Music Publishing, ASCAP) H100 77, RBH 34
I DO NOT HOOK UP (When I'm Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/Bug Music, Incorporated, BMI/Son Of Reverend Bill Music, BMI/EMI Blackwood Music, Inc., BMI), HL, WBM, H100 90
I DON'T NEED IT (Virgina Beach, ASCAP/WB Music Corp., ASCAP/Fantail Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Millennium Kid Music Publishing, ASCAP), HL/WBM, RBH 50
IF THIS ISN'T LOVE (B-Unekx Songs, ASCAP/Universal Music Publishing, Inc., ASCAP/GiveMeAllMy Publishing, ASCAP/EMI April Music, Inc., ASCAP/Tnt Explosive Publishing, ASCAP) RBH 22
IF TODAY WAS YOUR LAST DAY (Warner-Tamela Publishing Corp., BMI/Ami Your Dillo Publishing, Inc., SOCAN/Zero 5 Music Inc., SOCAN/Bug Diesel, SOCAN/Pepper Under Music, SOCAN), WBM, H100 21
IF U SEEK AMY (Mastone A.B. STIM/Kobalt Music Publishing America, Inc., ASCAP/On Suki Music, BMI/EMI Blackwood Music, Inc., BMI/Warner Chappell Music, Scandinavia GtM), HL/WBM, H100 56
I GOTTA FEELING (Will Iam Music, Inc., BMI/Jeopney Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkee Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Shapiro, Bernstein & Co., Inc., ASCAP/Riser Editions, SACEM), CLM/HL, H100 2
I JUST CALL YOU NINE (Right Bank Music, Inc., ASCAP/Li Mikesell Publishing, BMI/Cherry River Music Co., BMI/EMI Blackwood Music, Inc., ASCAP/EMI April Music, Inc., ASCAP/My Me A River Music, ASCAP/Karles Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, CS 40
I KNOW YOU WANT ME (CALLE OCHO) (Don Williams Music Group, BMI/Bug Elk Music, BMI/Baloohead Music Publishing, ASCAP/Ultra Tunes, ASCAP/DJ 0 Yourself Music Group S r 1, SAE/Universal Music - Careers, BMI/Pitbull's Legacy Publishing, BMI/Mamba Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP), HL/WBM, H100 5, LT 15
I'LL BE THAT (Grandma Dynamic, ASCAP/Regan Music Publishing, ASCAP/Universal Music - Z Songs, BMI), HL, WBM, H100 37
I'LL JUST HOLD ON (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/Ence Entertainment LLC, BMI/W. Noise Music, BMI/Whitely Poetry, BMI/Rio Nuevo Entertainment, BMI), WBM, CS 16
I LOVE IT (PAPI AYE AYE AYE) (Songs 4 My Seeds Music, ASCAP/Wilane Music, Inc., ASCAP/North Port Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 77
I'M IN MIAMI TRICK (Nu 80's Publishing, ASCAP) H100 86
IMMA BE WITH YOU (Will Iam Music, Inc., BMI/Jeopney Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkee Publishing, ASCAP/EMI April Music, Inc., ASCAP/Stroke, Spike And Cone Publishing, ASCAP/Deland Sons, BMI/Songs Of Kobalt Music Publishing Music Publishing America, Inc., BMI), CLM/HL, H100 88
IMMA PUT IT ON HER (The Crawford Legacy Music Publishing, ASCAP/Jance Combs Publishing, BMI/EMI April Music, Inc., ASCAP/Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Warner-Tamela Publishing Corp., BMI/Besament Funk South, BMI/Novak, South, BMI/SESAC/Delta City Publishing, SESAC/Owens Publishing, SESAC/Olmydram Publishing, SESAC/Butterword Publishing, SESAC/Dada Music Publishing, ASCAP), HL/WBM, RBH 88
IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keth James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI/Grand Hustle Publishing, ASCAP/RBH 63
I'M ON A BOAT (Sniglar Entertainment, ASCAP/Shear Music, ASCAP/Boner Tek Music, ASCAP/Universal Music - Z Songs, BMI), HL/WBM, H100 64
I'M YOURS (Go Eyes, ASCAP) H100 33
INDIAN SUMMER (Sony/ATV Tree Publishing, BMI/Buffalo Prairie Songs, BMI/Showville Music, BMI/Love Monkey Music, BMI), HL, CS 20

J

I NEED A GIRL (Naked Under My Clothes, ASCAP/Chrysalis Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI April Music, Inc., ASCAP), HL, H100 59, RBH 6
IN LOVE WITH ANOTHER MAN (Nappy Puddy Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/Ricklaetris music publishing, BMI), HL/WBM, RBH 57
I RUN TO YOU (Warner-Tamela Publishing Corp., BMI/DW/Heywood Music, BMI/RADIOBULLETPublishing, BMI/Straw Enuff Songs, Inc., SESAC/Music Songs, Inc., SESAC/Sony/ATV Songs LLC, BMI/Tomouglassmusic, BMI), HL/WBM, CS 6, H100 37
IT HAPPENS (Lanier Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Dorlog Music, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI), HL, H100 61
I THINK I LOVE HER (Not Listed) RBH 91
IT'S A GIRL THING (Warner-Tamela Publishing Corp., BMI/Lesse Lee Music, BMI/Circle C Songs, ASCAP/Full Circle Music Publishing, LLC, ASCAP), WBM, CS 52
IT'S AMERICA (Slainy Dank, BMI/Bug Music, Incorporated, BMI/Songs Of Windswept Pacific, BMI/Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP) H100 96
I WANT MY LIFE BACK (Steven Stars Music, BMI/MFK Music, BMI/Win/No Entertainment Group, Inc., ASCAP/Grand & Gee Music Group LP, ASCAP) CS 33
I WAS HERE (Shaw Enuff Songs, Inc., SESAC/Multi-Songs, Inc., SESAC/AvArU Music, Inc., SESAC/Crossroads Uptown Music, ASCAP/Fintage House USA, ASCAP/Brrr Songs, ASCAP) CS 56

K

JEEP JEEP (Sony/ATV Tree Publishing, BMI/Beavertine Tunes, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP) CS 5, H100 97
JESUS IS LOVE (Jobete Music, Inc., ASCAP/EMI, ASCAP) RBH 97
JOEY (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Ditigil Music, BMI/Sony/ATV Tree Publishing, BMI/Mr. Bubba Music, BMI) CS 50
JUST A KISS (Viva Panama, ASCAP/Oleolo Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music, Inc., ASCAP/Roc Cor Publishing &

Music Farnamem LLC, ASCAP/Mars Force Music, ASCAP/Northeast Independent Music Publishing, ASCAP) WBM, RBH 80
JUST DANCE (Certified Blueberry, BMI/Sony/ATV Songs LLC, BMI/Beylall Producers Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, H100 36
EL KATCH (Twins House Of Music, ASCAP/Peermusic, ASCAP) H100 95
KISS A GIRL (Universal Tunes, SESAC/Songs Of Universal, Inc., BMI/Eaton Valley Music, SESAC/Mary Rose Music, BMI/Third Tier LLC, BMI), HL/WBM, CS 5, H100 42
KISS ME THRU THE PHONE (Jump, BMI/Warner-Tamela Publishing Corp., BMI/EMI Blackwood Music, Inc., BMI/David Siegel, BMI/Crosscultural Music, BMI/Soula Boy Tellam Music, BMI/Takin' Care Of Business, BMI/Element 9 Hip Hop, BMI), HL/WBM, H100 47
KNOCK YOU DOWN (Danahanz Muzik, SESAC/W B Music, SESAC/Ronkey Music, ASCAP/Universal Music Publishing, Inc., ASCAP/PB Music Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Super Sany Publishing, BMI/Yasine Music Publishing, Inc., ASCAP/David M. Ehrlich, Esq., P., ASCAP/Please Gimme My Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI), HL/WBM, H100 4, RBH 2
KNOCK YOUR ENEMY (WB Music Corp., ASCAP/Green Date Music, ASCAP), WBM, H100 53

L

LA RECIA (Viva Music, LLC, BMI) LT 49
LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Northern South, SESAC/EMI Combrie Music, SESAC/Foray Music, Inc., SESAC/Laylen Adams Music Publishing, SESAC/Christian Combs Publishing, SESAC/Arac Tracis, ASCAP), HL, H100 84, RBH 10
EL LATIDO DE MI CORAZON (Not Listed) LT 10
LIKE A SURGEON (Songs Of Pear, BMI/March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP) RBH 59
LIVING FOR THE NIGHT (George Straight Publishing Designee/Butta Sitat Publishing Designee/Sony/ATV Acuff Rose Music, BMI/Unwound Music, BMI), HL, CS 15, H100 90
LOCO POR TI (Not Listed) LT 34
LO INTENTAMOS (Not Listed) LT 6
LONG LINE OF LOSERS (Kevin Fowler Music, BMI/Music Of RPM, ASCAP/Category 5 Music, ASCAP) CS 42
LONG PAST GONE (Morgan Mullins Music, BMI/Cat IV Music, BMI), H100 12, LT 31
LOST YOU ANYWAY (Frankan Reed, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI) CS 10, H100 76
LOVEGANE (Stefani Germanotta p/v/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/Universal Music Of Gaga Publishing, Inc., BMI/Giole Music Inc., BMI/RedOne Productions LLC, BMI), HL, H100 6
LOVE STORY (Taylor Swift Music, BMI/Sony/ATV Tree Publishing, BMI), HL, H100 29
LOVE YOUR LOVE THE MOST (Sony/ATV Tree Publishing, BMI/Sony/ATV Acuff Rose Music, BMI), HL, CS 22

M

MAD (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI April Music, Inc., ASCAP/EMI Music Publishing Ltd. PHS/Star Street Music, ASCAP) RBH 42
MAGNIFICENT (First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Coleone And Rock Publishing, ASCAP/Warner-Tamela Publishing Corp., BMI/John Legend Publishing, BMI/Four Deuce Publishing, ASCAP/TVT Songs, BMI/Universal Music - Z Songs, BMI/Gratitude Joy Music, ASCAP/WB Music Corp., ASCAP/When Words Collide Music, ASCAP/See No Evil Music, ASCAP), HL/WBM, RBH 38
MAJIC (663 Music Publishing, ASCAP) RBH 89
MAKE HER SAY (Eise's Baby Boy Publishing, ASCAP/WB Music Corp., BMI/How Hip Zone 1978, BMI/Senseless Music, Inc., BMI/Songs Of Universal, Inc., BMI/Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/House Of Gaga Publishing, Inc., BMI/NappyPub Music, BMI/Universal Music - Z Songs, BMI/EMI April Music, Inc., ASCAP/Gitler Source Music, ASCAP/Sly As A Fox Music, Inc., BMI/Fox King Entertainment, BMI/NB Publishing, ASCAP/2 The Moon Publishing, BMI/WB Music Corp., ASCAP/2002 Music Publishing, ASCAP/James T. Brown, BMI/Brandon R. Meachon, ASCAP/EMI Blackwood Music, Inc., BMI/Pease Music Publishing, Inc., BMI), HL/WBM, H100 80
MAMA (Songs Of Universal, Inc., BMI/My Own Confusion Music, BMI/Songs Of Diver Dann, BMI/Savannah Grace, BMI), HL/WBM, CS 55
MAYBACK MUSIC 2 (First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Coleone And Rock Publishing, ASCAP/WB Music Corp., ASCAP/NappyPub Music, BMI/Young Money Publishing, Inc., BMI/Warner-Tamela Publishing Corp., BMI/Pease Gimme My Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI), WBM, RBH 67
ME GUSTA ME GUSTA (Not Listed) LT 41
ME HACES FALTA (Fonomatic, Inc., BMI) LT 42
MOO LA MOO (Cotton City Music Publishing, BMI/Riverz Publishing, BMI/WB Music Publishing, BMI/Universal Music Publishing, BMI/Not Shot Music Publishing, BMI/Laura Tunes, BMI/Jim Feminio Songs, SESAC) CS 54
MR. HIT DAT DO (Rickey Tremayne Harris, BMI/Montreal LaKeh Lee, BMI/D. Ree, BMI) RBH 90
MUST BE LOVE (Marsky Music, BMI/Jance Combs Publishing, BMI/EMI Blackwood Music, Inc., BMI/M. Combs Publishing, ASCAP/EMI April Music, Inc., ASCAP/Ava Nicole Publishing, ASCAP/Aron Clarke Publishing, SESAC), HL, RBH 64
MY LIFE WOULD SUCK WITHOUT YOU (Kaz Music Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamela Publishing Corp., BMI/Maraton AB, STIM/Songs Of Kobalt Music Publishing America, Inc., BMI), WBM, H100 48

N

NADA QUE ME HELLEDE A TI (Crisma, Inc., ASCAP) LT 36
NASTY SONG (Head Hunter Publishing, BMI) RBH 74
NECESITO DE TI (Sony/ATV Mexico, ASCAP/SAM Latin, ASCAP) LT 45
NEVER GIVE YOU UP (Ugnoe Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Universal Tunes, BMI/Songs In The Key Of Charlie O, SESAC), HL/WBM, RBH 20
NEVER SAY NEVER (Little Bibe Music, ASCAP/Lincoln & Olie Music, ASCAP/EMI April Music, Inc., ASCAP/Moks Music, BMI/Aaron Edwards Publishing, ASCAP) H100 57
NEW DIVIDE (Universal Music - Z Songs, BMI/Cherestraz Publishing, BMI/Big Bad Mr. Hahn Music, BMI/Nonstop Entertainment Agreement Music, BMI/Keni Kobayashi Music, BMI/Pinkney Cakes Music, BMI), HL/WBM, H100 30
NO ME DEJES DE AMAR (Jam Entertainment, Inc., BMI) LT 48
NO SURPRISE (Surface Pretty Deep Ugly Music, BMI/Universal Music - Careers, BMI/Anesthetic Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Warner Chappell, SOCAN/Sony/ATV Songs LLC, BMI/Bud And Jo's Music, BMI), HL/WBM, H100 45
NOT ANYMORE (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Be Major Music, BMI), HL/WBM, RBH 19
NOT MEANT TO BE (Warner-Tamela Publishing Corp., BMI/Fabor Songs, BMI/Tom Teague Publishing, SOCAN/Binky Publishing, SOCAN/An April Fool Publishing, SOCAN/Sunshine Terrace Music, BMI/WithHouse Entertainment LLC, ASCAP/Bug Music, Incorporated, BMI), WBM, H100 55

O

OBSESSED (Rye Songs, BMI/Songs Of Universal, Inc., BMI/Songs Of Pear Ltd., ASCAP/March 9th Publishing,

ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP), HL, WBM, RBH 53
OJOS QUE NO VEN (Alexis Y Fido Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI Blackwood Music, Inc., BMI/Blue Kraft Music Publishing, BMI) LT 21
THE ONE (Not Listed) RBH 53
ONE IN EVERY CROWD (Plovn Ground Music, BMI/Copyright Control/Music Of RPM, ASCAP/Category 5 Music, ASCAP) H100 79
ON THE OCEAN (John Piff Music, BMI) RBH 15
EL OTRO (Avani Music Publishing, SESAC) LT 19
OUT LAST NIGHT (Sony/ATV Milene, ASCAP/Islandsoul Music, ASCAP/Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP), HL, CS 1, H100 22

P

PARANOID (Jonas Brothers Publishing LLC, BMI/Sony/ATV Songs LLC, BMI/Sony/ATV Timber, SESAC/EMI April Music, Inc., ASCAP/Strawemus Music, ASCAP), HL, H100 70
PART OF THE LIST (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Stauss Co. LLC, ASCAP/EMI April Music, Inc., ASCAP) WBM, RBH 76
PEOPLE ARE CRAZY (Sony/ATV Tree Publishing, BMI/Titanium Music, BMI), HL, H100 39
PLEASE DON'T LEAVE ME (Pink Inside Publishing, BMI/EMI Blackwood Music, Inc., BMI/Marlon AB, STIM/Kobalt Music Publishing America, Inc., ASCAP), HL, H100 20
PLENTY MONEY (First N' Gold Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Young Drumma, ASCAP/WB Music Corp., ASCAP), WBM, RBH 23
THE POINT OF FALL (EMI April Music, Inc., ASCAP/Songs Of Universal, Inc., BMI/Lappy Whye's Music, BMI), HL/WBM, RBH 24
POKER FACE (Stefani Germanotta p/v/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/Universal Music Of Gaga Publishing, Inc., BMI/Giole Music Inc., BMI/RedOne Productions LLC, BMI), HL, H100 12, LT 31
POR UN SEGUNDO (Premium Latin Publishing, ASCAP) LT 16
PRETTY WINGS (BenAm Music, ASCAP/EMI April Music, Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP/Muszevell ASCAP), HL, H100 62, RBH 7
QUE TENGO QUE HACER (Not Listed) LT 22
QUE TE QUERIDA (Gtm Musical S.A. de C.V.) LT 11
QUIEN ES USTED? (Pacific Latin Copyright, Inc., ASCAP/Universal Music Latin Publishing, BMI) LT 23
QUIEREME MAS (Modelo Musical, BMI) LT 14

Q

RED LIGHT (Crosstown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Crosstown Downtown Songs, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Fates Music, ASCAP) CS 35
REMEMBER ME (Crown Club Publishing, BMI/Warner-Tamela Publishing Corp., BMI/My Diet Starts Tomorrow, BMI/Songs Of Universal, Inc., BMI/Unat's Tunes, SESAC/Donn Dean, BMI), HL/WBM, RBH 51
RIGHT ROUND (E-Class, BMI/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Kojakraz Kest Music Publishing, ASCAP/J. Franks Publishing, ASCAP/Patrick Publishing Group West, ASCAP/WB Music Corp., ASCAP/EMI April Music, Inc., ASCAP/Roc Cor Publishing & Music Farnamem LLC, ASCAP/Brunois Music, ASCAP/Northeast Independent Music Publishing, ASCAP/EMI April Music, Inc., ASCAP/Burning Music Ltd., PHS/Mel Music, PHS/Westbury Music, PHS/Royal Music, ASCAP), HL/WBM, H100 24
ROCKIN' THAT THANK (Songs Of Pear Ltd., BMI/Pease March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Universal Music Publishing, Inc., ASCAP/20 V 6, ASCAP/OSS Creations, ASCAP), HL

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: EMI taps **Adrian Fitz-Alan** as VP of legal and business affairs for its Australasia activities. He was VP of international, business and legal affairs and global digital business at Sony BMG in New York.

Stoney Creek Records names **Shelley Hargis** manager of regional promotion for the Southwest/Midwest. She was director of marketing and promotion at Mathis Entertainment.

PUBLISHING: BMG Rights Management Germany appoints **Fred Casimir** managing director. He was Fremantle Media Entertainment VP of music for Europe, the Middle East and Africa.



FITZ-ALAN

HARGIS

BECKER

WOLFSON

TOURING: All the Worlds, Universal Music Group International's joint venture company, appoints **John Giddings** global agent and promoter for the new F1 Rocks global live music and TV events project. He is a music agent at London-based Solo Agency.

The Windish Agency taps **Derek Becker** as a music agent. He is founder of Satellite Booking.

MANAGEMENT: Jonathan Wolfson's marketing and public relations company Wolfson Entertainment launches a management division. His first clients are Daryl Hall and John Oates.

—Edited by Mitchell Peters

GOODWORKS

YELLOW BIRD COLORING BOOK TAKES WING

The nonprofit organization Yellow Bird Project has partnered with the U.K.-based artist Andy J. Miller to create a coloring book that features artwork inspired by such acts as Rilo Kiley, Devendra Banhart, the Shins, Bon Iver, Andrew Bird and MGMT.

YBP founders Matthew Stotland and Casey Cohen were inspired to create "The Indie Rock Coloring Book" after discovering that Miller had put together a similar project for some of his favorite bands. Miller, who designed each of the book's 25-plus pages, was inspired by artists who've worked with the nonprofit.

The coloring book is aimed toward indie rock fans, but it will also appeal to a wide range of ages, according to Stotland. "Indie rock fans can buy it for their kids, but it's definitely geared toward people who have a certain understanding of these bands and know their music," he says. It's also "a fun thing to have in your dorm rooms that people could just color in."

One of Stotland's favorite pages is designed after folk artist Banhart's beard. Hidden within the facial hair outline are birds, which the reader is instructed to color yellow. Another carnival-themed page designed after the rock act Clap Your Hands Say Yeah says to "put your hands together and color this crazy carnival! Yeah!"

Published by Chronicle Books, the book is scheduled for online release in early August through YellowBirdProject.com, Amazon and other online retailers. Shortly thereafter it will be available in select stores, according to Stotland.

"We want it to be sold in all sorts of specialty and record shops, where our fans would shop," he says, noting that specific retailers are still being worked out.

All proceeds from the \$9.95 coloring book will be distributed to charities that YBP supports. The nonprofit works with indie bands to sell T-shirts through its Web site, with money raised going to the charity of the act's choice. —Caitlin Berens



Robin Thicke and **Queen Latifah** enjoy dinner at Yellowtail Restaurant at Bellagio in Las Vegas prior to Thicke's June 19 performance at the Bank Nightclub. Thicke brought along his wife, actress **Paula Patton**, and his dad, actor **Alan Thicke**; Queen Latifah's guest was her best friend, **Jeanette Jenkins**. Standing, from left: Chef **Akira Back** and Robin and Alan Thicke. Seated, from left: Jenkins, Patton and Latifah. PHOTO: COURTESY OF DENISE TRUSCELLO



Gloria Gaynor, celebrating the 30th anniversary of "I Will Survive," stopped by the Billboard offices in Los Angeles. She will self-release an anniversary EP later this year, featuring a Spanish version and various remixes of "Survive." From left: Billboard Latin correspondent **Ayala Ben-Yehuda**, Gaynor, Billboard director of special features and West Coast sales **Aki Kaneko** and Billboard senior R&B correspondent **Gail Mitchell**.



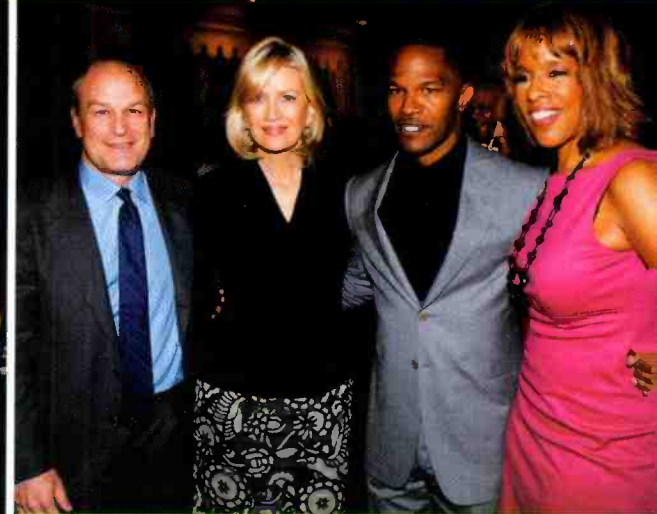
NMPA 2009 ANNUAL MEETING

The National Music Publishers' Assn. president/CEO **David Israelite** delivered the publishing industry's annual state of the industry address at the association's membership gathering, held June 17 at New York's Marriott Marquis. The event, which brought together music publishers and songwriters from around the country, featured a keynote speech by American novelist/journalist **Mark Helprin** and a performance by NMPA's 2009 Songwriter Icon Award honoree **Kara DioGuardi**. PHOTOS: COURTESY OF GARY A. GERSHOFF

ABOVE LEFT: **Kara DioGuardi** receives the NMPA's Songwriter Icon Award. Former recipients include **Jimmy Webb**, **Neil Sedaka** and **Amy Lee**. From left: Arthouse Entertainment COO **Stephen Flner**, Bug Music CEO **John Rudolph**, DioGuardi and NMPA president/CEO **David Israelite**.

ABOVE RIGHT: **Wyclef Jean** (center) was honored for co-writing Shakira's hit song "Hips Don't Lie." **David Israelite** (left) presented the award with Sony/ATV Music Publishing chairman/CEO **Martin Bandier**.

BACKBEAT



UJA-FEDERATION OF NEW YORK HONORS BARRY WEISS

The UJA-Federation of New York honored RCA/Jive Label Group chairman/CEO **Barry Weiss** with the Music Visionary of the Year Award June 18 at New York's Pierre Hotel. The label group, along with the UJA-Federation of New York, raised nearly \$1 million to support UJA-Federation's annual campaign, including its Music for Youth initiative. Jive Label Group executive VP/GM **Tom Carrabba** and RCA Music Group executive VP/GM **Tom Corson** were instrumental in making the event a memorable one where industry leaders and media gathered in Weiss' honor. PHOTOS: COURTESY OF LARRY BUSACCA

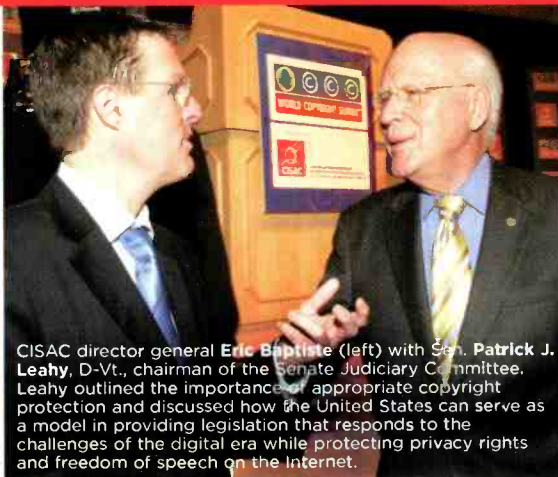
ABOVE: From left: RCA/Jive Label Group chairman/CEO **Barry Weiss**, "Primetime Live" and "Good Morning America" co-anchor **Diane Sawyer**, **Jamie Foxx** and **Gayle King**, editor-at-large of O, the Oprah Magazine.

BELOW: From left: Zomba/Jive Records co-founder/former owner **Clive Calder**, RCA/Jive Label Group chairman/CEO **Barry Weiss**, **Justin Timberlake** and Sony Music Entertainment CEO **Rolf Schmidt-Holtz**.





A panel of world-renowned creators discussed the impact of the digital revolution on the distribution of their work. Standing, from left: French painter and ADP board member **Hervé Di Rosa**, U.S.-Ethiopian writer **Dinaw Mengestu**, and **Keith Harris**, PPL head of performer affairs, Music Tank chairman and manager of Stevie Wonder. Seated, from left: Spanish film director **Fernando Trueba**, songwriter/producer **Lamont Dozier**, singer/songwriter and SACM president **Armando Manzanero** and ASCAP president/songwriter **Paul Williams**.



CISAC director general **Eric Baptiste** (left) with **Sen. Patrick J. Leahy**, D-Vt., chairman of the Senate Judiciary Committee. Leahy outlined the importance of appropriate copyright protection and discussed how the United States can serve as a model in providing legislation that responds to the challenges of the digital era while protecting privacy rights and freedom of speech on the Internet.



During "ISPs/Telcos: Part of the Problem or the Solution?" panelists concentrated on the issues and future relationship between rights owners and Internet service providers. Standing, from left: DCIA CEO **Martin C. Lafferty**, Choruss founder **Jim Griffin**, IFPI executive VP of global legal policy **Shira Perlmutter** and PlayLouder MSP co-founder/strategic director **Paul Sanders**. Seated, from left: Cedar BV-LIRA CEO **Yvonne Looye**, Billboard editorial director **Bill Werde**, who moderated; and SAMRO CEO **Nicholas Motsatse**.

WORLD COPYRIGHT SUMMIT



From left, at the CISAC All-Star Jazz concert: saxophonist **Stefon Harris**, SESAC president/COO **Pat Collins**, singer **Ann Hampton Callaway**, CISAC president **Robin Gibb**, saxophonist **Joe Lovano**, ASCAP CEO **John LoFrumento** and BMI president/CEO **Del Bryant**. PHOTO: COURTESY OF KEITH JEWELL

The International Confederation of Societies of Authors and Composers (CISAC) held its second annual World Copyright Summit June 9-10 at the Ronald Regan Conference Center in Washington, D.C. Its lineup featured more than 100 speakers including CISAC president Robin Gibb of Bee Gees fame, songwriter/producer Lamont Dozier and musician/composer Armando Manzanero. The summit provided a forum to discuss the importance of copyright protection and the distribution of creative works in the digital era and attracted attendees from the entertainment and technology fields, including executives from the Motion Picture Assn. of America, the Consumer Electronics Assn., Microsoft and YouTube, as well as key government officials and legislators. But most of the summit's agenda was dedicated to the music publishing industry, which was represented by officials from international publishers and collecting societies. PHOTOS: COURTESY OF MAX TAYLOR (except where noted)



Sen. **Orrin G. Hatch**, R-Utah, ranking member of the Judiciary Committee's Subcommittee on Antitrust, Competition Policy and Consumer Rights, provided summit participants with insight into the American legislative agenda and discussed issues affecting rights owners.

INSIDE TRACK

A NEW BEAT

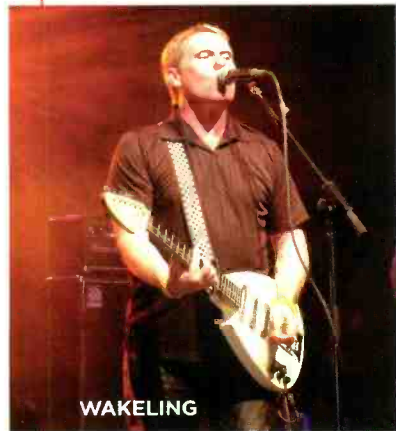
The English Beat's Dave Wakeling is keenly aware that it's been a while since he's put out a record. His last was General Public's third album, "Rub It Better," released in 1995. But with the 2 Tone movement that he helped pioneer turning 30 this year, he's hitting the studio with "a ton of songs" and a plan to bring something out under either his own name or the group moniker later this year. "I don't know if it's an album; I'm leaning toward the idea of some kind of EP at the moment," says Wakeling, whose latest incarnation of the English Beat is touring

with Reel Big Fish this summer. "It seems to me that now songs are being used in a more creative way. A lot of people are giving them away to the fans who keep showing up at their concerts.

"So rather than busting my brains over it, I figure I'll just record songs, start in June and

finish in September when we come back from the tour and then look into some creative ideas for ways to bring them out."

Wakeling expects to be road-testing some of the new songs this summer, including "The Love You Give Lasts Forever," "Said We Would Never Die," "How Can You Stand There," "I'll Be There for You, Too," "The One and Only," "Redemption Time" and "Every Time You Told Me." He's also planning to record some of the shows for an English Beat live album that may also come out before year's end.



WAKELING



The second day's program featured representatives from the creative arts, including U.S. film director **Milos Forman**.



EMI Music Publishing chairman/CEO **Roger Faxon** during the panel "Europe, the Borderless State? Progress in Multiterritorial European Licensing."



Universal Music Group chairman/CEO **David Renzer** during the Q&A section of "The Big Picture—Exploring the Global World of Music Publishing."



At the panel "The U.S. Agenda: With a New Administration and a New Congress in Place, What Now?," panelists debated such issues as the country's agenda in the fields of copyright and intellectual property, and expectations of rights owners and content users. From left: Brunswick managing partner **Hilary Rosen**, RIAA chairman/CEO **Mitch Bainwol**, BMI president/CEO **Del Bryant**, National Assn. of Broadcasters senior associate general counsel **Benjamin Ivins**, Digital Media Assn. executive director **Jonathan Potter**, Copyright Alliance executive director **Patrick Ross** and Public Knowledge president/co-founder **Gigi B. Sohn**.

WAKELING: EUGENIO IGLESIAS

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Brandy at Billboard Live TOKYO 2009.5.25-27 / OSAKA 2009.5.29-30

With her latest album "Human" released after four-year-hiatus, Brandy finally came back to Japan and entertained her fans for the first time in 10 years. Starting with the aggressive tune "Afrodisiac", an ideal number for the opening of the glamorous show, she performed 15 songs non-stop mixing her previous hits and new songs from "Human." From the start, the venue was filled with an air of excitement and many fans were jumping and dancing up and down enthusiastically. And under an intimate atmosphere with the small audience of 300, Brandy was undoubtedly enjoying the performance by communicating with the fans in Japanese like "Arigatou!", or asking them "How do you say 'I love you' in Japanese?" She definitely gave the best performance to Japanese fans who had been waiting for it almost 10 years, and each and everyone must have cherished the moment and felt, "[I] want to keep that voice in my ears forever..."

July-August 2009 Show Schedule

	Tokyo	Osaka	Fukuoka
Seawind "REUNION"	Jul.21-22	Jul.24-25	-
Anthony Hamilton	Jul.24-25	Jul.27	-
Shakatak	Jul.26-27	Jul.30-31	Jul.28
Cecilio & Kapono	Jul.28	Jul.29	Jul.27
Marlena Shaw	Aug.1-3	Aug.5-7	Jul.29-30
feat. Chuck Rainey/David T. Walker/Harvey Mason/Larry Nash			
an evening with Kenny "Babyface" Edmonds	Aug.4-8(6off)	Aug.10-15(12off)	Aug.1-2
GUY ~reunion~	Aug.10-12	Aug.8	-
Maxi Priest	Aug.14-15	Aug.17-18	-
Kenny Garrett	Aug.16-17	Aug.19	-
Na Leo	Aug.19-20	Aug.22	-
Patti Austin	Aug.21-22	Aug.24	-
JAZZANOVA LIVE BAND SET	Aug.24-25	Aug.27	-
Masaki Ueda with Sly & Robbie	Aug.26-27	Aug.28-29	-
Laura Izibor	Aug.28-29	Aug.26	-

Anthony Hamilton



Marlena Shaw



Kenny 'Babyface' Edmonds



Laura Izibor



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