Dave Stewart. ROCK AND ROLL LEGEND. Visionary Artist, Producer, Songwriter and Entrepreneur. Countless awards including Grammys, Brits, Lifetime Achievement, Golden Globe, Legend In Songwriting and many more. Over 100 Million in worldwide sales. Smash Hit songs over four decades co-written with Annie Lennox (Eurythmics), Bono, Tom Petty, Jon Bon Jovi, Gwen Stefani, Sinead O'Connor and tons more. Currently writing with Glen Ballard, Mick Jagger, Colbie Caillat, AR Rahman, Joss Stone, Damian Marley and Cindy Gomez, amongst others.

Kobalt is proud to announce the signing of ENTERTAINMENT ICON Dave Stewart for Worldwide Administration, along with Creative and Sync Licensing Services.

www.billboard.com
www.billboard.biz

Kobalt
Publishing for the 21st Century
June-July 2009 Show Schedule

<table>
<thead>
<tr>
<th>Artist/Act</th>
<th>Tokyo</th>
<th>Osaka</th>
<th>Fukuoka</th>
</tr>
</thead>
<tbody>
<tr>
<td>GURU</td>
<td>Jun.26-27</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>En Vogue～reunion～</td>
<td>Jun.29-Jul.1</td>
<td>Jun.26-27</td>
<td>-</td>
</tr>
<tr>
<td>Rockapella</td>
<td>Jul.3-4</td>
<td>Jul.1</td>
<td>Jun.29-30</td>
</tr>
<tr>
<td>SOULMÉ</td>
<td>Jul.6-8</td>
<td>Jul.10-11</td>
<td>Jul.13-14</td>
</tr>
<tr>
<td>The Three Degrees</td>
<td>Jul.10-12</td>
<td>Jul.8-7</td>
<td>Jul.2-4</td>
</tr>
<tr>
<td>The Blues Brothers Band</td>
<td>Jul.13-16</td>
<td>Jul.18</td>
<td>Jul.20</td>
</tr>
<tr>
<td>Seawind &quot;REUNION&quot;</td>
<td>Jul.21-22</td>
<td>Jul.24-25</td>
<td>-</td>
</tr>
<tr>
<td>Anthony Hamilton</td>
<td>Jul.24-25</td>
<td>Jul.27</td>
<td>-</td>
</tr>
<tr>
<td>Shakatak</td>
<td>Jul.26-27</td>
<td>Jul.30-31</td>
<td>Jul.28</td>
</tr>
<tr>
<td>Cecilio &amp; Kapono</td>
<td>Jul.28</td>
<td>Jul.29</td>
<td>Jul.27</td>
</tr>
</tbody>
</table>

En Vogue～reunion～ SOULMÉ The Blues Brothers Band Seawind "REUNION"

Billboard Live OSAKA
Herbis Plaza Ent B2, 2-2-22, Umeda, Kita-ku, Osaka, 500-0001
+81 (6) 6342-7722

Billboard Live TOKYO
4F Garden Terrace, Tokyo Midtown S-7-4, Aoyama, Minato-ku, Tokyo, 107-0052
+81 (3) 3405-1133

Billboard Live FUKUOKA
DADA Bld B1, 2-7-8, Tenjin, Chuo-ku, Fukuoka, 810-0001
+81 (92) 716-6666

Booking Contact
Billboard Live Japan
5055 Wilshire Blvd, suite 700, Los Angeles, CA 90036
Tel 323-525-2212 fax 323-525-2273
Email: billboardlivejapan@gmail.com

URL: www.billboard-live.com

www.americanradiohistory.com
OF ALL THE GAUL!
IS 'THREE STRIKES'
OUT IN FRANCE
AFTER COURT CALL?
TAP TAP REVOLUTION
HOW THE iPHONE APP
SPEAKS UNIVERSAL'S
LANGUAGE

The Man, The Band,
The Plan To Make
An 'Idol' Act Into
America's Next Top
Rock Group

SMELLS LIKE
POP SPIRIT
Paulina Rubio's New
Album, Perfume Hit
Wal-Mart's Beauty Dept.

SYNCH
AND SWIM
Imogen Heap Keeps
Fans A-Twitter
With New 'Ellipse'

REDONE
ALERT
The Producer
Behind 'LoveGame'
And 'Poker Face'

www.americanradiohistory.com
Surround Yourself with Music

Yahoo! Music introduces the new open artist network. Everything the web knows about an artist all in one place.
Taylor Swift has been singing all her life, motivated by her grandmother, who was a professional opera singer. She began performing locally around her town and county at the age of ten, and at age 11, sang the national anthem before a Philadelphia crowd.

More →

Categories
- Today's Country
- Soft Country
- Country

Links
- Official homepage

Similar Artists
- Kellie Pickler
- Miranda Lambert
- Jason Michael Carroll
- Emerson Drive
- Little Big Town
- Jack Ingram
- Sara Evans
- Jason Aldean
- Rodney Atkins
- Big & Rich

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

Artist on Last.fm

Flickr Photos

Creative Commons

More →

Top Taylor Swift Albums

Pandora Radio

Play Taylor Swift artist radio

Play radio station with songs similar to:

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

music.yahoo.com
UPFRONT
9 STRIKING OUT
Constitutional council deals blow to France’s anti-piracy law.
10 With The Brand
11 Retail Track

FEATURES
20 TOWN WHERE YOU BELONG
Daughtry sold 4 million copies of its first album. Now, with “Leave This Town,” it will emerge as a real band.
24 ON THE FAST TRACK
Cult fave Imogen Heap gears up for U.S. success.
27 CELEBRATING SONGS FOR 40 YEARS
The Songwriters Hall of Fame marks its anniversary with induction gala.

MUSIC
33 SCENT OF A WOMAN
Paulina Rubio moves to the “City” with new album, perfume.
34 Global Pulse
35 6 Questions: Joe Satriani
36 Reviews
38 Happening Now

IN EVERY ISSUE
8 Opinion
40 Marketplace
41 Over The Counter
42 Charts
57 Executive Turntable, Backbeat, Inside Track

MUSIC & ADVERTISING
Did you miss the Music and Advertising Conference? You can still receive some of the benefits. All recorded audio sessions are available for purchase. Contact Lisa Kastner for details, at 646-654-4643 or lkastner@billboard.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. Details at billboardevents.com.

‘30 UNDER THIRTY’
This elite list recognizes top young executives across the music industry landscape. Are you or do you know someone who’s doing the business forward? Submit your nomination today. Go to billboard.biz/30Under30.
Specialized Wealth Management for the Music Industry

At SunTrust, we've spent more than 20 years helping music industry professionals make the most of their success. Our dedicated financial advisors can help you manage your cash flow, monetize your assets, and create a plan designed to provide continued financial stability. For more information, call Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investment Services, Inc., at 404.724.3477 or visit suntrust.com/talent.
The Transparency Revolution

Complete, Accurate And Timely Information Has Become Crucial To The Entertainment Business

BY DAVE STEWART

Two weeks ago, I bought a new shirt in Milan on my Visa. After the merchant swiped my card, the data on it traveled 30,000 kilometers and crossed 12 nations, went to my bank to be checked against my credit limit and then verified the store’s bank account details to transfer money in 1.4 seconds. My purchase of a shirt in Milan was one of more than 160 million payments that happens every day and total more than $12 billion, transactions that will settle out to the last yen, cent or centavo. In 1983, when “Sweet Dreams” went No. 1, Visa launched its anyplace, anywhere ATM system. If I sold shirts, I would reissue instant, clear-and-correct accounting for my business.

Since I make music, however, I am forced to deal with an incomprehensible labyrinth of archaic accounting methods. Visa has had this system in place for 30 years and I’ve been selling records in one form or another for the same amount of time. As an artist, songwriter and producer, I have yearned for advanced, transparent reporting structures in order to address the entrenched and endemic problem of payments that are too little or too late.

The current content distribution setup for artists has been referred to as a “sharecropper” system. A typical distribution agency, such as a record label, collects the revenue, subtracts advances, recording and packaging costs; promotional expenses and other holdbacks; and then pays the artist his or her “share” at some point in the distant future. Why can’t artists get the same respect as the guy who sold me a shirt in Milan?

In the future, all incoming revenue will be reported in real time, with transaction costs that are predefined and communicated. The old business model of distribution, set up to manipulate, security and monetization have matured to the point that an easy-to-use, scalable, fully featured digital media gateway and financial tracking system is now possible. Artists should demand it.

Why not? Nearly all forms of artistic output have migrated from analog to digital formats. When combined with innovation from media and other industries, the rising volume of digital content has created the potential for a significant increase in the engagement with “long tail” content from established artists. In other words, fans should be given a deeper, richer experience that includes a glimpse into an artist’s world and it would benefit everyone with a stake in the business.

We in the entertainment industry will soon operate in a world with compelling, multifaceted user experiences across online and mobile interfaces that will “drop a neutron bomb on current distribution models,” as I was recently quoted in the Washington Post. In fact, working alongside the innovative companies with which I work every day, including Kobalt, we are building this gateway now.

Stay tuned.

Dave Stewart, co-founder of Eurythmics, is a legendary artist, producer, author, speaker, entrepreneur and songwriter whose recordings and collaborations have resulted in more than 100 million album sales and numerous Grammy, Golden Globe, BRIT, Lifetime Achievement, Legend in Songwriting and other awards. He has co-written with Mick Jagger, Bono, Bob Dylan, Tom Petty, Gwen Stefani, Katy Perry, Jon Bon Jovi, George Harrison and many others. Recently named one of Fast Company magazine’s 100 Most Creative People in Business, Stewart also serves as a consultant for Nokia, the world’s largest mobile phone company, where he was given the unique title of “change agent.”
STRIKING OUT

Constitutional Council Deals Blow To France's Anti-Piracy Law

PARIS—French “three strikes” legislation aimed at tackling unauthorized file sharing has suffered another major setback, in a ruling that some in the industry worry could hurt efforts to implement anti-piracy regulation in France and beyond.

France's Constitutional Council ruled June 10 against a key element of the legislation, which would have allowed a newly established government agency, HADOPI (Higher Authority for the Distribution of Works and the Protection of Copyright on the Internet), to cut off Internet service to persistent copyright infringers for up to a year after two warnings.

But the council ruled that HADOPI’s proposed powers violated the French Constitution, based on what the council cited as the constitutional principle that communication and liberty of expression are fundamental rights that only a judge can rule on.

“We’ve been fighting a battle for a long period of time and we believe there will be a solution,” says John Kennedy, chairman/CEO of the IFPI, which has led the calls for three-strikes legislation. “What we hear is that a special judge will be appointed, which would satisfy the requirements of the constitutional court.”

Despite uncertainty over the sanctions, the council’s ruling won’t affect the government’s ability to proceed with implementing a warning system. In a statement, French minister of culture Christine Albanel said HADOPI would be ready to issue its first warnings by the fall, while the government is set to introduce a new draft bill to amend the law by conferring the decision to cut off offenders to a judge.

Hervé Rony, director general at French labels organization SNEP, acknowledges the council’s decision as another blow but stresses that the implementation of any law allowing warnings remains a crucial achievement.

“What’s preoccupying [us] is not the fact that a judge will rule,” Rony says, “but that there must be enough means allocated so that the justice is staffed (effectively) enough to rule.”

The European Parliament has also challenged the principle of a state body having the authority to disconnect Internet users, when it voted in May in favor of a directive that telecom subscribers’ access can’t be restricted without a court ruling.

“The Constitutional Council has simply followed the European Parliament,” says Guy Bono, a French Social Democrat member of the European legislative body. Bono described the French ruling as “a huge slap” for French President Nicolas Sarkozy, who had championed the legislation.

Kennedy dismisses fears that an additional judicial element to the French enforcement plan will bring the sort of negative publicity suffered by the RIAA when it sued U.S. file-sharers.

“Around the world there's a trend toward specialist judges, especially in the intellectual property area,” he says. “There has to be an ultimate deterrent for [the law] to work, but I don't think the judge ends up being troubled very much—all the evidence is that, on the first warning, people change behavior.”

In a statement, RIAA chairman/CEO Mitch Bainwol expressed optimism that “the French government will revise the law and do so in that fashion that will be pro-consumer and serve as a reference point for the rest of the world.” Bainwol said.

Meanwhile, the French ruling may also deter other countries from introducing graduated-response legislation. New Zealand’s three-strikes proposal was withdrawn after it failed to secure unanimous cooperation from Internet service providers (ISP), although Taiwan and South Korea have recently passed such laws.

The focus now turns to the United Kingdom, where the June 16 Digital Britain report will determine how the government proposes to achieve its target of cutting illegal downloading by 70%-80% by 2011.

However, there appears to be little political appetite from the unpopular Labour government for three-strikes legislation, especially as the ISPs would resist any such moves.

And Gregor Pryor, partner/digital media specialist at the international law firm Reed Smith in London, believes France’s woes will only harden U.K. opposition.

“To curtail an individual’s right to communicate via the Internet in such an ostensibly arbitrary fashion would be seen by the U.K. population as a breach of a basic social right in today’s digital age,” says Pryor, who expects the report to merely “impose on ISPs a duty to provide information in a timely and orderly fashion.”

Kennedy concedes that he’s worried. “I fear—and I hope I’m wrong—this government in its current state is going to walk away from the problem,” he says. “If there isn’t real teeth to what they’re proposing, then they’re contradicting their own policy.”
ACHTUNG FCC

MusicFirst Cries Foul Over Alleged Radio Royalty Retribution

Ratcheting up an already bitter fight, the musicFirst Coalition is alleging that radio stations are threatening to not play music by artists who have publicly supported legislation requiring terrestrial broadcasters to pay artists and labels performance royalties. In a June 9 complaint filed with the FCC, the recording industry lobbying group accused “some broadcasters”—without naming any stations—of using their licenses “to further their financial interest at the expense of the public interest” (billboard.biz, June 10). The House Judiciary Committee approved the controversial Performance Rights Act May 13 by a 31-21 vote. The filing also accuses broadcasters of airing deceptive spots that “unfairly prey on public fears” by portraying the proposed royalty as a “tax.” In addition, it claims no stations will accept musicFirst ads endorsing the bill.

The National Assn. of Broadcasters (NAB), whose lobbying efforts led to a bipartisan majority of House lawmakers opposing the bill, called the filing “an act of desperation by a record label lobby losing on Capitol Hill and in the court of public opinion.” It also noted large music publishers are listed among the petitioners who have publicly endorsed a performance royalty for radio. Calls to U2 manager Paul McGuinness and Interscope weren’t returned.

MusicFirst spokesman Marty Machel says it would identify artists and stations to the FCC if it initiates a proceeding and agrees to keep the information confidential. FCC representatives didn’t respond to requests for comment.

Reaction in the artist community to the alleged boycotts is “nothing short of outrage,” says Daryl Friedman, president of advocacy and government relations for the Recording Academy.

David Oxenford, a partner in the Davis Wright Tremaine law firm who specializing in broadcast law, says musicFirst doesn’t have a strong case. “Without specific allegations of fact and injury, I don’t see how the FCC can start a proceeding,” he says. “Nothing in this pleading suggests any broadcaster has violated any FCC rule or policy.”

MusicFirst does name some of the dozens of stations that it says tuned down its ads, including Greater Media active rock WRRF, classic rock WCSX and AC WMGC Detroit, Citadel hot AC WVDVD Detroit; and Cumulus Media top 40 KRWB and Clear Channel classic rock KKKR Houston. “It’s absolutely ridiculous that they would expect us to run spots in support of a bill that would be so harmful to the radio industry,” says Greater Media VP of corporate communications Heidi Raphael. “But we would never boycott an artist for expressing an opinion about this type of issue.”

MusicFirst also says in its complaint that ads that opposed the Performance Rights Act contain “outrageous and untruthful information solely to serve [broadcasters’] economic self-interest.” For example, it disputes an ad that aired on independently owned classical WCLV Cleveland, which, echoing a common NAB refrain, stated that royalties “would go to record companies, most of whom are foreign-owned.” The coalition maintains at least half of the royalties would go to the artists themselves. It also accuses minority broadcaster Radio One of inciting “racial animosity” by falsely claiming that legislative hearings didn’t have any black owner representation.

Oxenford says musicFirst’s distortion claims amount to splitting hairs. “This is effectively political speech by the broadcaster on an issue of importance to them that is consistent with their First Amendment rights,” he says.
Hey DJ

Artists Get Their Own Channels In Clear Channel Deal

Artists like the Eagles and Christina Aguilera can now play DJ, at least online.

Clear Channel Radio and Front Line Management have formed a joint venture to create artist personal experiences (a.p.e.) radio, a stand-alone company that will allow musicians to produce their online shows. Billboard can exclusively reveal the channels. The channels will run 24 hours a day and play songs chosen by the artist, interviews and commentary. The program will launch in July with the Eagles, Aguilera and Weezer.

At a time when artists are looking for ways to forge deeper connections with fans, Front Line and Clear Channel will use ad-supported a.p.e. radio to market albums and tours by offering fans exclusive content as well as an inside look into the musical taste of their favorite artists.

“We feel that the old model of trying to get radio airplay and some video play is broken,” says Front Line founder/CEO Irving Azoff, who also serves as CEO of Ticketmaster Entertainment and chairman of a.p.e. “We were looking for a seven-day-a-week, 24-hour artist online venture, and the radio channel seemed to make real sense.”

The a.p.e. radio channels, which will also be open to acts not represented by Front Line acts, can be heard on Clear Channel’s local radio, station Web sites, through the company’s iHeartRadio iPhone and BlackBerry application, and widgets placed on the artists’ Web sites.

“We want artists to host the channels, tell stories and turn new fans on to new music,” says Evan Harrison, president of Clear Channel’s digital division and CEO of a.p.e. radio. “It’s a really different approach, and we wanted to give the artist the foundation and infrastructure to let them do their thing.”

In recent weeks, Clear Channel programmers went into a studio with Aguilera for a three-hour session during which the singer discussed motherhood, fashion and music. Aguilera’s playlist will feature songs from Samtigold, Black Sabbath and Etta James, Harrison says.

“I am so excited to be one of the first artists on a.p.e.,” Aguilera says in a statement provided to Billboard. “Fans always write to ask me what I like and listen to, which makes this such a great opportunity for me to share my musical inspirations with them. My channel is going to be a special place for my fans to find out about my new music, upcoming tours and lots of other news and original content. It’s going to be fun.”

Each online channel will feature about 1,000 songs, plus stories and comments from the host. The channels will be updated weekly with new music and content.

“When you talk about an Eagles-hosted radio channel, most people would assume they’re going to hear Eagles music all the time,” Harrison says. “The truth is, you’ll hear an Eagles song every hour or so, with a story around it. But what’s really exciting is that Joe Walsh will invite his friends to help participate, talk about destroying a hotel room or tell a more personal insight about where he was during the Kent State shooting.”

Azoff points out that Clear Channel can reach more than 22 million online users per month through its digital platforms. “Our job as managers and part of the service we offer to artists, is bigger distribution channels that nobody else can get them,” he says. “And bringing Clear Channel into the pattern here is the big play.” An artist’s channel also “becomes an entry point of which you can go to the artist’s Web site and buy tickets, merch and hopefully engage them in some kind of social networking,” he says.

Clear Channel plans to use its on-air DJs to push radio listeners to the a.p.e. channels. “It’s very natural for our programmers and on-air talent to tell our listeners, ‘Hey, I’m sitting here with Christina Aguilera,’ and then to talk about the fact that she’s hosting her own channel that lives on their Web site,” Harrison says.

In addition to programming the channels, artists will share in the profits they generate from ads. “Is it going to make a lot of money? No. It’s more of a marketing tool,” Azoff says. “But what is recorded music? It’s mostly a marketing tool, right?”

**Continue reading on page 12**
Sony Music's plans to lower wholesale prices for its catalog was one of the main topics of conversation at this year's annual NARM convention in San Diego.

According to sources, Sony recently sent a letter to retailers and wholesalers about the repricing. The company plans to split its catalog into four or five price tiers, largely moving away from its front-line $11.99 wholesale price point; only about 140 titles will still carry that price.

Sources say Sony has reduced the wholesale price on about 4,000 titles to $5.50, has reduced another 700 titles to $4.40, and has assigned a $7.50 wholesale price to about 160 other titles. An executive at a rival major label says that Sony has also priced some titles at $6.15, although that price couldn't be corroborated with other sources.

The new pricing plan appears to be a work in progress, with new releases expected to be repriced by September. Adjustments could also be made to catalog pricing at that time.

"We will know about this in a few more months," said the head of purchasing at a mid-size specialty chain. "What Sony's pricing will look like then will be different than it is now." Sony Music executives at the NARM convention declined to comment.

While most retailers are happy about the move, a few voiced worries. Some said they were concerned that discounts would use the cut to start a new pricing war. Other merchants said they're upset because Sony Music isn't providing price protection, without which some say they'll be tempted to simplify return the Sony titles affected by the pricing change so that they can get credit at the old wholesale price and then reprice the titles at the new lower price.

One merchant grumbled that the lack of price protection "creates a lot more work for me...[I] can deal with it, but who likes all the extra work?" But other sources say that the Sony plan provides enough flexibility that retailers can build price protection into their own in-store repricing of Sony titles. "Since there is no good pro quo, stores can keep the titles at the price they want," one merchant said.

Sony will provide advertising funds for external advertising efforts, although it is eliminating in-store price-position funds, sources say.

The price cuts will present special challenges for wholesalers. "Who doesn't like lower prices?" one wholesaler said, noting however that wholesalers will be "hard pressed to give competitive pricing to their merchants, considering they themselves need to make margin."

Executives at the competing majors decline to publicly comment on the Sony pricing initiative for fear that the Federal Trade Commission will consider such talk price signaling.

Although one major-label executive said that Sony's wholesale price reductions will put pressure on rival labels to follow suit, most executives said privately that they'll take a wait-and-see approach before responding. Foreign Lucy, a partner at the marketing consulting firm Slimon-Kucher & Partners, said that he too will take a wait-and-see attitude.

"I still think there is some business to be had at the higher price points," said Lucy, who co-authored the book "Manage for Profit, Not for Market Share." "I also wonder if the lower prices will result in sustainable sales growth, or will it dig out future demand and just pull it forward?"

Nielsen's annual presentation at NARM illustrated the rapid pace of change in music retailing. The presentation revealed that only 39% of all music purchases are made in a traditional music store, down from 68% in 2001. Nielsen also found that mass merchants' market share peaked in 2006 at 41% of purchases and has since fallen to 33% year to date in 2009.

In addition, new releases are failing to connect with consumers. In 2008, 35% of all albums were for albums released in that same calendar year, the lowest percentage of new releases in Nielsen's SoundScan era.

Additional reporting by Glenn Peoples.
Rock's Back Pages
Nylon Magazine Branches Out With A New Record Label

With apologies to my middle school math teachers, there are, in fact, relevant real-life applications of your lessons. For instance, two negatives do make a positive—at least in the case of two downward-trending industries. Magazine publishing and record labels face serious challenges, but a few brave souls are hoping that combining the two will yield strong results.

The latest magazine to join the trend is Nylon, a glossy fashion rag aimed at hip women in their late teens and early 20s. While it can be mocked for tackling tough questions like, "Are tights really passé?", the magazine is also more body-image-positive than the typical fashion mag—there’s nary a diet tip to be found—and devotes significant space to up-and-coming musicians.

If Nylon’s fledgling label proves successful, it likely will be due to the brand’s reach and number of properties. "The entire Nylon brand is able to reach out to over 2 million music fans, not only via the two print magazines [Nylon and Nylon Guy], but also our Web site, TV channel, MySpace page, newsletter and tours," founder Marvin Scott Jarrett says. Nylon has partnerships with MySpace, iTunes and YouTube, and is currently working with Apple for an iPhone app.

"The label is a chance for us to bring the sound of Nylon to life by signing artists who embody the creative, artistic, smart and youthful spirit of what the brand represents," Jarrett says. "As the traditional record label structure begins to break down, we feel that we offer these acts a unique opportunity to get their music out there via our enthusiasm and the enviable networks, databases and relationships we as a brand are able to leverage."

Nylon follows in the footsteps of Vice and the Fader, two other magazines that have had modest success with their labels, due in large part to their sister properties. The Vice organization also includes the video site VBS.TV and the in-house branding and marketing agency Virtue, while the Fader is part of the influential branding agency Coralstone (Billboard, June 6). Both labels have previously talked about using other parts of their parent companies to cross-promote their artists.

Jarrett says he thought about starting a Nylon label for a few years before taking the plunge. "We were always trying to define what the sound of Nylon was," he says. "I looked at a couple of all-girl bands, but when I found the Plastiscines, I knew how to get it started." The Plastiscines are one of the label’s two inaugural acts, along with the U.K. solo artist Patrick Wolf.

The Plastiscines’ manager Maxime Schmitt says the band wanted to end its deal with EMI and desired something different. "We came to America last year to play a Nylon party, and we wound up in front of 4,000 people," he says. "[Jarrett] introduced them to Butch Walker, who wound up producing the album. With these girls, there is such a strong story and visual appeal—they are young, beautiful and play rock ‘n’ roll. Marvin knew how to capitalize on that."

In addition to covering the bands in the magazine, Jarrett has booked the Plastiscines and Wolf to play the annual Nylon summer tour, which is booked by the William Morris Agency. "Last year’s tour was done in partnership with Urban Outfitters, while this year’s will see us working with Pac Sun," he says. The retailer will host competitions in its 900 stores nationwide to win tickets; about half of the stores will feature window displays about the tour. Pac Sun also will send promotional material to its 2 million-strong database, Jarrett says.

He has also signed a deal with RED to distribute all of Nylon’s releases. "They bring a lot to the table in terms of marketing and the ability to reach radio and do big deals," Jarrett says. "I have really high ambitions for the label. I think a band like the Plastiscines could totally headline Madison Square Garden."
La Vida Crossover
Ricky Martin's 1999 Breakthrough Still Holds Lessons

On May 29, 1999, Ricky Martin surged to the top of the Billboard 200 with his English language debut album, "Ricky Martin," ushering in what the media widely hailed as the "Latin explosion." The set, which included the massive worldwide hit "Livin' La Vida Loca," sold 661,000 copies in its debut week and went on to sell 7 million in the United States, according to Nielsen SoundScan. A decade on, Martin's storied debut evokes nostalgia for a happier time for the recording industry. But the story of Martin's commercial breakthrough and other subsequent crossover Latin successes provide lessons that are applicable today.

When Angelicaved Martin's manager in 1992, the former Menudo singer was a developing solo artist who only sang in Spanish. A series of albums gradually broke him country by country in Latin America, and then in Europe, aided by the success of "The Cup of Life," the official theme of the 1998 World Cup, which Martin recorded in several languages.

By the time his English-language debut came out the following year, Martin was already an established star, not only in Latin America and the U.S. Latin market, but in places as far flung as France and China. "It wasn't about making it work in the U.S. and then the rest of the world," Medina says. "We looked at different options. That's why I always say Ricky's crossover wasn't in English."

Another key to Martin's breakthrough and the success of his fellow Sony artists Marc Anthony, Jennifer Lopez and Shakira was the broad-based support of their label. Martin was pushed from every possible direction, with the entire company acting in concert on a worldwide scale. Naturally, no amount of planning will work if the artist lacks the talent and charisma to win over a broader audience. Martin had ample supplies of both, which was evident in his star-making performance of "The Cup of Life" at the 1999 Grammy Awards. "In my opinion, that was perhaps the single biggest game-changing moment for any artist in the history of the Grammys," says Rob Prinz, head of music at United Talent Agency.

Tommy Mottola, who at the time was chairman/CEO of Sony Music Entertainment, "had it in his mind that he was going to create this Latin revolution," says Ken Ehrlich, the long-time executive producer of the Grammys, who also executive-produced Martin's 1999 concert video, "One Night Only."

Meanwhile, Ehrlich adds, "Angelo never let me forget what a big star Ricky was internationally. He made it very clear that what we were doing was a piece of the puzzle."

Following Martin's No. 1 debut, a series of Latin albums by artists including Anthony, Lopez, Shakira and Enrique Iglesias reached the top five on the Billboard 200. With the exception of Lopez, who was already a star in Hollywood, they all had success in other markets first, followed by concerted major-label support.

Last week, Wisin & Yandel's "La Revolucion" debuted at No. 7 on the Billboard 200, with relatively modest sales of 36,000—more in accord with the current times. But their journey to the top 10—navigating different promotional methods and breaking into new markets (Billboard, June 1)—wasn't that different from Martin's trailblazing path of a decade ago.

"Developing acts," Medina says, "have to move and look for options."

---

All-Spanish Furtado Album
Singer/songwriter Nelly Furtado will release an all-Spanish album Sept. 26 on Universal Music Latin. Furtado, who is of Portuguese descent, forayed into Spanish with "Tu Fotografia," a duet with Colombian rock star Juanes, included on Juanes' 2002 album, "Un Dia Normal." She also recorded "Te Busque" with Juanes and included it on her 2006 release "Loose."

---

I Canada
Despite Little Media Support, Latin Artists Gain Traction

On Colombian artist Fonseca's recent North American tour, can you guess which date outgrossed Los Angeles, Boston, Dallas and Washington, D.C.? It was Toronto, where Latin artists receive barely any of the radio or TV exposure they rely on in the United States and Latin America to drive attendance to shows.

While such artists as Enrique Iglesias and Shakira have played in Canada, industry observers say the country has gathered steam more recently as a tour stop for Latin acts without crossover appeal. Ricardo Arjona, Marco Antonio Solis, Juanes and Tito Nieves all have shows scheduled throughout the border this year. Chayanne and Luis Miguel also performed there in 2007 and 2008, respectively.

There were nearly 750,000 people of Hispanic origin in Canada in 2006, according to the government agency Statistics Canada. (Hispanics were defined as native Spanish speakers, people who were born in a Spanish-speaking country, those who had at least one parent born in a Spanish-speaking country or those who reported any Hispanic ancestry.) Nearly half were born in Canada, though of the population born in Latin America, the largest concentrations were from Mexico, El Salvador and Colombia.

The highest population is concentrated around Toronto, which counted more than 200,000 Hispanics in 2006, according to the government.

Promoter Jorge Perez's JEP Agency broke ground in 2005 with the pop-vallenato artist Carlos Vives and has since been the go-to local promoter for such major talents as Juanes. "Many artists are calling me now and trying to arrange tours in Canada," Perez says.

That's despite the relative dearth of media exposure on the ground. There are a few cable TV channels that broadcast in Spanish. Toronto, Canada's largest city, has an AM community station, an FM station with a few hours of Spanish programming per day and Radio Ondas Hispanas, which broadcasts online and through an FM "subcarrier" transmission that requires a specially equipped radio.

Perez also relies on local Spanish-language press and his database of 16,000 "VIP" members that he's amassed from 15 years of promoting club nights and other events. "That allows people to have access to information and buy tickets to our concerts prior to the on-sale date," Perez says. In addition to online social networks like Facebook that help artists connect with fans, another important outlet is the entertainment site TorontoHispano.com, which receives about 100,000 monthly visitors, according to the site's sales and marketing director Kelly de la Flor.

William Morris Endeavor agent Jeremy Norkin, who booked Fonseca's tour, notes that Toronto provides an opportunity to make money between the Midwest and the East Coast—an important consideration on a tour, where every day carries travel costs. Unless the artist is a megastar, Norkin says, "there is not a market within a thousand miles of Chicago that's routable."

---

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

Billboardenespanol.com

www.americanradiohistory.com
Home Improvement
I.M.P.’s Hurwitz Talks About The Value Of Venue Enhancements

When you get Washington, D.C., independent promoter Seth Hurwitz on the phone, there’s almost always music playing in the background. He wonders why that would surprise anyone.

“It’s like calling a chef in the middle of lunch and saying, ‘Wow, you eat?’” says the chairman of I.M.P., which operates the Merriweather Post Pavilion in Columbia, Md., and owns the 9:30 Club in D.C.

Hurwitz is a music fan and, as such, has put more focus on improving the experience at his venues this year. That includes pinball machines, giant chickens and branded cupcakes. “Mergers, ticket fees, all this stuff, that’s all business, that’s all music industry crap,” Hurwitz says. “Making deals with other companies, having fire sales one day a week, that’s not it, in my opinion. It’s all about people wanting to come to your shows, and that has to start with genuinely feeling for your audience and identifying with them.”

I.M.P. is now in its sixth year operating, programming and promoting at Merriweather. This year’s enhancements, which totaled more than $1 million, include tripling the number of restrooms, adding a new food joint with an expanded menu and putting in a Music Pinball Hall of Fame Arcade with machines dedicated to the Rolling Stones, Kiss, Dolly Parton, Guns & Roses and others. At 25 cents a pop, proceeds will go to the National Pinball Museum, which plans to make its future home in Maryland.

There is also a slate of green initiatives, better landscaping and the “Great Key West Chicken,” a 7,500-pound, 15-foot-tall poultry sculpture. Merriweather owner General Growth Properties “definitely kicked in their share” of the improvement costs, Hurwitz says.

One inspiration for I.M.P.’s venue improvements is legendary promoter Bill Graham’s practice of handing out apples to Fillmore concertgoers during the fledgling days of the modern concert business.

“The Bill Graham thing with the apples: It’s so simple,” he says. “It left people with a good feeling when they left the venue. But you can’t roll people around in mud all day and then hand them an apple. You have to treat them right from the beginning of the experience.”

At 9:30, it’s not about apples but devil’s food chocolate cupcakes filled with vanilla butter cream, topped with chocolate frosting, dipped in ganache and sporting the club’s logo. The signature cupcake, created by D.C. pastry chef Josh Short, debuted as a promotion for two Cake sellouts in May and will remain on the menu.

“We wanted a cupcake that was the bomb,” Hurwitz says. “We’re giving them to all the bands that play there, not just the headliners. What better way to make a supporter happy that’s driven all this way, maybe only making a couple hundred bucks, than to give them a cupcake? It makes them feel like the venue cares about them, too, which we do.”

The overall live business has been embracing the need to improve the customer experience at all levels. Live Nation, in particular, has been investing millions in capital improvements and in the consumer research that presumably tells it what fans want. “Fans reward you when you give them value, so it’s our job to do that,”Live Nation CEO of global music Jason Garner says, “whether it’s how you price a show, how you put the show together or what you’re selling them on site.”

Notoriously conservative in gauging success, Hurwitz says ticket sales are doing well at Merriweather and 9:30. “I am the last one to want to be in denial, and I hate it when I read people constantly talking about how great everything is,” he says. “However, I have to admit this year is going pretty well. I’m truly excited about this year’s sales and lineup. I don’t want to become one of those people that just talks about how great business is, but I have to say business is great.”

I.M.P. also produces the Virgin Mobile Festival, held the past three years at Baltimore’s Pimlico Race Track. It’s unclear if the event will return to Pimlico and Hurwitz wouldn’t say. But he did mention that a “two-pronged major announcement” regarding the festival will come June 22. “There will be an event this year,” he says. “It will be different than previous years. I think when people see what we’re up to they’ll get it. All shall be revealed.”

---

**BOXSCORE Concert Grosses**

<table>
<thead>
<tr>
<th>GROSS/TICKET PRICES ($)</th>
<th>ARTIST(S)</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td>$8,542,601</td>
<td>METALLICA, AVENGED SEVENFOLD, RESORTE</td>
<td>Jobing.com, Miami, June 4, 6, 7</td>
<td>Live Nation International</td>
</tr>
<tr>
<td>$8,450,511</td>
<td>TINA TURNER</td>
<td>Concerts, Jerusalem, April 21, May 2</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$7,637,616</td>
<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>Concerts, Jerusalem, May 20, 21</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$4,235,687</td>
<td>TINA TURNER</td>
<td>Phoenix Mercury, Phoenix, May 18</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$4,106,495</td>
<td>KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY &amp; OTHERS</td>
<td>Phoenix Mercury, Phoenix, May 18</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$3,561,903</td>
<td>JONAS BROTHERS, DEMI LOVATO</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$3,599,260</td>
<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$3,326,646</td>
<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$3,144,418</td>
<td>JONAS BROTHERS, DEMI LOVATO</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$2,881,832</td>
<td>KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY &amp; OTHERS</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$2,562,259</td>
<td>BILLY JOEL &amp; ELTON JOHN</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$2,374,688</td>
<td>TINA TURNER</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$2,013,316</td>
<td>ELTON JOHN &amp; BILLY JOEL</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$1,747,644</td>
<td>TINA TURNER</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$1,417,484</td>
<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$1,329,811</td>
<td>JONAS BROTHERS, DEMI LOVATO</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$1,299,275</td>
<td>BEYONCE</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$1,105,880</td>
<td>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$1,027,744</td>
<td>FLEETWOOD MAC</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$1,060,263</td>
<td>Coldplay, Mercury Rev</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$1,197,750</td>
<td>METALLICA, AVENGED SEVENFOLD, RESORTE</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$1,065,831</td>
<td>TINA TURNER</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$816,562</td>
<td>Bob Dylan</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$82,061</td>
<td>BEYONCE</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$115,912</td>
<td>METALLICA, MACHINE HEAD, THE SWORD</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$104,659</td>
<td>BOYZONE</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$1,026,737</td>
<td>Fleetwood Mac</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$899,282</td>
<td>AC/DC, THE ANSWER</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$994,730</td>
<td>Coldplay, Mercury Rev</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$979,364</td>
<td>AC/DC, THE ANSWER</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$926,153</td>
<td>GIRLS ALoud</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
<tr>
<td>$922,364</td>
<td>BRITNEY SPEARS, GIRLCHIC</td>
<td>Nationwide, Columbus, May 19, 20</td>
<td>Virgin Mobile, Live Nation International</td>
</tr>
</tbody>
</table>

---

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

JUNE 20, 2009 | www.billboard.biz | 15
MÖTLEY CRÜE

**Sonisphere Launch Poised To Shake Up Europe's Metal Festival Circuit**

LONDON—The inaugural Metallica-headlined Sonisphere festival hits the road this summer, posing challenges and opportunities for rival metal events and hard-rock acts.

The event kicks off June 20 in the Netherlands, followed by Germany (July 4), Spain (July 11), Sweden (July 18) and Finland (July 25). It ends in the United Kingdom (Aug. 1-2) at a 60,000-capacity site at Knebworth House in Hertfordshire.

"Sonisphere has expanded the market" for hard rock acts, says booking agent James Whitting at Coda Music Agency, whose client Killing Joke is on the Sonisphere bill. "Although Metallica headlined [festivals like] Reading and Leeds last year, there's a massive demand to see more of them," he says. "Sonisphere can give them that platform."

Sonisphere's co-founders are AEG-financed promoter Kilimanjaro Live and Metallica's booking agency K2. In the United Kingdom, its main competition is Live Nation's Download Festival at Donnington Park (June 12-14).

Kilimanjaro CEO Stuart Galbraith, a former Live Nation U.K. managing director, has a lengthy track record of promoting metal festivals. Galbraith says that by monitoring online forums, he "saw a demand for a regular international festival for big acts like Metallica."

It's a tough time to launch, however, and one U.K. booking agent suggests that Sonisphere sales are "disappointing," noting, "Maybe [that] hints that the market can't take two metal festivals."

However, an upbeat Galbraith says, "We're happy with sales overall," after introducing discounting and single-day tickets to boost U.K. sales. Although declining to give details for other events, he says the 60,000-capacity event in Finland—traditionally a strong metal market—has already sold out.

According to Live Nation U.K. festival director John Probyn, Sonisphere has had "zero effect" on Download and ticket sales. He says, "If kids can afford to go to both, that's great." He refuses to divulge sales but says Download's three-day ticket packages have sold out.

Live Nation triggered complaints last year when it limited Download's capacity to 50,000 and changed its layout. "Every festival has a bad year," Probyn says. "Last year's was ours." With capacity back up to 80,000 this year, Live Nation predicts a sellout with headliners including Faith No More, Slipknot and Def Leppard.

Germany's established metal festival circuit features events like Wacken Rocks (July 30-Aug. 1)—where organizers predict a 75,000 sellout with a bill including Saxon, Testament, In Extremo and Motorhead—and the With Full Force festival (July 5-7) in Lübnitz. The latter event drew 30,000 last year, and managing director Roland Ritter says advance sales for Full Force 2009 "are going very well," with a bill including Motorhead, Soulfly, Carcass and Social Distortion. Although his event coincides with Sonisphere, Ritter notes that the shows are more than 300 miles apart. "Germany is big enough for two festivals around the same date."

Spain's leading metal fest is Zaragoza's 20,000-capacity Metalway (June 20-21, 26-27) with 2009 headliners that include Motörhead, Twisted Sister, W.A.S.P. and Saxon. Elsewhere, the 12,000-capacity Kobetasonik in Bilbao (June 19-20) will feature Marilyn Manson, Motley Crue and Ani DiFranco.

The 11,000-capacity Lorca Rock metal festival (July 24-25) has Sepultura and Tyr headlining. Festival organizer Marisa Pérez says she has doubts about Sonisphere's arrival. "So many metal festivals is a bit crazy," she says. "There's no market for three big festivals."

But Dutch industry observers suggest Sonisphere's arrival will grow the market rather than cannibalize sales from local metal festivals. Mike van Rijswijk, editor-in-chief of Holland's biggest metal magazine Aardschok, expects that the leading Dutch festival, Walrock in Burgum, "will end up between 8,000 and 12,000, as usual."

Galbraith anticipates taking Sonisphere into Eastern Europe in 2010. "We want to grow Sonisphere and will reassess at the end of this year," he says. "Until then, we're concentrating on the first one—and confident it will work.

Additional reporting by Tom Ferguson in London, TJ Lammers in Amsterdam, Howell Llewellyn in Madrid and Wolfgang Spahr in Hamburg.

---

**GLOBAL**

**Clothes Make The Band**

U.K. Fashion Brands Hook Up With Breaking Acts

LONDON—British music stores may be in decline (Billboard, May 9), but new acts are seeking to maintain a presence in the retail sector by forming alliances with fashion brands.

While established acts have signed big-money endorsement deals with retailers—Take That with Marks & Spencer and Lily Allen with New Look are two recent examples—breaking talents are now signing up in the hope of getting more exposure.

"With traditional music stores closing left, right and center, you've got to be open to exploring every other avenue," says Gary Davies, managing director of Good Groove, a London-based music production, publishing, label and management company.

Davies recently shepherded a deal between teenage pop singer Alex Roots and the Claire's fashion accessories chain with profile, rather than profit, as the key to the partnership.

"It's not something they've got for free but it works very well for both parties," he says. The Claire's campaign includes in-store radio promotion in 400 U.K. stores and the launch of a Roots line of sunglasses to tie in with the Aug. single "Don't Stop Looking."

Postcards distributed with purchases drive customers to the Claire's micro site at a rate of 35,000 hits per month, Davies says. The micro site has exclusive Roots content and links to her own sites and Davies says he hopes the association will "spill out into other territories."

Meanwhile, Polydor-signed pop artist Gary Go says he's found the perfect fit with luxury shirt brand Thomas Pink, whose promotion coincided with his self-titled debut album release, which entered at No. 22 on the Official Charts Co.'s May 31 list.

"They want to support new, British talent," says Go, who describes the association as "mutually beneficial—there's no [financial] deal as such."

"I dress in a way that they thought is synonymous with what they do," he adds. "Sometimes these things come along and it feels right."

The deal includes a free download of an exclusive track for Thomas Pink customers. The video for Go's single "Open Arms" is on the company's Web site, along with a link to Amazon to purchase the album, while the campaign will potentially roll out to stores internationally.

Thomas Pink was already a client of Luxemburg-based Mood Media, which provides customized in-store radio services. Mood Media concept development officer Ben Curwin, who is based in Kent, brokered the Thomas Pink/Go deal. He says the trend for using developing artists is based on brands seeking "ownership" of an act—

---

**GLOBAL BY ANDRE PAINE**

**>>PLAYNOW PLUS LAUNCHES IN AUSTRIA**

Sony Ericsson's unlimited music download service PlayNow Plus has launched in Austria. The service, powered by London-based Omnitime, is available on Sony Ericsson handsets in partnership with the mobile network Orange, beginning with the W595 model. Prices start at €49 (£68.70) for the handset and €17.50 (£24.50) per month for an all-inclusive Orange data plan. Users in Austria get unlimited access to more than 3 million tracks, including repertoire from all the majors. They can also choose 100 MP3 tracks every six months. Handsets are preloaded with 1,000 copy-protected songs, which when stored on the phone remain accessible as long as the user continues to subscribe. Subscribers can also transfer copy-protected tracks to any new PlayNow Plus handset. —Andre Paine

**>>HOWARD UPPED AT EMI MUSIC PUBLISHING**

Felix Howard has been appointed head of A&R/senior VP of European creative for EMI Music Publishing in the United Kingdom. Based in London, Howard will report to Guy Moot, president of EMI Music Publishing U.K. and president of European creative. The two will work together to drive creative strategy.

Howard was formerly VP of A&R in the U.K. office. He signed Calvin Harris, Sam Sparro, Bevery Knight and recent U.K. chart-topper Timmy Svidry, among others. As an established songwriter, Howard has written songs for such acts as Amy Winehouse, Sugababes and Sia.

—Jen Wilfson

---

**>>BRYAN FERRY HONORED AT RUSSIAN AWARDS**

Roxy Music frontman/solo artist Bryan Ferry was honored at the seventh Muz-TV awards at the Olympiyskyi sports center in Moscow, organized and broadcast live by the Muz-TV channel. Pop singer Sergey Lazarev picked up the best male artist award, beating last year's Eurovision Song Contest winner Dima Bilan.
KUALA LUMPUR, Malaysia—Rampant piracy is ravaging music sales in Malaysia and threatens the country’s recording industry with extinction, local labels warn.

Piracy “has declared a death sentence on the development of a legitimate local music industry,” Recording Industry of Malaysia chairman/Universal Music Malaysia managing director Sandy Monteiro says.

The industry reached its high-water mark in 1996 when RIM reported trade values of 315 million ringgit ($124.7 million). But by 2008, trade values had plunged to 76 million ringgit ($21.7 million), including an 82% drop in physical sales to 56 million ringgit ($16 million). Although the overall annual decline slowed from 16.9% in 2007 to 10.8% in 2008, physical sales fell 20.7% and 18.8%, respectively, in those years.

RIM estimates pirated goods account for 60% of physical unit sales and 90% of digital downloads; in 1996, the IFPI put the rate at 16%. “We have possibly the best laws covering copyright protection in the world,” RIM CEO Tan Ngiap Foo says. “But a shortfall in enforcement, lacklustre government support and bureaucratic red tape has allowed piracy to thrive.”

Monteiro adds that Malaysia has 26 officially licensed CD/DVD manufacturing plants. He calls that “an untenable situation,” claiming just three could meet all legitimate needs. Executives claim the market is doomed without government action but appeals for help have fallen on deaf ears. The Ministry of Domestic Trade and Consumer Affairs didn’t return calls seeking comment.

Tan says that political upheaval following a turbulent general election in March 2008 disrupted dialogue with the government, although RIM will meet soon with the trade ministry to discuss tougher penalties and increased commitment to enforcement. “We need a special task force to eradicate piracy and need it now,” Tan says. RIM also favors digital legislation like the “three strikes” laws recently adopted in South Korea and Taiwan.

Sony Music Malaysia managing director Adrian Lim says piracy has severely limited the ability of local recordings to generate sales. “Even the most popular local acts can scarcely breach the 10,000-unit sales mark,” Lim says.

Label statistics somewhat support that view. Leading Warner Music act Rainh’s self-titled 1997 debut remains Malaysia’s best-selling album, with 600,000 copies, yet its 2008 album “Praises for the Prophet” sold just 15,000. Similarly, reigning pop queen Siti Nurhaliza—still a huge concert draw—consistently sold 200,000 copies a decade ago, but 2008’s “Leena Timur” (Suria Records) has only sold 10,000.

Some independent labels have been turning to 360-degree deals to bolster revenue. “Artists now depend on tours, television appearances and endorsement deals to make a living,” Monteiro says.

Major labels have been cutting back. Last year, Universal Music outsourced backroom operations to India, while EMI shuttered its Malaysian office as part of a regional marketing and distribution deal with Warner Music.

Meanwhile, digital sales remain small. RIM reports they rose 23% to 20 million ringgit ($5.7 million) in 2008, but that total compares poorly with other Asian markets. In Hong Kong, with a 7 million population compared with Malaysia’s 25.8 million, the IFPI says digital sales totalled $7.2 million; in Taiwan (population 22.9 million), they were $8.1 million.

Monteiro says 99% of digital sales are ringback tones and master ringtones, while “consumers freely download songs from foreign Web sites without paying a cent.” The IFPI reports Malaysia has 26.2 million mobile subscribers, but only 1.6 million broadband subscribers.

Malaysia’s problems are mirrored elsewhere in southeast Asia, with IFPI regional director May See-Yee Leong noting that “enforcement is also a problem” in the Philippines, Indonesia and Thailand. However, she insists national and international lobbying can produce results. Leong cites South Korea’s 16% rise in trade value to $140.6 million in 2008 as proof that that kind of “government commitment, strong enforcement and deterrent penalties” can help labels.

The South Korean government “had [already] come up with very strong laws—last year, they also amended them to put liability on [peer-to-peer] operators,” Leong says. “They realized they needed new laws to deal with new problems.”

Malaysian malaise: RIM’s SANDY MONTEIRO (left) and TAN NGIAP FOO say government action is needed to save Malaysia’s record industry.
It's the device, stupid.

Of all the lessons the iPhone taught the mobile industry, this is the most obvious and most important. And it was only a matter of time before smartphone manufacturers upped their game to present a similar blend of design, functionality and merchandising.

That time, it seems, is now.

The mobile market is jumping with excitement over an impressive lineup of new devices from multiple manufacturers scheduled to hit the market during the remainder of the year—devices the entertainment industry hopes will replicate the iPhone's ability to inspire greater mobile content usage.

First out of the gate is the Palm Pre, which mobile operator Sprint debuted June 6 and which may come to Verizon Wireless sometime next year. Introduced at the International Consumer Electronics Show in January, the Pre's mix of touchscreen interface, Qwerty keyboard, multitasking interface and WebOS software made it one of the more anticipated devices of the summer. Gadget pundits can't seem to agree whether it will be a complete failure or a legitimate contender. But its "best of both worlds" features, which borrow ideas from the Blackberry and the iPhone, have more than a few excited, illustrating Palm's desire to position its new handset as a consumer device, the Pre can sync with iTunes just as easily as an iPod, but while digital rights management-free tracks—and so long as Apple doesn't disable that feature in a future iTunes update—and boasts direct integration with the Amazon MP3 store, among other slick capabilities.

Hot on the Pre's heels however is the new iPhone 3GS that Apple introduced June 8 at its Worldwide Developers Conference, along with updated iPhone software that expands the capabilities of the more than 50,000 applications created for the iconic device (billboard.biz, June 8). While no individual upgrade particularly stands out, collectively the latest improvements to the iPhone add enough momentum to the device to make any challenge an even steeper uphill climb.

But Google's Android mobile phone operating system is on deck to mount a greater challenge to the iPhone in the months ahead. To date, the G1 device from HTC offered by T-Mobile has carried the Android banner on its own. By the end of the year, manufacturers like Samsung, Motorola and potentially Sony Ericsson will have Android-powered devices in the market as well.

Also vying for the smartphone crown is Nokia. The Finnish manufacturer dominates phone sales worldwide but has made little impact in the U.S. market. The streetwise launch of a Concert With Music device this fall is one effort to change that, likely with the 5800 Xpress Music phone. There's also the N97 multimedia device that launched state-side in early June.

Finally, Research in Motion has recaptured its long-standing status as the smartphone leader, even surpassing the mighty iPhone. According to the NPD Group, the Blackberry Curve was the best-selling smart phone in the United States during the first quarter. Although the iPhone was second, RIM's Storm and Pearl devices followed in third and fourth place, respectively.

While the excitement around these devices' functionality and design is valid, equally as important are their open application development programs, which enable third parties to create innovative apps and download stores for them.

Apple's App Store started this trend, which has become as important an addition to these new smart phones as Internet browsing capability was to the previous generation of mobile devices. Others now include Nokia's Ovi service, which launched May 26, and RIM's App World, which opened April 1. Palm's Pre comes with the App Catalog. Sony Ericsson says it plans to market wireless apps itself before the end of the year and even Qualcomm is adding a Plaza Retail function to devices using its technology.

It'd be premature to think that the iPhone App Store has this market cornered. In fact, some apps are doing better on other platforms. The Slacker personalized radio service has more than a million downloads through various Blackberry devices, but far fewer on the iPhone, something Slacker CEO Dennis Mudd credited to RIM's more expansive developer partnership program.

The press already has dubbed this the Summer of Smart Phones, given this landscape of new devices and services. Mobile music services, and the music industry at large, hopes that evolves into the Autumn of Adoption.
Apple’s iPhone and App Store have spawned a veritable industry of mobile application developers. And while many startup companies are hoping for gold, Tapulous, the developer behind Tap Tap Revenge, has a record of consistent success. Tap Tap Revenge was the App Store’s most popular game of 2008 with more than 11 million downloads, according to company data. The rhythm game uses the touchscreen interface of the iPhone and iPod Touch to offer a music experience similar to the highly successful “Rock Band” and “Guitar Hero” franchises.

Thanks to a new iPhone software upgrade, Tapulous will now be able to sell new songs for the game for 50 cents each, in much the way “Rock Band” offers downloadable content. Universal Music Group is the first label to license its music to the company for that purpose and will release artist-specific versions of Tap Tap Revenge for $5 each, starting with one based on Lady GaGa. The deal follows the success of earlier artist-branded versions of the game from Nine Inch Nails, Coldplay and Dave Matthews Band.

In a sign of Tapulous’ growing ambitions, Universal will also work with the app maker to develop new music game titles for the iPhone. Billboard caught up with Tapulous co-founder/CEO Bart Decrem to hear more about the company’s plans, how the iPhone’s software affects app developers and what investors think of the market.

Was creating artist-specific Tap Tap Revenge games your goal from the start?
I like to say we’re the accidental gaming company. On launch day, there were three songs in the game that were done by a friend of the company and some indie bands. And it flew right to No. 1. Very quickly, independent artists approached us to get their music in front of gamers. We’ve built a strategy around making the game a real brand and a real community. These artist editions of the game are an important part of that strategy. It’s not just that fans want to play to music they love, they want to have an experience that’s about their band. It’s not just about playing Lady GaGa songs in Tap Tap Revenge. You want to have a Lady GaGa experience. So that’s where these special editions of the game fit in.

How is developing an artist-specific game different from the core Tap Tap Revenge title? The special editions have more of a concept of levels and unlocking songs at each level. Each level gets harder, so we try to be thoughtful about how we pick the songs so there’s a sense of work. When you listen to an album, it’s not just 10 songs thrown together; there’s a sense of a narrative there. We’re trying to do the same thing with these editions.

Will the number and frequency of artist-based games increase with the Universal deal? I don’t think so. We’re in the middle of planning right now. The great news is that Apple is opening up in-app commerce in the new version of its software. We will be able to sell music within the game directly. So we will have a paid version of Tap Tap Revenge for $1 where users can buy songs without leaving the game, which is awesome. That means in the future, we’ll have a mixture of these [artist editions] every couple of months but also offer tracks you can download in the game. We’re a small company and can only do so many of these things at a time.

Now that you can charge for tracks, do you expect to license a wider variety of music? We have something like 200 tracks you can download for free. Some are really big hits. We’ve featured 3OH!3, Pitbull, All-American Rejects. So we’ve featured not just indie tracks but hits in the free game. The music industry as a whole is excited about the App Store and the iPhone, and that’s helped a lot. This is why the Universal deal is so big for us. I would say by the end of summer, we’ll have hundreds of tracks users can download.

What can you say about the new game titles that you’re developing with Universal? I can’t say much because we’re at the beginning of the process. But the way I think about it is that Dance Dance Revolution, “Rock Band” and “Guitar Hero” really created the genre of music gaming. We have been the leader in bringing that to the iPhone, but we see we’re just at the beginning. There are a ton of things you can do on the iPhone to move the genre forward. This is one of the reasons we’re not moving to other platforms. There’s a lot of things we can do to take advantage of the graphics, the location awareness, the accelerometer, and we’ve only scratched the surface.

Are you concerned that “Rock Band” or “Guitar Hero” will develop a version of their games for the iPhone? We already have competitors on the App Store today. GameLoft just announced their Guitar Rock Tour new version. Dance Dance Revolution launched in January. So far, none of those have really impacted the success of Tap Tap Revenge in a material way. I expect “Guitar Hero” and “Rock Band” will both be on the iPhone at some point, and I expect they’ll both do a fantastic job. Those are great studios and great franchises. To me, Tap Tap Revenge has become its own product experience. It’s not trying to be “Rock Band” or “Guitar Hero.”

What’s the funding environment like these days? We’ve raised just over $3 million from a number of angel investors, and we’re on track to break even in the next few months. Having said that, we are exploring a number of investment opportunities and trying to figure out if we’re going to break even and grow off our own cash. But there may be some investment opportunities that are exciting enough that they would allow us to grow at a more rapid pace, and we are in discussions with a number of groups.

Does having a hit on the iPhone help more than if you were a popular app on a different platform? Venture capital and other investors have been putting money into mobile companies for over a decade, and in the U.S. it’s been a long, hard slog. With the iPhone, it’s kind of like going from AOL to the Internet, or from DOS to Windows—there are dramatically different opportunities. Investors are looking for companies who are going to be leaders in next-gen mobile. Rather than putting out a whole bunch of apps and hoping they become hits, we’re saying we think music gaming is huge, and it’s going to be huge on mobile. The right place to learn how all this is going to work is on the iPhone. But in the future we’ll want to do that on other platforms.

With the iPhone, it’s kind of like going from AOL to the Internet, or from DOS to Windows—there are dramatically different opportunities.
Back in black CHRIS DAUGHRTRY, JOSH STEELY, BRIAN CRADDCK, JOEY BARNES and JOSH PAUL (from left)
Daughtry Sold 4 Million Copies Of Its First Album. Now, With ‘Leave This Town,’ It Will Emerge As A Real Band

BY ANN DONAHUE
PHOTOGRAPH BY MAX VADUKUL

CHRIS DAUGHTRY
is famous—hard not to be, what with the “American Idol” thing and the heartthrob thing and Grammy Award nomination thing and the gazillion records sold thing. But he still tries to be a normal guy. He runs errands when he’s home in North Carolina; a favorite pastime is taking his kids to the movies. And it was when he saw “Alvin and the Chipmunks” in the theater with his children that he realized his life had reached the point where weird is the new normal. /// “Whoa! Whoa! This chipmunk is oversinging my song,” he says with a wince, recalling the dog-whistle octave stylings of Alvin on “Feels Like Tonight” in the film. “There were runs everywhere. I didn’t even know what it was until the chorus.” /// It’s been an impressive couple of years for Daughtry, both the man and the band, which includes Josh Steely on lead guitar, Brian Craddock on rhythm guitar, Josh Paul on bass and Joey Barnes on drums. Its self-titled first album sold 4.4 million copies since its release in November 2006, according to Nielsen SoundScan, and 7.1 million digital track downloads. “Daughtry” sold at least 15,000 copies per week—every week—from its release until May 2008 (see chart, page 22).
The album was a perfect storm of the commercial and the creative that paired Daughtry’s gigantic fan base from “American Idol” with the set’s instantly winning “Guitar Hero”-worthy guitar riffs and lyrics. The group’s second album, “Leave This Town,” set for release July 14, gets a leg up from this foundation; it’s another record full of songs that make you want to roll down the car windows and bust a vocal cord or two while trying to match Daughtry’s gravelly wail. But there’s one key change to the music. Daughtry—the band—created this album, instead of it being the work of Daughtry the brand.

“So much of the focus of the launch of the first record was on Chris,” RCA senior VP of marketing Aaron Borns says. “But they really are a band. When a band clicks the way they do, they work with such a good energy. It just comes through that they love what they do.”

After finishing fourth in the fifth season of “American Idol” in 2006, Daughtry was obligated to complete the summer tour for the program’s top 10 finalists. To capitalize on his appearance on the show with an album as soon as possible after the tour ended, it was a frantic rush for Daughtry, 19 and RCA to write songs, rehearse and record with session musicians. Only then were there auditions for the band members that would make up Daughtry and take those songs from the album on the road.

“That tour is 60 cities in 12 weeks,” says Daughtry’s manager, Stidying Mcllwaine of 19 Entertainment, of the American Idol Live tour. “It’s a grueling schedule. He had like one day off a week, so what we did was fly Chris in or fly people out to meet him on the road.” After a series of auditions, the final lineup of Daughtry was set for the tour, and the very next day the band had its first photo shoot. The making of the album continued to avalanche until November 2006, when “Daughtry” arrived with a No. 2 debut on the Billboard 200 and eventually reached No. 1 after nine weeks.

For “Leave This Town,” the album’s creation was much more collaborative and inclusive. Case in point: The cover of the first album showed Daughtry alone, front and center, with blurred, anonymous handmades in the background. On the cover of “Leave This Town,” the faces of all of the band’s members are clearly seen.

While Daughtry remains the band’s primary songwriter, he worked with Seely and Craddock on several tracks, as well as longtime friends of the band like Nickelback’s Chad Kroeger and Brian Howes, who co-wrote “Over You” for Daughtry’s first album. The first single, “No Surprise,” was first played live on “American Idol” (see story, page 23) and now stands at No. 1 on the Billboard Hot 100, with 288,000 digital copies sold, according to Nielsen SoundScan. Touring with Nickelback bolstered Daughtry’s reputation—besides exposing the band to the established act’s audience, it also melded the relationship between Daughtry and Kroeger as songwriters. “They just get along famously,” Mcllwaine says. “Forget about the music side of it—they really just get along as people.” On “Town,” Kroeger and Daughtry wrote numerous tracks, including “No Surprise.”

“You’re looking for something that’s obviously going to be radio-friendly,” Mcllwaine says of the first single. “The second requirement is, ‘Will it be a great launching point for the campaign?’ Will it tell people he’s back? Does it have the signature Daughtry sound? That’s the song that raised its hand.” Right now the leading contender for the second single is the ballad “Life After You,” a plaintive take on loss that’s reminiscent of “Home” from Daughtry. Mcllwaine is giving “No Surprise” plenty of time to develop; “Life After You” will start being worked to radio in the fall.

And while Daughtry’s voice and rock riffs still play center stage to most of the album’s tracks, several songs take some creative chances. Daughtry wrote “You Don’t Belong” on his own; it’s a hard-driving song that wouldn’t sound out of place on an Alice in Chains album. And “Tennessee Line,” featuring a fiddle and vocals from Vince Gill, fits comfortably in the country-rock crossover space, a la Lady Antebellum.

“Leave This Town” came together in a couple of months, without any deadline pressure from the label, Mcllwaine says. “We didn’t do that knee-jerk thing when you have a hot record,” he says. “The first album was a great run for us, and the record company usually wants you to churn another one out by Christmas, right? And we just didn’t do that. We said, ‘This is a really important album—the first album we didn’t have the band hired yet. Chris has always been in bands, and it’s really important to Chris to go out and be a band.”

**BAND AID**

The week of the “American Idol” eighth-season finale in May, Daughtry was rooting for Kris Allen, despite Adam Lambert’s more overt rock leanings, the band is sitting in Mcllwaine’s office at 19 Entertainment in Los Angeles and chewing down on the nouveau rock god snack of choice: granola bars, water and coffee. They’re laughing about the amount of bass and the volume at which Mcllwaine listens to music in his office: “It’s like Jurassic Park,” Craddock says. Their camaraderie is very much evident—they finish each

---

**Top 10 Best-Selling ‘American Idol’ Contestants In Total Album Sales**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Total Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Carrie Underwood</td>
<td>10,189,000</td>
</tr>
<tr>
<td>2</td>
<td>Kelly Clarkson</td>
<td>9,648,000</td>
</tr>
<tr>
<td>3</td>
<td>Chris Daughtry</td>
<td>4,945,000</td>
</tr>
<tr>
<td>4</td>
<td>Ruben Studdard</td>
<td>2,529,000</td>
</tr>
<tr>
<td>5</td>
<td>Fantasia</td>
<td>2,314,000</td>
</tr>
<tr>
<td>6</td>
<td>Daughtry</td>
<td>4,450,000</td>
</tr>
<tr>
<td>7</td>
<td>David Cook</td>
<td>1,151,000</td>
</tr>
<tr>
<td>8</td>
<td>Jordin Sparks</td>
<td>1,062,000</td>
</tr>
<tr>
<td>9</td>
<td>Kellie Pickler</td>
<td>1,036,000</td>
</tr>
<tr>
<td>10</td>
<td>Josh Gracin</td>
<td>782,000</td>
</tr>
</tbody>
</table>

**Daughtry By Numbers**

Daughtry’s self-titled first album has racked up a series of standout numbers since its November 2006 release.

<table>
<thead>
<tr>
<th>Stat</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copies of “Daughtry” sold in the United States since its Nov. 21, 2006, release</td>
<td>4.4 MILLION</td>
</tr>
<tr>
<td>Total number of paid Daughtry song downloads in the United States</td>
<td>7.1 MILLION</td>
</tr>
<tr>
<td>Number of consecutive weeks “Daughtry” sold at least 15,000 copies per week, The album remained in the top 50 of the Billboard 200 for its first 80 weeks</td>
<td>79</td>
</tr>
</tbody>
</table>

---

**Whoa! Whoa! This chipmunk is oversinging my song.**

—CHRIS DAUGHTRY
other’s sentences and mock each other with good-natured snark. Two of them are wearing the same boots, which of course draws jeers from the rest of the band.

Sure, Daughtry gets the lion’s share of the attention—that inevitably falls on the lead singer, Bombs notes—but Steely reveals that fans have made Web sites dedicated to all of the band’s members. “Yeah, like, we’re the New Kids on the Block,” Paul says. And after erupting into peals of laughter, they uniformly go mum—and get a bit embarrassed—when asked about a dressing room prank Nickelback played on them when the bands toured together. “Google it!”, Paul hisses under his breath. (We did. No luck in finding out exactly what the prank was, but Daughtry says “our families know about it” at his rehearsals [he steadfastly refuses to be dropped].)

What all of this means is that now that Daughtry has cemented its relationship as a band, touring is a blast. It’s where the members became friends and started to develop concepts for songs for the second album. The quarterhammered out ideas on the tour bus after each evening’s show and traveled with recording equipment. In total, they developed more than 70 tracks for “Leave This Town.” “It was easy to find the 20,” Daughtry says with a laugh about the album’s shortest: “There were about 50 that were about nothing.”

They road-tested some of the contenders during their performances—a smart strategy, given their touring success. According to Billboard Boxscore, as a headliner, Daughtry grossed $1.4 million from 29 shows, selling out 28 of those dates. The members really made their name as an opening act for both Bon Jovi and Nickelback; as part of those concerts they played to 1.2 million attendees and grossed $95.5 million.

In particular, opening for Bon Jovi was a turning point for the band. “It was like going to a Bon Jovi show every night,” Steely says with a laugh—and it’s an experience that the entire band speaks of with veneration. “At the end of the tour, Jon did this speech in Atlanta and I was stage listening to it,” Daughtry says. “It was about how he met me years ago, and at the end of it he says, ‘This man will never open for another band again.’ To get that respect from someone who has obviously stayed relevant for that amount of time? It felt really good.”

Not everything was sunshine during the tour though. A bomb scare cleared out the BankAtlantic Center near Tampa Bay, Fla., delaying the show by three hours, and Daughtry had to take the stage before a virtually empty stadium. “It was like playing at band practice and just the neighbors were showing up,” Daughtry says. “The house lights were up, and you could see the janitors sweeping.” Paul adds.

This time Daughtry will tour as an established headliner in support of “Town.” The band will do 15 shows this summer across the country for Fan Club members and radio contest winners; at the end of September Daughtry begins a 100-stop North American tour. “We’re very cognizant of who our audience is and we’re going to places where they are,” McIwaine says. “It’s going to be everything from Seattle to Spokane [Wash.] to Boise [Idaho] to Bloomington [Ill.], all the way up to Phoenix/Sedona, N.Y., and down to Tampa, Fla.”

ROCK THIS TOWN

In the wake of his appearance on “American Idol,” Daughtry’s fan base was, according to McIwaine, 65%-70% female, generally between the ages of 25 and 45. Since he started the band, however, 19 pushed to broaden his exposure through targeted radio play and youth-oriented concert dates. “We did one of the unofficial bills for the inauguration that was attended by 7,000 juniors and seniors in high school,” he says. “I literally felt like I was looking out at a high school dance with no chaperones. Daughtry played an acoustic set—and the kids were singing every lyric back to us.”

Plants for international touring are still in the early stages. “The challenge with international is that they always want the U.S. story to be happening,” McIwaine says. “So we’ve got simultaneously create the U.S. story and create some windows of time to go international.” The label is considering appearances in Australia, South Africa and Europe. The United Kingdom was Daughtry’s most significant sales territory outside the United States, where “Daughtry” peaked at No. 13 and has sold 42,000 copies, according to the Official Charts.

The band will make numerous TV appearances the week “Town” arrives. There also will be online and in-person shows at locations still to be announced. RCA makes a point of trying to break news through Daughtry’s Web site, daughtryofficial.com, and has been flexible enough to revamp its release schedule after a couple of debuts were pre-empted by pirates. (The song and the video for “No Surprise,” plus the album’s track list, hit the Internet before the label intended.)

Daughtry is active on Twitter—yes, it’s actually him, he has an iPhone, and the background of his Twitter page is an old-school Bob Kane “Batman”—regaling his followers with everything from move recommendations to details about the desolate photo of Fremont Street in downtown Las Vegas that’s on the cover of “Leave This Town.” Rather sweetly, he engages in a lot of public flirting on Twitter with his wife, Deanna, who has amassed almost 2,500 followers of her own under the name @MeDaughtry.

It all goes back to what people find most appealing about Daughtry: that he’s a normal guy. That was the compelling back story that boosted him during “American Idol”—before auditioning for the show, he worked as a service adviser at a Honda dealership. Once he made it to the final rounds, it became clear he brought something new to the show, as his rock vocals veered away from the usual heavy pop-and-R&B bias. Without Daughtry, there wouldn’t have been a David Cook—or, for that matter, a Lambert.

And, to his credit, his dude next-door vibe doesn’t ring hollow or seem to be part of a Machiavellian “he’s so un-Hollywood that he’s Hollywood” marketer’s conundrum. Daughtry recalls pushing a cart through a Home Depot and hearing one of the band’s songs playing over the in-store speakers. He flipped up his hoodie and tried to remain inconspicuous as he lurked in the aisles.

“You hid?” Bush asks incredulously, and Daughtry nods, a bit sheepish. “Barnes started dancing in his chair and waving his arms frantically. ‘I’d be like, ‘Hey! Hey! Turn it up! That’s my jam!’”

Daughtry laughs at Barnes’ lunatic enthusiasm. “Yeah, that’s your jam,” he says with a grin. And it is. Because they’re a band.

Additional reporting by Jen Wilson in London.

---

198

Rank of “Daughtry” among the best-selling albums of the Nielsen SoundScan era (1991-present). It’s sandwiched between R.E.M.’s “Out of Time” (4.5 million) and the soundtrack to “Forrest Gump” (4.4 million).

5

Number of top 30 Billboard Hot 100 singles on “Daughtry”: “It’s Not Over,” “Home,” “Over You,” “Feels Like Tonight” and “What About Now.”

1.8 MILLION

Number of detections the 12 songs on “Daughtry” have registered on all existing U.S. radio stations through June 1, according to Nielsen BDS.

—Keith Caulfield

SOURCES: Nielsen SoundScan through the week ending May 24. Nielsen BDS through June 1.

43 and 5


American Express: DAUGHTRY debuts “No Surprise” on ‘American Idol’

To paraphrase Michael Corleone: Just when you think you’re out of “American Idol,” they keep pulling you back in. It’s an “AI” rite of passage. A singer graduates from the show but is inevitably invited back to perform in later seasons—that’s the way it goes when your management company and the show’s producer are both outpost of 19 Entertainment. It benefits the show and the artist: “AI” promotes the appearances, drawing in viewers of previous seasons, and the artist again gets seen on TV’s biggest platform of 25 million viewers.

Carrie Underwood and Ruben Studdard lent their voices to songs played to outcast contestants: Kelly Clarkson and Kellie Pickler performed on the show this year. But for Chris Daughtry in particular, his recurring “AI” obligations have served as a boon to his band’s career.

An April 2008 appearance on the show’s charity special, “Idol Gives Back,” highlighted the band’s work with the impoverished children in Uganda in a video set to the band’s song “What About Now.” According to Nielsen SoundScan, the track’s download sales increased by 9,266% the week after the special aired.

More recently, Daughtry debuted “No Surprise” in a live performance during this season’s Rock Week elimination show on “AI.” The week after the performance—which occurred the same week the song debuted digitally—it sold 104,000 copies, according to Nielsen SoundScan.

“When you have a TV show that 25 million people a week are watching, they’re also listening to the top 40 radio and hot AC, which is where we’re played,” Daughtry’s manager Stirling McIwaine says. “There’s a lot of intersecting audiences.

For Daughtry, it means he remains in the pantheon of artists who got their start on “AI.”
Imogen Heap drops me at the station in her battered black 1955 Morris Oxford II, or Abigale, as she's known to her owner. As rock star rides go, Abigale might not seem like the coolest—she's so old you physically have to push the turn signals out the side of the car when you're turning right, so battered the passenger side door doesn't open and so slow that she's incapable of breaking the 70 mph U.K. speed limit. But she still draws admiring glances and even the odd wave from the future boy racers spilling out of the local school as we chug from Heap's home in a picturesque Essex village to the more urban "delights" of grim Romford.

The car is also the perfect metaphor for Heap's career to date: quirky, seemingly out of step with mainstream tastes and yet more than capable of making a powerful connection with people once they experience her in the right setting. Oh, and about to be seriously upgraded.

Sure, Abigale may have proved the ideal vehicle for ferrying Heap about the Essex countryside on her rare excursions while she's been recording her third solo album, "Ellipse" (Megaphonic), due Aug. 3 in the United Kingdom through Epic and a day later in the United States from RCA. But for a woman who is literally going places, something a little more in tune with the times is required, and as we pull up at the station, Heap expresses a desire to shell out for a new sports car, albeit an environmentally friendly electric one.

Abigale will be retained as well, of course. But it's the latest sign of upward mobility from an artist who slowly but surely sold 425,000 copies of her last, initially self-released album, "Speak for Yourself," in the United States, according to Nielsen SoundScan, despite never climbing higher than No. 145 on the Billboard 200 or selling more than 7,000 copies in any one week.

Prior to that record, Heap was just another struggling singer/songwriter, albeit a rather good one. The BRIT School graduate's debut album, "Megaphone" (on Island in the United Kingdom and Almo in the United States), flopped. Undaunted, she
formed a duo, Frou Frou, with her producer Guy Sigsworth and released "Details" (Island/MCA), an album of dreamy electronics. It has sold 284,000 copies, according to SoundScan, plus another 29,000 in Britain, according to the Official Charts Co. (OCC). But the use of that album’s track "Let Go" in Zach Braff’s hit motion picture “Garden State” was what won the attention of a small but utterly absorbed fan base.

It also showed Heap how to attract fans without getting on the radio. When she resumed her solo career on 2005’s “Speak for Yourself,” sweeping songs like “Hide and Seek” and “Goodnight and Go” made her the synch queen of The OC and the go-to girl for any Hollywood music supervisor in need of something to subtly express eccentric angst, while her early adoption of social networking kept her in constant contact with her burgeoning admirers.

Eventually, she found she could “no longer cope with stuffing envelopes” and licensed the album to Sony on both sides of the Atlantic. The synchs just kept coming — each one adding sales of the album and friends on MySpace (she now has 357,000) — and she scored two nominations at the 2007 Grammy Awards, for best new artist and best song written for a motion picture (for “Can’t Take It In” from ‘The Chronicles of Narnia: The Lion, The Witch and the Wardrobe”).

“I’d never seen the Grammys,” Heap says with a giggle, in posh but self-deprecating tones. “I thought it would be like the BRITs where people dress up and get drunk. But in fact they are very elegant. Meanwhile, I turned up with my hair in a grass Mohawk, a lily pad-themed dress, a parasol and a frog called Gary the Grammy Frog. The minute I stepped out onto the red carpet I was like, ‘Oh, my God, what have I done?’”

Heap, as you may have gathered, doesn’t do things the conventional way. When the time came to make the follow-up to “Speak for Yourself,” she could have taken the major-label cash, hired some top producers and rented the best studios. Instead, she chose to retain complete artistic control over her music (while continuing to license her work to Sony), carry on crafting and producing every single note herself and set off on a global trek through Maui, Tasmania, China and Japan to write the songs and gather inspiration for her next record, a trip that was marked with incidences like waking up one morning to find a dead body had been discovered in the waterfall overlooked by her Maui apartment. She returned home armed with six of the 13 songs that would eventually make up ’Ellipse.’ All that was needed was somewhere to record them.

Heap rejected the idea of using her former studio in Bembridge, a spectacular 18th-century round house in the Essex countryside, just outside London — to prevent it falling out of the
family’s hands and building a studio in the basement that used to be her childhood playroom. Given that she had to remortgage her London flat to finance “Speak for Yourself,” it seems fair to say the move marks something of a transformation in fortunes for Team Heap.

It’s at said house that Heap has decided to undergo her first interview of what’s likely to be at least a two-year campaign, as she looks to continue the previous album’s slow-burn success, albeit starting from a much higher base. Welcoming us in with a hug, within seconds she whisked us into a living room to ask our opinion on which color she should paint the woodwork. “I’m not much help, to be honest, but Heap, it turns out, has rather more of an eye for detail.”

Later, down in the studio/playroom, she will delight in pointing out the exact point in “Wait It Out” where the rhythm is composed of the sound of her running a drumstick down the banisters, or the beat in “Bad Body Double” that is actually her “in the shower, slapping my ass.” Every note, every sound on “Ellipse” has been obsessed over to the point of near-mania and, while in years gone by many of these details would have been missed by the majority of listeners, Heap has taken it upon herself to tweet every development in the album’s progress—be it minor sonic tweak or major songwriting shift—to her 443,000 followers on Twitter.

Heap was one of the first artists to embrace Twitter, just as she was one of the first to utilize blogging, video blogging and MySpace. At first, such tools were used out of curiosity and the necessity to reach people without the marketing muscle of a major behind her. Now, she wields them instinctively, using them to shape not just the way she interacts with her fans, but the way she works.

“I’ve been filming the whole process this time,” she says. “Before, I made a record sitting at a computer making silly noises, but that’s not very interesting to watch. So this time, I’ve used my cello and clarinet and drums—it’s a bit more organic.”

She likens the instant feedback she receives on Twitter to “a coffee or chocolate buzz.” Her latest press bio is started from scratch. “One day, it will be done,” says Heap, who has taken her most linear point—after much higher profile—a child, and two—year old son.

Los Angeles, San Francisco, Seattle and Toronto in April, hosting intimate playback sessions for key media and music supervisors. The latter group will be serviced with music at the end of June, with Borns predicting synch licenses will come “hot and heavy in the next few weeks.” Heap promises “a really exciting stage set” on her tour, with low-key U.S. dates booked by Creative Artists Agency planned for November. More dates will follow in spring 2010, with U.K., Australian and Japanese performances, booked by Primary Talent, also in the works.

At home, where “Speak” has sold 39,000 copies, according to the OCC, Epic U.K. managing director Nick Raphael says Heap is yet to enjoy her “crossover moment” with U.K. audiences, but he expects the increased importance of online platforms in the last few years to help her make a bigger impact this time around.

“This record has opportunities for everyone to get into,” he says. “Her sales can only increase in the U.K., and if she can build on the base that RCA has so brilliantly created in the U.S., then she’s potentially one of the most important artists in the world.”

That world has also increasingly come “round to her way of thinking. Along with her DIY model and use of online platforms, her sound has come in from the margins: Quirky electronic female artists are now everywhere in the U.K., from Bat for Lashes to current chart sensation La Roux.

Heap claims to be oblivious to that trend, but the new album reflects her arty approach. It retains her trademark vocal ditties and complex electronic soundscapes, yet couples them with her most linear songs to date. The lead single, “First Train Home”—which RCA will work to triple A and hot AC formats in July—is an upbeat pop song, while “Half Life” is a gloriously simple, emotive piano ballad that will sound just as good on the radio as soundtracking teenage angst on the small screen.

Raphael’s vision is for Heap to become a big, commercial artist in the tradition of Kate Bush or Enya. Meanwhile Heap’s own ambition officially extends only to outselling the last album in “a nice, manageable way,” she says. “I feel like there’s a buzz about this record.”

She’s certainly in demand from her peers: She worked with Nitin Sawhney on his “London Underworld” (Cooking Vinyl) album, collaborated with former Sneaker Pimp Chris Corner on his IAMX project and has co-written and produced a song for Mika’s forthcoming second album.

But, just as Heap’s uniquely obsessive and driven approach to music is gaining currency, she’s already making plans to move on. “This is going to be my last album like this,” she says. “I just don’t think it’s worth it.” The revelation came to her recently while she was jogging—a fitness regime she took up after writing the album’s ode to self-image, “Bad Body Double.”

“I thought, ‘What if I just keeled over and died now?’” she recalls. “Nobody would have heard the record and it would have been two years completely wasted. For two years it’s been bordering on torture—is that really how I want to live?”

Instead, Heap says future projects will be smaller and released as swiftly as possible. “I’m going to do one song a month,” she says. “It could be one of mine, a collaboration, something for a film… anything. Doing everything in one big bundle and waiting a year and a half seems so weird to do, when you can have a track out the next morning.”

Heap has yet to discuss this plan with the labels that license her output, although both Raphael and Borns say they would be open to the idea. “With her, I’d experiment every which way she’d like to,” Raphael says, “and I’d learn the pitfalls with her. I’d definitely be led by her to things I wouldn’t do anywhere because she’s the type of artist you can experiment with.”

So would Heap ever consider going it completely alone and directly distributing her music to fans, without the use of a label? “I probably could do that,” she says with a smile. “But I feel like I’ve already got control. It’s an odd time in the business—it’s the end of one way of working and a new way is coming. At the moment I’m making the best of both worlds but, by the time I finish my tour and start thinking about new material, it will be a completely different landscape. There might not even be a music industry.”

And if anyone can adapt to this brave new world, it’s surely Heap. The only question is: Can battered black 1955 Morris Oxford II fly?
The Songwriters Hall Of Fame Marks Its 40th Anniversary With Induction Gala

BY ED CHRISTMAN

When the members of the Songwriters Hall of Fame convene for its annual gala award dinner June 18 at the Marriott Marquis Hotel in New York, attendees will celebrate not just a stellar group of inductees but also the organization’s 40th anniversary.

Along with its annual star-studded dinner, the SHOF has a year-round virtual presence in the music industry. The organization’s online museum (songwritershalloffame.org) offers some 10,000 pages of content including biographies, discographies, audio clips, photo galleries and timelines. It provides an educational program aimed at helping young songwriters develop their craft.

SHOF chairman/CEO and acclaimed lyricist Hal David says, “We are moving forward and we think we have a real good virtual museum now. We may be finding that we will get the real thing soon. That is a major goal and we would love to have it in New York.”

The SHOF also is gearing up for its third songwriter’s Master’s Class workshop, held June 16 at New York’s Merkin Hall and led by Lammot Douzier of the famed Holland-Douzier-Holland songwriting team, who this year will receive the Johnny Mercer Award.

These events are “terribly important because it brings out a lot of young songwriters who can show their songs and listen to others, and then something sparks and before you know it you have another Johnny Mercer or Burt Bacharach,” David says.

That’s exactly what happened about seven years ago when a certain songwriter, then known as John Stephens, received the Abe Olman Scholarship for Excellence in Songwriting as the BMI-sponsored artist that year.

“Our poster child is John Legend, who used the money from the scholarship to finish his first album,” SHOF president Linda Moran recalls. “Five years later, he got the Hal David Starlight Award.”

This year’s scholarship winners will be honored during the master’s class.

Moran doesn’t mind that “everyone thinks of us as the organization that acknowledges and celebrates songwriters.” But she also says that educating and developing new songwriters through workshops, showcases and networking events is also an equally important part of the organization’s mission and something “we take very seriously.”

This year’s awards dinner “will be one of our greatest galas,” David says. In fact, “they have all been pretty good up till now. But this one will be the best.”

Here’s a look at this year’s honorees:

**THE ABE OLMAN PUBLISHER AWARD: MAXYNE LANG**

Maxyne Lang spent the first 11 years of her publishing career at Chappell/Interpound Music Group, where she eventually became VP of special products and standards. She represented a broad spectrum of music, including the catalogs of Rod Swartz, the Bee Gees, Leiber & Stoller, Pomus & Shuman, George & Ira Gershwin, Cole Porter and Rodgers & Hammerstein.

Since 1988, Lang has served as president of Williamson Music and Williamson Music International, the U.S. and global publishing divisions of the Rodgers & Hammerstein Organization, which was recently sold to Imagem Music Group.


The company’s successes include “In the Heights” (2008 Tony Award for best musical), with a score by Lin-Manuel Miranda; “Legally Blonde,” with a score by Laurence O’Keefe and Nell Benjamin; “Grey Gardens,” with a score by Michael Korie and Scott Frankel; and “Avenue Q” (2004 Tony for best musical), with a score by Lopez & Marx.

Lang was elected to the National Music Publishers’ Assn. board of directors in 1994 and became a member of the board of the Harry Fox Agency in 2001. She is also a member of the NMPA finance committee and is chairman of the communication and public relations committee. She’s also serving her fifth term as a member of the ASCAP Board of Review. In addition, Lang served three terms on the board of directors of the New York Chapter of the Assn. of Independent Music Publishers. In recognition of her dedication to AIMP and success as an independent music publisher, Lang was honored with the...
1999 Indie Award. In 2003, she received the Touchstone Women in Music Award.

The Abe Olman Publisher Award goes to music publishers who have had a substantial number of songs that have become world renowned and have furthered the careers and success of many songwriters.

TOWERING SONG: "MOON RIVER"; TOWERING PERFORMANCE AWARD: ANDY WILLIAMS
Written in 1961 by Johnny Mercer and Henry Mancini and originally sung by Audrey Hepburn in the film "Breakfast at Tiffany's. "Moon River" won an Academy Award for best original song that year. "Moon River" later became the theme song for Andy Williams, who sang it at the Oscars ceremony in 1962 and performed the opening bars each week on his TV program, "The Andy Williams Show."

While Williams has been an active performer through the years and particularly became known for his Christmas TV specials and the recording of eight Christmas albums. in 1992 he built a state-of-the-art theater in Branson, Miss., which was christened the Andy Williams Moon River Theater. The Towering Song Award is presented each year to the creators of an individual song that has influenced pop culture in a unique way. The Towering Song Performance Award is given in recognition of "one-of-a-kind performances by one-of-a-kind singers," according to the SHOF.

HOWIE RICHMOND HITMAKER AWARD: TOM JONES
With 19 top 40 songs in the United States, Tom Jones' recordings have kept many a songwriter flush in royalties through the years, especially Les Reed and his then-manager Gordon Mills, who penned some of his early hits like "It's Not Unusual" and "Delilah." Known for performances that have induced hysteria among his female fans, Jones is an acclaimed song stylist and interpreter. When the pop hits stopped coming, Jones ventured over to country music during the '70s and '80s, scoring 16 singles on Billboard's country singles chart. In the United Kingdom, through collaborations with acts like the Art of Noise and such producers as Trevor Horn and Teddy Riley, Jones remained a pop hitmaker through the '90s. In fact, according to the artist's Web site, Jones' 1999 album "Reload" is his best-selling set of his career, with worldwide sales of 4 million copies.

The Howie Richmond Hitmaker Award is presented to performers who have been responsible for a substantial number of hit songs during an extended period of time.

RISING SONGWRITERS RECOGNIZED WITH ABE OLMAN SCHOLARSHIPS

This month the Songwriters Hall of Fame will honor five individuals with the Abe Olman Scholarship for Excellence in Songwriting. The scholarship is named for the late Abe Olman, a writer/publisher who helped found the SHOF.

Funded by Olman's family, the scholarships are presented to five rising songwriters, with each chosen by ASCAP, BMI, SESAC, the Songwriters Guild of America (SGA) and the SHOF.

This year's scholarship recipients are:

- Madal Diaz (Songwriters Hall of Fame)
- April Lynn Smith (BMI)
- Natalie Warner (ASCAP)
- Michael Grubbs (SESAC)
- Kirsten Thien (SGA)

At a June 2 showcase at the Bitter End in New York, the SHOF released a CD featuring songs by the 2009 scholarship recipients as well as the best of previous years' showcases, including performances by J.D. Duvall, Abigail Zaiga, Todd Alsup, Kenny Politzer, Eddie Tadross, Otis (Craig Schoenbaum), Natalie Gelman and David Cleri.

This year's scholarship recipients also will be honored June 16 at Merkin Hall, preceding the SHOF master class featuring Lamont Dozier. The Motown hitmaking trio of Dozier, Brian Holland and Eddie Holland will be honored June 18 at the SHOF's annual gala.

The SHOF also has announced a new scholarship launched as a tribute to Buddy Holly, endowed by Songmasters, a coalition of entertainment and marketing executives. The first Holly Prize will be presented at next year's SHOF gala.

HAL DAVID STARLIGHT AWARD: JASON MRAZ
Jason Mraz made his major-label debut in 2002 with "Waiting for My Rocket to Come," which earned him acclaim for his songwriting and commercial success, selling more than 1 million copies, according to Nielsen SoundScan. His second release three years later, "Mr. A-Z," debuted at No. 5 on the Billboard 200 and earned him his first Grammy Award nomination. Mraz's decision to take a year off the road and out of the studio was followed, in 2008, by his third album, "We Sing. We Dance. We Steal Things." The album's single, "I'm Yours," earned the singer his continued on >>>

From left: BRIAN HOLLAND, LAMONT DOZIER and EDDIE HOLLAND

Brian Holland, Lamont Dozier and Eddie Holland—along with John Lennon and Paul McCartney—are arguably the most successful songwriters of their generation and of the last 50 years. From 1962 to 1967, the triple credit of Holland-Dozier-Holland appeared on 70 top 10 songs, 50 of them No. 1 hits on the Billboard Hot 100 and 13 of those were consecutive No. 1 hits, according to the SHOF.

Moreover, as producers for most, if not all those Motown songs, Holland-Dozier-Holland invented what became known as the "Sound of Young America," with which their original fans now are growing old. Their hits include "Baby, I Need Your Loving," "You Can't Hurry Love," "How Sweet It Is (To Be Loved by You)," "Reach Out I'll Be There," "Love Is Here and Now You're Gone," "Standing in the Shadows of Love," "Stop in the Name of Love," "Baby Love," "Can't Hurry Love," "Reflections," "You Keep Me Hanging On," "Same Old Song," "Can't Help Myself," "Heatwave," "Quicksand" and "Jimmy Mack."

After leaving Motown, they started their own labels, In- victus and Hot Wax, and were involved in another slew of hit songs for Chairman of the Board, Honey Cone and Freda Payne, among others.

The Johnny Mercer Award is reserved for existing members of the SHOF to recognize a life-long body of work of high quality and impact.
The morale you raise the most may just be your own.

Experience the greatest audience in the world on a USO Celebrity Tour. Call Bernie Rone at 703-908-6480.
Ready for the next generation...Now.
Licensing solutions for all kinds of business – Even ones that haven't been thought of yet.

(212) 834-0100  
publisherservices@harryfox.com  
www.harryfox.com

How many titles has your songwriter charted?

Ever wonder what album was #1 the week you were born?

Billboard Research Can Answer Your Questions, Plus More:
- Complete Array of Research Packages for singles and/or albums from Hot 100, Billboard 200, R&B, Rap, Country, Gospel, Christian, Dance, Latin, Rock, Adult Contemporary, Jazz, and Classical
- Chart & Article Copies
- Chart History reports by Artist / Title / Label / Writer / Producer
- Customized Recaps and Research available

TO ORDER CHART PACKAGES, GO TO WWW.BILLBOARD.COM/RESEARCH
FOR CUSTOMIZED RESEARCH, CONTACT RESEARCH@BILLBOARD.COM OR 844-654-4653.

from » p28

first spot in the top 10 on the Billboard Hot 100 and received a 2008 Grammy nomination for song of the year. The Hal David Starlight Award recognizes gifted songwriters who are at the apex of their careers and making a significant impact on the music industry with original songs.

THE INDUCTEES
Jon Bon Jovi and Richie Sambora: In the 25 years since the release of Bon Jovi’s self-titled debut album, frontman Jon Bon Jovi and guitarist Richie Sambora have, individually and together, co-written and collaborated on the rockers, ballads and anthems that have propelled the band to global success. Such hits as “You Give Love a Bad Name,” “Bad Medicine” and “I’ll Be There for You” have topped the Billboard Hot 100. The band’s 2007 album, “Lost Highway,” yielded the hit “Who Says You Can’t Go Home” and a concert run that Billboard recognized as the top-grossing tour of 2008. Jon Bon Jovi’s Philadelphia Soul Charitable Foundation received the Humanitarian Award at the 2008 Billboard Touring Awards for its endeavors in finding affordable housing for the less fortunate.

Felix Cavaliere and Eddie Brigati: Between 1965 and 1970, the Young Rascals (later, the Rascals) had a remarkable run of hits on the Billboard Hot 100 thanks to the soulful songwriting of Felix Cavaliere and Eddie Brigati and their pop classics including “Groovin”, “Good Lovin” and “A Beautiful Morning.” Later, working with producer Arif Marden, the Rascals incorporated jazz and psychedelia into their garage-pop blends of soul and pop. In 1968, in the wake of the assassinations of Robert F. Kennedy and Martin Luther King Jr., the duo wrote “People Got to Be Free.” The song touched a national nerve, topping the Hot 100 for five weeks that summer.

Roger Cook and Roger Greenaway: When British pop quintet the Fortunes scaled the Billboard Hot 100 in the summer of 1965 with the winsome top 10 hit “You've Got Your Troubles,” the song also marked the U.S. breakthrough for songwriting partners Roger Cook and Roger Greenaway. The two Rogers, who also achieved recording success in the United Kingdom under their alter egos David & Jonathan, penned a rich run of hits on either side of the Atlantic, including the Fortunes’ follow-up “This Golden Ring,” the Gary Lewis & the Playboys hit “Green Grass” and the Hollies’ “Long Cool Woman in a Black Dress.” But perhaps their landmark musical statement was an early-'70s hit that started as a Coke jingle and subsequently became a top 15 hit for both the New Seekers and the hillside Singers, the buoyant anthem “I’d Like to Teach the World to Sing (In Perfect Harmony).”

Crosby, Stills & Nash: The first of the supergroups, the trio formed in 1968 by David Crosby of the Byrds, Stephen Stills of Buffalo Springfield and Graham Nash of the Hollies...
reflected their era. Their songs were a soundtrack to a period of antiwar protests and anti-establishment lifestyles. Musically, CS&N's repertoire ranged from sweet acoustic ballads marked by rich harmonies to raucous guitar jams, particularly when Neil Young later joined their ranks. And like Bob Dylan with "Like a Rolling Stone" or the Beatles with "Hey Jude," they helped break down the three-minute-song barrier on the radio with "Suite: Judy Blue Eyes." Their achievements as pop hitmakers continued into the '80s with such Billboard Hot 100 singles as "Wasted on the Way" and "Southern Cross." The trio continues to tour and all three members maintain vital solo careers.

Galt MacDermot, James Rado and Gerome Ragni: Actor/songwriters James Rado and Gerome Ragni met in 1964 and together with Canadian pianist/composer Galt MacDermot the three produced the Grammy Award-winning musical "Hair." They were the first to introduce the 'rock musical' genre to the theater scene. "Hair" boasts a triumphant record of 2,000 shows performed in London and New York. Rado and Ragni were nominated for the best musical Tony Award in 1969 and won the Grammy for best musical in 1969. This musical sensation was adapted into a movie in 1979 (which Rado and Ragni weren't particularly happy with) and once again is being staged on Broadway. Ragni died in 1991 at age 48.

While the three songwriters may have written only one show together, "Hair" revolutionized Broadway and it was unique in that practically every song from the play became a hit," SHOF president Linda Moran says.

Stephen Schwartz: Best-known for writing the music and lyrics for the 1970 Grammy Award-winning musical "Godspell," Steven Schwartz has a long list of professional successes to his credit, including "Pippin," "The Magic Show" and "The Baker's Wife." One of the most memorable songs from "Godspell," "Day by Day," reached No. 13 on the Billboard Hot 100 in 1972. Schwartz more recently wrote the lyrics and music to the Broadway hit "Wicked." For the screen, he wrote the lyrics for Disney's "Hunchback of Notre Dame" and "Pocahontas" and wrote the lyrics and music for Dreamworks' "Prince of Egypt," which included the Academy Award-winning song "When You Believe." For the 2007 film "Enchanted," Schwartz resumed his collaboration with longtime Disney composer Alan Menken, and three of their songs for the film were nominated for Oscars.

Additional reporting by Lara Marsman.
How Brands...
Can Win Friends & Influence People Through Social Media

SPEAKERS JUST ADDED TO OUR ALL-STAR LINEUP:

KEYNOTE
IAN SCHAFER
CEO
Deep Focus

JAMIE PALLOT
Editorial Director
Condé Nast Digital

BRIAN SOLIS
Blogger & Author
PR 2.0

CONFERENCE HOSTED BY:
BRIAN MORRISSEY
Digital Editor
Adweek

MIKE SHIELDS
Senior Editor
Mediaweek

DON'T MISS OUR EXCLUSIVE “HOW TO” SERIES WHERE YOU WILL LEARN TO LEVERAGE SOCIAL MEDIA TO ACHIEVE YOUR BUSINESS GOALS!

► HOW TO: Use Social Media To Launch A New Brand
► HOW TO: Grow A Brand Using A Social Media Strategy
► HOW TO: Use Social Media Data
► HOW TO: Learn From Cautionary Tales
► HOW TO: Make Traditional Media Thrive In Social Media

Visit us at SocialMediaStrategiesConference.com to see our full speaker lineup and complete conference schedule

Register by June 30th and save $300!
SocialMediaStrategiesConference.com

REGISTRATION Melissa Trosterman: 646.654.5873 melissa.trosterman@nielsen.com SPEAKERS Rachel Williams: 646.654.4683 rachel.williams@nielsen.com SPONSORSHIPS John Grosfeld: 650.759.8728 john.grosfeld@nielsen.com QUESTIONS Becky Teagno: 646.654.5169 becky.teagno@nielsen.com
SCENT OF A WOMAN

Paulina Rubio Moves To The 'City' With New Album, Perfume

Resplendent in a pink sequined micro-mini and fingerless gold gloves, Paulina Rubio slimmed her way through her first performance of her new single “Causa y Efecto” at the Billboard Latin Music Awards in April. Setting off a stadium-style wave by the dancers and drummers in unison with a flick of her wrist, Rubio presented herself as a woman in command, ready to launch yet another hit album. Whether she’s participating in a Spanish-language version of the pro-Obama “Yes We Can” video; Twittering about the importance of smiling, yoga and chocolate ice cream; or taping green-conscious public service announcements (about not wearing clothes, to save energy from washing them), Rubio is relentlessly fabulous, with an upbeat, featherweight sound to match.

The Latin pop world has precious few working divas with larger-than-life personalities, a track record of hits and mainstream name recognition. So Universal Latino is pulling out all the marketing stops behind “Gran City Pop,” Rubio’s ninth album, which will be released June 23 in the United States, Spain and Latin America. (It will be released at a later date in such countries as Portugal, Italy and Germany.)

The lengthy setup includes heavy promotion of the single, which went to radio March 30 along with 30-second promos on Univision Radio stations—an unprecedented number for a Universal artist. Rubio is featured in local TV spots promoting Univision stations in nine markets. Pop stations in Los Angeles, Phoenix and Puerto Rico dedicated a whole day to her music, playing her single hourly along with her previous hits. The song, written by Mario Domm and Monica Velez and produced by 2008 Latin Grammy Award producer of the year Cachorro Lopez, has sold 9,000 downloads, according to Nielsen SoundScan. This week it’s No. 3 on Billboard’s Latin Pop chart and No. 10 on Hot Latin Songs, where it is hoped to join three of Rubio’s previous singles at No. 1.

Rubio executive-produced the album and collaborated with other top writers including Estefano, Lester Mendez and Coti. That diversity of styles is typical for her albums; “Gran City Pop” also was inspired by Mexico City, Miami and Madrid, the cities where the album was written and recorded. Rubio says she’s earned her say in the creative process through the years. “I try to be a chameleon and reinvent myself,” she says. When fans “start dedicating the songs to people, I know that the connection was really well-received.”

Rubio’s last three albums topped Billboard’s Top Latin Albums chart, and her last one went to gold or platinum in every Spanish-speaking country where it was released. In Spain, a key market for Rubio, her last album, “Ananda,” went double-platinum (160,000 copies), according to Universal. Still, “Ananda” sold just 125,000 copies in the United States, though Universal Latino and Maciette president Walter Kolm blames that on only two singles being worked, which isn’t typical for Rubio. With “Gran City Pop,” Kolm says the label expects to work four singles.

Another key placement for Rubio will be at Wal-Mart, where there are plans for her album to be sold in the beauty department next to her perfume, Orr. In what may be the ultimate vote of confidence from retail, Rubio joined Miley Cyrus and “American Idol” winner Kris Allen in performing at Wal-Mart’s annual shareholders’ meeting this year.

Rubio’s “Soundcheck” performance for Wal-Mart will be shown in the beauty department as well, according to Kolm. The perfume, which also sells at CVS, is slated for distribution at major retailers in Puerto Rico, Mexico, Spain and Central and South America. Rubio began a series of in-store promotions the perfume this week, with an appearance at a JCPenney in Puerto Rico’s Plaza de las Americas Mall. She’ll do more in-stores in the United States and internationally during the holiday shopping season, when the fragrance will be even more widely available.

Oracle Beauty Brands VP of marketing and sales Paul Miller says it’s the first time the company has partnered with a Latin artist on a fragrance. Discussions with William Morris Endeavor, Rubio’s agency, began with “a vision of taking a Latin superstar and having a fragrance that would be focused mostly, but not solely, for the Hispanic community,” Miller says, adding that her tour would likely include some product sampling.

An 11-week iTunes pre-order (with an acoustic version of “Causa y Efecto” for early buyers) should help vault “Gran City Pop” to a No. 1 debut. Promotion of the album on iTunes Latino and iTunes’ main page is crucial, an approach that Universal Music Latin Entertainment senior VP of digital Stanid Goucha is trying to replicate on mobile decks. “I am pushing and pursuing a general-market placement,” Goucha says. “The second or third generation of Hispanics—we need to go to them where they are, because they may not come to where Latin music is showcased traditionally.”
Ayers, Gary
recorded during the
lists
Boogie."
Heat's
minute version of Canned
the Who, the Grateful
Dead,
77
Yasgur's Farm,
Africa,
successful shows
concert
The
include performances
prevention,
campaign for
rights
headline the
Aretha Franklin,
McGee
Claypool
currently
Robbie, Stephen
Jamaica and
locations,
hit
After
Matisyahu
SCHEDULE
 fry
numerous
reggae
hit
restored 30-

Back
new
Matisyahu
recorded
numerous
hit
host the
Woodstock
$79.98,
later this
summer.
premiered
as
recorded
hit
released
in
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hit
hi
Deutsch says Miike Snow started in a strong place because each member of the trio had fans from previous projects. Karlsson and Winnberg have written and produced songs for Madonna, Kylie Minogue and Britney Spears, and they won a Grammy Award for best dance recording for Spears’ song “Toxic.” Wyatt wrote and produced Daniel Merriweather’s new album with Mark Ronson and has released music with the bands Black Beetle and Fires of Rome. “There was a lot of cross-pollination in terms of their crowds,” Deutsch says. “I find there are lots of intersections between the electronic, pop and rock audiences that like this type of music.”

Miike Snow will try to take its music to an even wider audience as the act pursues licensing opportunities. “We’ve gotten some great offers for Animal! and Burial, and we only just sent the record wide to supervisors,” Deutsch says. He adds that the band also signed to a publishing deal with Downtown.

Wyatt says the band will be hitting the road this summer for a short run in the United States and some festival dates. “We’ve only ever played in Sweden,” he says. “We have a six-person show; three of us, Pontus’ brother and two friends who worked on the album. ‘The live show has a life of its own,’ Wyatt adds. “It’s not going to be just like what you hear on the record. We are taking it really seriously, because a lot of our audience are bloggers, and they’ll write about it if they don’t like it.”

1. Why did you sign with Best Buy’s label, Redline? It was [Redline senior entertainment officer] Gary Arnold that made the deal feel right. Gary and Best Buy showed true commitment to getting the music to as many people as possible, leaving no retail or Net opportunity unattended. They have been very supportive of our efforts to use the Web to show people what the band is all about, previewing the new tracks and creating a community of Chickenheads. While this is a one-album deal, I see no reason to look elsewhere when we come back with record No. 2.

2. Is the band looking at this as a long-term project? I think so. From the creative side of it, we’re feeling like we’ve got a few records in us. We have to figure out how we’re going to work it out schedule wise, since everybody has something else to do, and nobody’s interested in disrupting anyone else’s schedule. But we just figured it’ll work itself out, so we’re just doing it one record and tour at a time.

3. What size venues will Chickenfoot play in August? If we have choice of arenas or multiplexes in the theater, we’ll take the theater. It seems like an important thing to do, otherwise we look like your typical supergroup, where famous people get together and play the biggest venues and then get out of town, and we don’t like that approach. So since no one’s really in it for the money, we don’t have to sort of do that small-and-grab mentality.

4. To avoid scalping, tickets weren’t made available to secondary ticketing agents. How has that worked out for fans? We tried to get the tickets that were available to the fans as quickly as possible. But the response was overwhelming; all these shows sold out within minutes. I think that the most motivated people bought the tickets, and I haven’t heard of any negative stories about that.

5. What is it like to write and record with a band after working as a solo artist for so long? It certainly is liberating to have so much talent to take advantage of. On a purely musical level, I can write a song with the drummer and the bass player, and the drummer will fill it up with amazing stuff. And I can count on Mike and Chad to just go way over the top or think really deep into a groove. Knowing Sam and how deep his musicianships, I would say, “Well, I’m just going to write it and see what happens, because I know he’s going to react to this,” and sure enough, he would respond immediately.

6. Hegar has said that you’re tired of being a solo artist. Is that true? We had to show up to something, and I said, “You know what? I just want everyone to know I’m really embracing the idea of being the sort of mystery guitar player, the guy who shows up late, doesn’t do the interviews.” Because I realized, “Wow, I don’t carry all that responsibility anymore, and I’m going to take advantage of it.” So I guess it’s not that I’m tired of being a solo artist. I guess it’s just that it’s so much fun to have three other crazy individuals to pick up all the slack. And so like today, I can hang out in my own room or ham around the city because I’m not the primary focus of the band.
ALBUMS

COUNTRY

NANCY GRANTH
The Loving Kind
Producers: Pat McInerney, Thom McAnuff
Release Date: June 9

In the liner notes to Nanci Grif- th’s fifth album, she concedes that she had “lost something in her heart for writing songs.” She added that it was because of her “less than life hero” Dee Moeller who motivated her to “kick-start my writer’s pen” for a new batch of country-in- fused, folk story songs she’s renowned for. Griffith not only takes to Moeller by covering two of her honky-tonk songs—the cooking “Party Girl” and the classic country lament “Tequila After Midnight”—but also delivers nine top-shelf originals, including many that express poignant political sentiment sans soapbox. While she weighs in on two Texan presidents (thumbs up for LEU on the social-conscious “Cotton,” thumbs down for George W. on the broken, torn “Still Life”), Griffith’s strongest lyricism buoys in two compelling tales: the death penalty protest “Not Innocent Enough” and the heartfelt saga of pioneering in-}

terracial couple Mildred and Richard Loving on the title track.—DO

BAD

VANESSA WILLIAMS
The Real Thing
Producers: various
Concord
Release Date: June 2

An unfailingly sensitive set of romantic ballads (somewhat familiar, some fresh), Vanessa Williams’ latest release functions as a kind of corrective against her tough-cookie character on TV’s “Ugly Betty.” This breathy- voiced babe wouldn’t harm a fly, let alone an unamused office mate, Williams and her collaborators (among them Kenneth “Babyface” Edmonds and “Save the Best for Last” producer Keith Thomas) occasion- ally overcook on the kind of late-80s soft-pop cheese that can sap the feeling from even the finest vocal performance. Most of “The Real Thing,” which includes versions of Bill Withers’ “Hello Like Before” and Stevie Wonder’s title track, operates at an appealing low burn, with tasty Latin-pop accents throughout. But several cuts—such as “Loving You,” a jazzy new Babyface original—show-}

case Williams’ Broadway bona fides.—MW

JAZZ

FREDDIE HUBBARD
Roadhouse Sun
Producer: Marc Ford
Lost Highway
Release Date: June 2

In May at the all-star Freddie Hubbard Memorial Concert at New York’s Cathedral Church of St. John the Divine commemorating the trumpeter, the overthrowing sentiment was that while Hubbard will be missed, he lives on in his recordings. That massive oeuv- re is valuably augmented by the previously unreleased “Without a Song: Live in Eu- rope 1969,” an exhilarating document of Hubbard playing at his career zenith. Res- urrected last year from the Blue Note vaults to Hubbard’s satisfaction, the album features him fronting an on-fire hard-bop quintet that in- cluded pianist Roland Hanna, bassist Ron Carter and drum- mer Louis Hayes. Hubbard soars with swinging soft tones, flurries of flaming tongues and excited bursts of glee on a hard-driving take on “A Night in Tunisia,” and he blows sublime grace notes on two ballads, including “Body and Soul.” Tasty CD surprise: the avant-angled, shape-shifting “Space Track.”—DO

AMERICANA

RYAN BINGHAM & THE DEAD HORSES
Without a Song: Live in Europe 1969
Producer: Sonny Lester
Blue Note
Release Date: June 2

Texas singer/songwriter Ry- an Bingham made a splash with his 2007 debut, “Mes- calito,” and here he reteams with producer Marc Ford (ex-Big Crowes), who also lends his considerable gui- tar talents to the project. As with its predecessor, there are some rousing Crowes- like moments, notably in the pulsing, explosive “Change Is”: with its squalling slide guitars and Bingham’s tequila-and-cigarettes-shuffled vocals, it just might be the year’s best Southern rock rave-up. There’s also critical catnip by way of a Byrds/ Spring- steel angler whose title name-checks a certain icon (“ Dylan’s Hard Rain,” a cyni- 

cal look at the state of the union), while distinctive echoes of that same legend crop up in “Roadhouse Blues,” whose tach piano and barrelhouse rhythm loc- ates it directly in “Highway 61 Revisited” territory, right down to the singer’s uncon- 
naturally raspy sneer. Loffy comparisons, sure, But Bingham’s not a “new” any- thing: He’s his own man, and a singular talent at that.—JR

ROCK

EMERY
. . . In Shallow Seas We Sail
Producers: Matt Carter, Aaron Snippin
Tooth & Nail
Release Date: June 2

The self-assured alt-screamo that rips across Emery’s “. . . In Shallow Seas We Sail” never waffles in its own earnestness, which can be a deadly pro- fall for we-meaning rockers. But “Sail” is definitively one rhapsodic cruise. The band still gives itself over completely as it navigates softer pop shores, then dashes itself against bru- 

tal rock on “Inside Our Skin.”

“Dance Mania” contains in one handsome, richly anno- tated two-disc package two of the most enjoyable and influential albums ever made: “Dance Mania” (1957) and its 1960 sequel, “Dance Mania Vol. 2,” as well as copious and valuable outtakes. Latin music was the great crossover music of the ’50s, the sound behind nation- wide dance crazes like the cha-cha and the mambo. Tito Puente, a New Yorker of Puerto Rican heritage, was the biggest crossover star of all, as familiar and welcome at Jewish hotels in the Catskills and Italian weddings in Brooklyn as he was at Manhattan dancehalls like the Palladium, where civilians and celebrities danced until dawn. Puente, a brilliant composer/arranger/percussion- ist who led his orchestra while playing the timbales, appeared not by watering down his sound, but by keep-}

ing it undiluted. Like James Brown, he never yielded and never wavered. The rhythms were complex but cleanly expressed, the pace furious, the discipline relentless, the horn lines endlessly creative and klieg-light bright. This is the foundation upon which all subsequent Latin dance and Latin jazz music stands. This is music half a century old that sounds as fresh and unstoppable as the moment it was made.—WR

TITO PUENTE
Dance Mania
Producer: Jerry Rappaport
Legacy edition
RCA/Legacy
Release Date: May 26

“Dance Mania” contains in one handsome, richly anno-

ated two-disc package two of the most enjoyable and influential albums ever made: “Dance Mania” (1957) and its 1960 sequel, “Dance Mania Vol. 2,” as well as copious and valuable outtakes. Latin music was the great crossover music of the ’50s, the sound behind nation-
wide dance crazes like the cha-cha and the mambo. Tito Puente, a New Yorker of Puerto Rican heritage, was the biggest crossover star of all, as familiar and welcome at Jewish hotels in the Catskills and Italian weddings in Brooklyn as he was at Manhattan dancehalls like the Palladium, where civilians and celebrities danced until dawn. Puente, a brilliant composer/arranger/percussion-
ist who led his orchestra while playing the timbales, appeared not by watering down his sound, but by keep-}

ing it undiluted. Like James Brown, he never yielded and never wavered. The rhythms were complex but cleanly expressed, the pace furious, the discipline relentless, the horn lines endlessly creative and klieg-light bright. This is the foundation upon which all subsequent Latin dance and Latin jazz music stands. This is music half a century old that sounds as fresh and unstoppable as the moment it was made.—WR

THE BLACK EYED PEAS
The E.N.D.
Producers: various
Interscope
Release Date: June 9

In an era of economic instability, it’s nice to know the Black Eyed Peas still believe in truth in advertising: The acronym that forms the title of their latest stands for “The Energy Never Dies,” and they more than make good on that promise, blasting through 15 high-powered rave-rap jams that rarely lack for melodic hooks or rhythmic thrust. The Los Angeles quartet’s most dance-influenced outing yet, “The E.N.D.” is best when group mastermind Will.i.am shares behind-the-board duties with David Guetta, the French disco-house producer whose “When Love Takes Over” is giving the Peas’ “Boom Boom Pow” a serious run for song-of-the-summer status. In “Rock That Body” they “get a little crazy, get a little stupid” (as Will.i.am puts it), while “Gotta Feeling” throbs as triumphantly as a B&O ver-

sion of “Don’t Stop Believin.”—MW

IGGY POP
Preliminaries
Producer: Hal Cragin
Astralwerks
Release Date: June 2

Iggy Pop is back—not with a ven- geance, but with an album of intro- spective, jazz-tinged, Leonard Cohen-esque standards and original. Surprising? Sure. But the album succeeds because Pop bounces from track to track with the same swagger (albeit more muted this time out) that made him a punk icon. He simply refuses to acknowledge the shift in genre, instead diving head-on into this new sonic sea. From the upscale, hotel lounge-meets-faux-bossa nova vibe that Pop sings over on the timeless classic “Les Feuilles Mortes” (in French, of course) to the Louis Armstrong-meets-Tom Waits slurs of “King of the Dogs,” each track is an aural journey all its own. And on cuts like “I Wanna Go to the Beach” and “Spanish Coast,” Pop’s understated delivery draws even the most skeptical of listeners in, bathing his hushed voice in beds of stark piano and tremolo-washed guitar.—JR
THE BILLBOARD REVIEWS

SINGLES

HIP-HOP

TANYA MORGAN
Brooklynati
Producers: Von Pea, Brick Beats, Aeon
Independent Media Records
Release Date: May 12
This ain’t no hipster rap," asserts Von Pea on the song "We’re Fly,” from Tanya Morgan’s excellent sophomore effort, "Brooklynati.” Despite all indications—a loose-album concept merging Brooklyn with Cincinnati, complete with a park named after the posthumously beloved producer J. Dilla—he’s right. On the album, rappers Von Pea, Don Wil and Ilyas reimagined old-school hip-hop at its purest, and those who miss the days when party rap was for grownups and their forefathers (De La Soul, A Tribe Called Quest) did in three words do well to hear it. Over crisp, thoughtful beats by its in-house production team, Tanya Morgan displays lyrical agility and honors the past in earnest ways, as on the boastful "So Damn Down," the sentimential "Plan B" and the cheeky, on the Pharcyde- and Onyx-mocking, rough-and-tumble track "Hardcore Gentlemen." The effect is never derivative, nor is it catered to the commercial hip-hop landscape, but it’s always memorable.—Mr

CLASSICAL

KRONOS QUARTET

Flooding
Producer: Kronos Quartet
Hanssuk
Release Date: May 19
For more than 35 years, San Francisco’s renowned string ensemble the Kronos Quartet has literally traveled the world through its recordings, interpreting compositions from a wildly diverse range of locations. On "Flooding," the group pays homage to the low-lying areas around the waterways of the Middle East and Central Asia where the River Sistan began. Musically the album champions the rich sonic tapestries of the Eurasian world has bestowed upon us ever since. The group tackles Palestin-experimental hip-hop, Indian ragga-dance, black Iranian lullabies, Lebanese-based Christian hymns, Turkish waltzes from the late 1800s and lush Arabian tango music with a bevy of guest musicians from various regions represented.—RH

WORLD

VIEUX FARKA TOURÉ

Fondo
Producers: Vieux Farka Touré, Yossi Fine
Six Degrees
Release Date: May 26
Vieux Farka Touré made his debut in 2006 (a U.S. release came out in 2007) with a strong self-titled project. Though much is made of the fact that he’s the son of the iconic Malian guitarist Ali Farka Touré, "Fondo" indicates that he’s also a rising star in his own right. Every track blends, to one degree or another, contemporary styles and instruments with rhythms, tunings and lyrical sensibilities typical of Malian tradition. "Diabary Magni" pulls together a dub reggae feel and Touré’s distinctive west African guitar sound. "Chéri Le" rocks American, but with a hypnotic rhythmic circularity that’s African at heart. Also note the superb "Duduk," an inspiring collaboration between Touré and the kora master Toumani Diabate.—PAV

LEGENDS & CRÉDITS

EDITED BY WAYNE ROBINS
CONTRIBUTORS: Ronald Hart, Erica Hesse, Michael Menachem, Fred Mills, Dan Ouellette, Jon Rogen, Wayne Robins, Christa L. Titus, Philip Van Vleet, Chris Williams, Mikael Wood

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

CRITICS’ CHOICE: A new release, regardless of chart potential, highly recommended for musical merit. All albums commercially available in the United States are eligible. Send review copies to Wayne Robins at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003 or to the writers in the appropriate bureaus.

R&B

THE-DREAM

Walking on the Moon (4:15)
The third single from the Dream’s critically acclaimed album “Love vs. Money” finds the R&B artist tipping his hat to Michael Jackson, in a futuristic way. Kicking into a techno beat, the Dream crafts a melodic pop tune that manages to fit nicely into the current uptempo R&B trend, while creating some new sounds of its own. With MJ-imitated “woo-hoo’s”, a clever, flirtatious rap interlude from Kanye West, and romantic lyrics throughout, this could be the summer anthem for young lovers everywhere.—CW

HIP-HOP

REFLECTION ETERNAL

Back Again (3:27)
Producer: Hi-Tek
Writer: T. Kelli
Publisher: Windswept
Blacksmith Records
Hi-Tek and Talib Kweli—one of the most dynamic MC/producer duos of the late ’90s—make a triumphant return after nearly a decade-long hiatus. Following up on the funky, Bootsy Collins-assisted “Internet Connection,” the duo is “Back Again” with this heater that’s setting the urban blogosphere ablaze. As Hi-Tek cooks up a beat for the ages browned from drum grooves that sound like they were nicked from “Black Juju”-era King Sunny Ade, Kweli assures skeptical listeners that it’s cool to like rap again by delivering some of his hottest rhymes since the Rawkus days. Can a Black Star reunion with his other partner in rhyme, Mos Def, be not too far down the pipe?—RH

ROCK

HALESTORM

I Get Off (3:03)
Producer: Howard Benson
Writers: various
After scoring four top 20 hits from her debut album and proving her radio appeal beyond the “American Idol” franchise, Jordin Sparks returns with the first single and title track to her sophomore album, due July 21. Enlisting pop’s newest go-to writer/producer Ryan Tedder (“Bleeding Love,” “ Halo”), Sparks makes her voice the perfect companion to his majestic pop productions. Big, crashing percussion; wall-of-sound layered vocals; and Sparks’ cutting power pipes blast this song into the radio stratosphere. With lyrics aimed at motivating lovers to fight to the end for what they’ve got, it’s clear from the first listen that Sparks is armed for victory at the top of the charts.—CW

DAVID GUETTA FEATURING KELLY ROWLAND

When Love Takes Over (3:09)
Producers: David Guetta, Frederic Rister
Writers: K. Rowland, M. Nervo, O. Nervo
Publishers: various
Gum/Adralverks
The internationally adored DJ David Guetta scored big with his 2009 hit "Love Is Gone," and all the production ingredients are in place to display Kelly Rowland’s most iconic vocal yet on "When Love Takes Over." The simple piano melody builds with an ethereal synth shimmer, adding to Guetta’s roster of global dance love anthems. Guetta and Rowland have more in common than their current smash—they’re the perfect pair because their biggest hits were also collaborations; in this case, Rowland’s "Dilemma" with Nelly. "When Love Takes Over" follows Guetta’s No. 1 dance hits "Love Is Gone" and "The World Is Mine" making "When Love Takes Over" his hat trick to the top. The single is his second to climb the pop charts, and Guetta is tapping even more collaborations featuring Kid Cudi, Estelle and Will.i.am on his "One Love" album due in late summer.—MM

FOR THE RECORD

A review of the new Linkin Park single in the June 15 issue should have stated that the song’s title is "New Divide."
\textbf{Tapping Into The Digital World}

\textbf{Spinal Tap Springs 'Back From The Dead' With 25th-Anniversary Release}

Spinal Tap is "Back From the Dead." At least according to the title of the group's new album. The June 16 release commemorates the 25th anniversary of the cult-classic film "This Is Spinal Tap." David St. Hubbins (Michael McKean), Derek Smalls (Christopher Guest) and Nigel Tufnel (Harry Shearer) have "revisited and reimagined" their 1984 soundtrack compositions. They've also included six new songs on the album, which will be released on their independent Label Industry Records.

Retail distribution and marketing of physical product will be handled by Artist2Market. Global digital distribution will be supervised by INgrooves, which handled releases for Dolly Parton, the Crystal Method and Thievery Corporation; the company is also overseeing digital marketing for the album and its accompanying promotional video content.

INgrooves founder/CEO Robb McDaniels says the group recognizes the importance of a digital presence. "They were determined to have digital drive the release process and the creative process because they feel their fans are hanging out in the digital world," he says.

The INgrooves marketing campaign features digital tie-ins, including an iPhone application with exclusive videos, clips, pictures and a fan wallpaper; a YouTube promotion (starting June 22) that allows fans to compete to make the best fan-generated music videos of the band's hit songs; Spinal Tap video channels with promotional clips and unreleased footage; and custom voice overs from each band member.

"They've been very open to all our ideas," McDaniels says. "Their fan demographic skewed toward 35- to 50-year-olds, but the challenge is to reach new fans as well.

The albums includes the newly interpreted Tap classics "Hell Hole," "Tonight I'm Gonna Rock You Tonight," "Big Bottom," "(Funky) Sex Farm," "Stonehenge," "Gimmie Some Money" and "(Listen to the) Flower People." iTunes will offer an exclusive version of "Sex Farm" while Amazon will carry its own version of "Flower People." A free download of the previously unreleased "Saucy Jack"—from Hubbins' unfinished musical about Jack the Ripper—can be found on spinatap.com.

New Spinal Tap songs include "Warmer Than Hell," "Short and Sweet" (with guests Phil Collen, Keith Emerson, John Mayer and Steve Vai), "Celtic Blues" and "Jazz Oddyssey." "Through e-mail—and in character—Guest says the new songs "were chosen by our ability to learn them."

The INgrooves marketing campaign features digital tie-ins, including an iPhone application with exclusive videos, clips, pictures and a fan wallpaper; a YouTube promotion (starting June 22) that allows fans to compete to make the best fan-generated music videos of the band's hit songs; Spinal Tap video channels with promotional clips and unreleased footage; and custom voice overs from each band member.

"They've been very open to all our ideas," McDaniels says. "Their fan demographic skewed toward 35- to 50-year-olds, but the challenge is to reach new fans as well.

The albums includes the newly interpreted Tap classics "Hell Hole," "Tonight I'm Gonna Rock You Tonight," "Big Bottom," "(Funky) Sex Farm," "Stonehenge," "Gimmie Some Money" and "(Listen to the) Flower People." iTunes will offer an exclusive version of "Sex Farm" while Amazon will carry its own version of "Flower People." A free download of the previously unreleased "Saucy Jack"—from Hubbins' unfinished musical about Jack the Ripper—can be found on spinatap.com.

New Spinal Tap songs include "Warmer Than Hell," "Short and Sweet" (with guests Phil Collen, Keith Emerson, John Mayer and Steve Vai), "Celtic Blues" and "Jazz Oddyssey." "Through e-mail—and in character—Guest says the new songs "were chosen by our ability to learn them."

We all write everything, although some of us write some stuff more than others."

The album, billed as a "perfect combination of loudness, vulgarity and a pinch of evil," was produced by CJ Vastano. "He's got great ears," Guest says. "He hears the way most producers hear soft."

Noting the tracks are louder because they're digital, Guest adds, "We've always burned with the desire to have people hear these songs as they were meant to be heard—with performance royalties flowing to us.

The physical release will include a pop-up diorama package that unveils three inch-action figures of the band along with a proportionally sized Stonehenge. The group will also release an 11-inch, limited-edition vinyl album. The group also recorded a track-by-track commentary exclusively for iTunes. "We sent them into the studio to a do three- to five-minute commentary," McDaniels says. "Instead they turned in a 60-minute track-by-track. They did it in one take and it's spot on." Touring acoustically in recent months on the Unwigged & Unplugged tour, McKean, Guest and Shearer will appear on "The Tonight Show With Conan O'Brien" (June 15) and at the United Kingdom's Glastonbury Festival (June 27). A "one night only world tour" is set for June 30 at the Wembley Arena in London. (The album's European release date is June 23.)

Videos clips from the original movie are on YouTube and Daily Motion, among other outlets, and a Blu-ray version of the movie is due July 14. Shearer (as Tufnel) says the group intends to stay active. "There are no chapters in this book, only page numbers," he writes in an e-mail. "There will be many future projects."
Producer RedOne Scores Three Top 10 Hits On The Hot 100

The end of a label deal can be discouraging for all parties involved. But for producer RedOne, who teamed with Lady GaGa just months after she was released from Def Jam a few years ago, it was a blessing in disguise. The Interscope pop singer has two tracks in the top 10 on the Billboard Hot 100—"Poker Face" (No. 2) and "LoveGame" (No. 10)—thanks to the Moroccan-born, Swedish-raised mixer. Another of the singer’s Red-One-produced songs, her first single "Just Dance," was a No. 1 hit and is No. 32 on the Hot 100 after 43 weeks. "I met GaGa right after she was dropped by [Island Def Jam chairman Antonio] L.A. Reid," RedOne—born Nadir Khayat—says. "We were managed by the same managers. They told me she was unsigned with no deal, but that she was unbelievable and I would love her. The first song we did was a track called 'Boys, Boys, Boys.' Ever since then, we’ve been making magic together.

Lady GaGa isn’t the only person spinning the top of the Hot 100 thanks to RedOne. Sean Kingston’s latest single, "Fire Burning," is No. 9 on the chart. "Sean’s A&R at Epic called me one day and said he wanted me to come up with something people could dance to," RedOne recalls about the track’s genesis. "So my writer Bilal and I went in the studio and in one day came up with the song. The label loved it and radio loved it. It was amazing.

Now RedOne is ready to help others begin the top 10 march, including Lady GaGa’s DJ Space Cowboy, who’s releasing his debut this year through Interscope. “We have at least seven potential singles on the album," RedOne says. "He’s a true star and just a fun character." Cowboy’s first single, "Falling Down," was recently serviced to radio outlets. RedOne has since collaborated on projects for other artists. His work schedule includes Usher’s upcoming album, "Monster"; Bad Boy artist Cassie (RedOne produced her latest single, "Let’s Get Crazy" featuring Akon); and Michael Jackson—although RedOne wouldn’t reveal any details about that long-awaited album.

Tokyo Hotel, Backstreet Boys and newcomer Kee, who’s featured on Lil Jon’s upcoming summer single, are also on the producer’s schedule. Additionally, the producer recently teamed with movie producer Jerry Bruckheimer to make a song featured in the film "G-Force," which will be released in July. "This all feels incredible," RedOne says of his mounting accomplishments. "At the same time, I’ve got so much going on that while I’m trying to enjoy it, I know I still have so much more work to do. Even though I’m still trying to take it all in and understand it, I can still feel how good it is."

CAUSE AND EFFECT

Rarely have good music and a good cause been as intricately intertwined as they are on Press Play’s "Life is Beautiful." All proceeds are being donated to the Dream Center, a nonprofit organization with 273 inner-city outreach programs aiding the homeless, addicts, gang members, human trafficking victims and others in need. There are 180 Dream Centers worldwide.

Released May 19, "Life is Beautiful" debuted at No. 2 on Billboard’s Top Christian Albums chart and No. 45 on the Billboard 200. The 15-track CD has sold 15,000 copies, according to Nielsen SoundScan.

Press Play members Paige Adkins, Dave Hanley, Tate Huff, Tyler Ray Logan, Anthony Rick and Brian Mondragon volunteer at the Los Angeles Dream Center, founded by Matthew Barnett. The center houses more than 700 people and serves hot meals 24 hours a day.

Consumers have rallied to the cause. "It’s more than just buying a CD. It’s more like, ‘Buy a CD, save a life,’” Adkins says of "Life is Beautiful," which includes guest appearances by Darlene Zschech, IHOPC, and Tyler Williams. "With that idea attached to it, people are more inclined to want to get it."

Press Play has been performing regularly at the L.A. and New York Dream Centers, building a loyal following. After several indie releases, "Life is Beautiful" is the group’s first national release on Dream Records with distribution through Universal Christian Music Group/Fontana Distribution.

“We’ve had 12 years of building a great fan base,” says Hanley, Press Play’s founder, lead vocalist and principal songwriter. "We have tens of thousands of people who come to see us every year in L.A. It’s really become a phenomenon." Universal saw us on YouTube and then checked us out live. They saw that we are really doing something to help change a community here."

Press Play promoted “Life” by attending the Gospel Music Assn.’s annual April convention in Nashville. In-store appearances at Best Buy and a June 8 performance on NBC’s “Today” have added to the publicity.

“We’re proud to be working with Dream Records and Press Play. What they do to help the inner city and the surrounding community of L.A. is amazing,” says Universal Music Christian Group director of sales Jay Schield. "Our faith-based retail partners appreciate and respect that element of Press Play. Retail has certainly come to the table with its support concerning physical pressale campaigns and online promotions. It’s truly a great story."

Adkins, the daughter of comedian Sinbad, says supporting an organization like the Dream Center through music is gratifying. "We get to see people’s lives being affected by people supporting us and buying this album," she says. "There’s no greater fulfillment than to look into a child’s face and know you had some role in changing his life. We’re all very humbled that God chose us for this.

—Deborah Evans Price

MAKING A DIFFERENCE

Before recording her first album of all-new material since 2005, Nanci Griffith suffered a serious case of writer’s block. "The direction the country was going in broke my heart," the Grammy Award-winning folk/country singer/songwriter recalls. "I didn’t want to write."

Reading various newspapers while following the presidential campaign, Griffith reconstructed her muse. After the election, "the dam burst and everything came out."

Her creative gusher resulted in the June 9 Rounder release "The Loving Kind." With nine Griffith co-written songs and four covers, the album finds the singer returning to her social-commentator roots while also exploring matters of the heart. The album gets off to a powerful start with the title track. It’s the true story of Mildred and Richard Loving, whose interracial marriage landed the couple in jail in 1958. Their case, Loving v. Virginia, eventually led to landmark Supreme Court 1967 decision declaring marriage a basic civil right. After reading Mildred’s obituary, Griffith cried “before writing the song in 10 minutes. It amazed me that there was so little fanfare about possibly one of the most important cases in this country."

Equally arresting is another headline-inspired song, "Not Innocent Enough." This focuses on Tennessee inmate Phillip Workman, who was executed despite new evidence proving his innocence. "Leaving the album’s serious tunes, Griffith covers songs by her "songwriting hero" Dee Moeller and Edwina Hayes. She shifts into up-tempo mode on "Across America,"—"probably the most commercial song I’ve ever written."

Rounder GM Sheri Sands is mounting an aggressive multimedia marketing campaign. Highlights include a Q&A/performance at the Grammy Museum (June 8); an appearance on Tavis Smiley’s PBS show (June 9); retail (Borders, Barnes & Noble); an Amazon preorder promotion featuring an exclusive live performance video of "The Loving Kind"; and an iTunes bonus track "Love is Love." On the horizon are a Fox TV and online media feature bowing the week of June 15 and the first leg of a national tour that begins June 26 in Atlanta.

"I’m not the only writer who’s had ‘this much chatter about a record of mine in 20 years,’" Griffith hopes her 18th album will simply make a “difference in people’s lives and hearts. That’s the most important thing." —Gail Mitchell
Dave Matthews Band's "Big Whiskey and the GrooGrux King" (say that five times fast) arrives atop the Billboard 200 with 424,000 copies.

It's DMB's fifth consecutive studio album to debut at No. 1, a feat that only one other group has achieved—Metallica. This is the fifth time DMB has had an opening week of at least 400,000 copies. Only four other acts have scored five debut sales weeks of at least 400,000 (studio album or otherwise) since Nielsen SoundScan began tracking data in 1991.

2Pac has done it five times (including the album he released under his Makaveli moniker), while Metallica has done it with six albums. Jay-Z and Garth Brooks lead the pack with seven 400,000-plus bows a piece. More impressively, all seven of Jay-Z's were his last seven solo studio albums, stretching from 2000's "Vol. 3...Life and Times of S. Carter" to 2007's "Kingdom Come."

In addition to its chart feats, DMB became a rockin' pied-piper of sorts, since the top six debuts on the Billboard 200 are all rock albums. Nine of the chart's 11 highest debuts are also by rock acts (No. 3), Chickenfoot (No. 4), Taking Back Sunday (No. 7), Rancid (No. 11), Elvis Costello (No. 13), Eels (No. 43), Emery (No. 50) and the Sounds (No. 64).

This makes for a busy Top Rock Albums chart, and six of its top 10 are debuts. That's the most such bows in exactly a year, when the June 21, 2008, chart also had six top 10 debuts, led by Disturbed's "Indestructible."

CH-CH-CHANGES: A number of changes have been made to the charts section. With the recent closing of Billboard's sister publication Radio & Records, the charts have been revamped to accommodate many of R&R's Nielsen BDS-based airplay charts.

New to Billboard are the Active Rock and Heritage Rock charts, whose radio station reporters combine to make up Billboard's 28-year-old Mainstream Rock chart panel. The Modern Rock chart changes its name to Alternative, which is the more common term used among those working in the format.

We also introduce a new chart, the audience-based Rock Songs list, which ranks the airplay of more than 200 alternative, rock and triple A reporters. Rock Songs will run in print at its full 50 position depth each week, while Alternative and Triple A will rotate with Active Rock and Heritage Rock, each 25-position deep.

We've expanded our chart coverage of Christian and gospel, giving them a full page each issue. Billboard's pan-genre Hot Christian Songs chart joins from billboard biz, transitioning to gross audience impressions from plays-based rankings and expanding in panel size (from 77 to 93 stations) and depth (from 30 to 50 positions).

The increase in panel size includes multiple-network programmers, who were limited to one station under the old plays-based ranking. In addition, the chart will now incorporate actual audience impressions from noncommercial stations as measured by Arbitron. Previously, those stations were assigned a generic audience total due to the lack of availability of ratings data.

Also joining our Christian charts is the Christian CHR tally, formerly exclusive to R&R.

The Mainstream Top 40, Mainstream R&B/Hip-Hop and Rhythmic radio airplay charts will now run to their full 40-position depth.

As pop programmers and label executives regard the Mainstream Top 40 chart as the standard barometer for the format's airplay, the list replaces Billboard's sales/ airplay hybrid Pop 100, which is discontinued.

Launched in February 2005, the Pop 100 was created to provide exposure for songs that primarily received airplay at mainstream top 40 radio. With the increased influence of digital downloads on the Billboard Hot 100 and Pop 100, however, the latter chart had lost its uniqueness and mostly resembled the Hot 100.

With new and expanded charts covering a host of music formats, Billboard continues to serve our longtime readers and welcomes those R&R subscribers perusing our pages for the first time or returning after an extended absence.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>HITS</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAVE MATTHEWS BAND</td>
<td>Big Whiskey And The GrooGrux King</td>
<td>1</td>
<td>2</td>
<td>43</td>
<td>2</td>
</tr>
<tr>
<td>EMMURE</td>
<td>Relapse</td>
<td>311</td>
<td>2</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>CHICKFOOT</td>
<td>Upcifer</td>
<td>47</td>
<td>2</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>GREEN DAY</td>
<td>21st Century Breakdown</td>
<td>20</td>
<td>3</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>The Fame</td>
<td>6</td>
<td>3</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>Greatest Hits II</td>
<td>69</td>
<td>3</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>Fearless</td>
<td>10</td>
<td>9</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>RANCID</td>
<td>Let The Dominos Fall</td>
<td>37</td>
<td>15</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>ELVIS COSTELLO</td>
<td>Secret, Profane &amp; Sugarcanne</td>
<td>30</td>
<td>21</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>BEYONCE</td>
<td>I Am... Sasha Fierce</td>
<td>27</td>
<td>22</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>MARILYN MANSON</td>
<td>The High End Of Low</td>
<td>18</td>
<td>22</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>KERI WILSON</td>
<td>In A Perfect World</td>
<td>15</td>
<td>15</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>CHUCK COOK</td>
<td>Isolated Incident</td>
<td>12</td>
<td>12</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>KEITH URBAN</td>
<td>Dying Gravity</td>
<td>17</td>
<td>16</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>MONTGOMERY GENTRY</td>
<td>For Our Heroes</td>
<td>17</td>
<td>16</td>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>PINK</td>
<td>Funhouse</td>
<td>18</td>
<td>18</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>METHOD MAN &amp; REDMAN</td>
<td>Blackout 2</td>
<td>1</td>
<td>8</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>LADY ANTEBELLUM</td>
<td>Lady Antebellum</td>
<td>40</td>
<td>34</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>DARUS RUCKER</td>
<td>Learn To Live</td>
<td>49</td>
<td>38</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>CHRISETTE MICHELE</td>
<td>Epiphany</td>
<td>39</td>
<td>39</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>THEORY OF A DEADMAN</td>
<td>Scars &amp; Souvenirs</td>
<td>42</td>
<td>42</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>RAY CHARLES</td>
<td>Genius: The Ultimate Ray Charles Collection</td>
<td>48</td>
<td>48</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>SUGARLAND</td>
<td>Love On The Inside</td>
<td>31</td>
<td>31</td>
<td>17</td>
<td>1</td>
</tr>
<tr>
<td>JASON MRAZ</td>
<td>We Sing. We Dance. We Steal Things.</td>
<td>39</td>
<td>39</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>GRIZZLY BEAR</td>
<td>Vekat minimalist</td>
<td>22</td>
<td>22</td>
<td>19</td>
<td>1</td>
</tr>
<tr>
<td>NICK ROSS</td>
<td>Deeper Than Rap</td>
<td>4</td>
<td>4</td>
<td>20</td>
<td>1</td>
</tr>
<tr>
<td>BUSTA RHYMES</td>
<td>Back On My B.S.</td>
<td>6</td>
<td>6</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>JAMIE FOXX</td>
<td>Intuition</td>
<td>30</td>
<td>30</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>DAVE MATTHEWS BAND</td>
<td>Big Whiskey And The GrooGrux King</td>
<td>1</td>
<td>2</td>
<td>43</td>
<td>2</td>
</tr>
<tr>
<td>ROB LEE</td>
<td>Homie Lobo: 12 Songs Of Desire</td>
<td>13</td>
<td>13</td>
<td>23</td>
<td>1</td>
</tr>
<tr>
<td>ROB CLARKSON</td>
<td>Together Through Life</td>
<td>12</td>
<td>12</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>ROCCY JONソン</td>
<td>Ai I Even Wanted</td>
<td>1</td>
<td>1</td>
<td>25</td>
<td>1</td>
</tr>
<tr>
<td>RICK ROSS</td>
<td>That Lonesome Song</td>
<td>5</td>
<td>5</td>
<td>26</td>
<td>1</td>
</tr>
<tr>
<td>BUSTA RHYMES</td>
<td>Back On My B.S.</td>
<td>6</td>
<td>6</td>
<td>27</td>
<td>1</td>
</tr>
<tr>
<td>JAMIE FOXX</td>
<td>Intuition</td>
<td>30</td>
<td>30</td>
<td>28</td>
<td>1</td>
</tr>
<tr>
<td>ROB LEE</td>
<td>Homie Lobo: 12 Songs Of Desire</td>
<td>13</td>
<td>13</td>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td>ROB LEE</td>
<td>Homie Lobo: 12 Songs Of Desire</td>
<td>13</td>
<td>13</td>
<td>30</td>
<td>1</td>
</tr>
<tr>
<td>ROCCY JONソン</td>
<td>Ai I Even Wanted</td>
<td>1</td>
<td>1</td>
<td>31</td>
<td>1</td>
</tr>
<tr>
<td>RICK ROSS</td>
<td>That Lonesome Song</td>
<td>5</td>
<td>5</td>
<td>32</td>
<td>1</td>
</tr>
<tr>
<td>BUSTA RHYMES</td>
<td>Back On My B.S.</td>
<td>6</td>
<td>6</td>
<td>33</td>
<td>1</td>
</tr>
</tbody>
</table>

**THE BILLBOARD 200 ARTIST INDEX**

Go to www.billboard.biz for complete chart data

Data for week of JUNE 20, 2009 | CHARTS LEGEND on Page 47
Dave Matthews Band’s “Big Whiskey and the GrooGrux King” not only rules the Billboard 200, but it also opens at No. 1 in Top Digital Albums and Top Internet Albums. It sold 145,000 downloads (the highest digital sales week for a digital album) and 58,000 physical copies through internet retailers (the fifth-best Internet sales week). Now has three of the top five best Internet-sold weeks, while Dave Matthews’ solo set, “Come Feel It,” tops it this week with 13,000.

Neil Young’s eight-CD boxed set “Archives Volume 1 (1963-1972),” which carries a list price of $99.98, debuts at No. 2 on the Billboard 200 with 5,000 copies. The set’s companion video configurations debut on the Top Music Video chart at No. 3.

Combined, the DVD and Blu-ray editions of the album sold slightly more than 3,000. The 10-disc Blu-ray version ($349.99) accounted for more than half of the overall video total. The DVD set, which also contains 10 discs, is $249.

The collections feature 128 recordings—48 of them previously unreleased. The DVD and Blu-ray sets include a film, videos and interviews—Archival Festival
### MAINSTREAM TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Halo</td>
<td>Beyoncé</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>Second Chance</td>
<td>LADY GAGA</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Poker Face</td>
<td>B.o.B.</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>Don't Trust Me</td>
<td>DRAM</td>
<td>Unknown</td>
</tr>
<tr>
<td>Right Noun</td>
<td>The Script</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>Gives You Hell</td>
<td>Kelly Clarkson</td>
<td>Republic Records</td>
</tr>
<tr>
<td>Righteous</td>
<td>Jay-Z</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>The Middle</td>
<td>Justin Bieber</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>Fire Burning</td>
<td>Kid Rock</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>Day 'N' Nite</td>
<td>Da Foxx</td>
<td>Jive Records</td>
</tr>
<tr>
<td>How Do You Sleep</td>
<td>A Tribe Called Quest</td>
<td>Jive Records</td>
</tr>
<tr>
<td>Today Was Your Last Day</td>
<td>Adele</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>Where Did I Lose Your Love</td>
<td>Kelly Clarkson</td>
<td>Republic Records</td>
</tr>
<tr>
<td>Here Comes Goodbye</td>
<td>Selena Gomez</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>My Life Would Be Without You</td>
<td>Selena Gomez</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Look Where I Came From</td>
<td>Nothing But Thieves</td>
<td>Roadrunner Records</td>
</tr>
<tr>
<td>That's Not My Name</td>
<td>Black Eyed Peas</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Welcome to the World</td>
<td>Calvin Harris</td>
<td>Republic Records</td>
</tr>
<tr>
<td>Wanted</td>
<td>Kacey Musgraves</td>
<td>RCA Records</td>
</tr>
<tr>
<td>No Surprise</td>
<td>Lady Gaga</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Knock You Down</td>
<td>J. Cole</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>Drown</td>
<td>The Script</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>No Way</td>
<td>Chris Brown</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>I Got a Feeling</td>
<td>Ariana Grande</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Never Say Never</td>
<td>Lizzo</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>Close to You</td>
<td>Cassie</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Her Diamonds</td>
<td>Brandy</td>
<td>Epic Records</td>
</tr>
<tr>
<td>What Happens</td>
<td>Ciara</td>
<td>Epic Records</td>
</tr>
<tr>
<td>The Climb</td>
<td>Pink</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>Hold On</td>
<td>Avril Lavigne</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Please Don't Leave Me</td>
<td>Selena Gomez</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Back to Me</td>
<td>Beyoncé</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>Show Me What I'm Looking For</td>
<td>Cassie</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Poker Face</td>
<td>Pink</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>Never Grow Old</td>
<td>2 Chainz</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>Greatest No Surprise</td>
<td>The Storytellers</td>
<td></td>
</tr>
</tbody>
</table>

### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love Story</td>
<td>Taylor Swift</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Hey You</td>
<td>Katy Perry</td>
<td>RCA Records</td>
</tr>
<tr>
<td>What About Now</td>
<td>Adele</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>Better in Time</td>
<td>The Script</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>All of Me</td>
<td>James Arthur</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>Love Remains the Same</td>
<td>Victoria Duffield</td>
<td>Republic Records</td>
</tr>
<tr>
<td>You Found Me</td>
<td>Kelly Clarkson</td>
<td>Republic Records</td>
</tr>
<tr>
<td>If You Don't Know By Now</td>
<td>Kelly Clarkson</td>
<td>Republic Records</td>
</tr>
<tr>
<td>Pocketful of Sunshine</td>
<td>Demi Lovato</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Just Go</td>
<td>Lorde</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Light On</td>
<td>Ed Sheeran</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>Come on Get Higher</td>
<td>Nothing But Thieves</td>
<td>Roadrunner Records</td>
</tr>
<tr>
<td>Hot Dog</td>
<td>Lupe Fiasco</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>Lucky</td>
<td>Tyga</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>Finally Home</td>
<td>Mariah Carey</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>My Life Would Be Without You</td>
<td>Selena Gomez</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Here Comes Goodbye</td>
<td>Selena Gomez</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Where Did I Lose Your Love</td>
<td>Kelly Clarkson</td>
<td>Republic Records</td>
</tr>
<tr>
<td>Her Diamonds</td>
<td>Brandy</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Give Me Some</td>
<td>Justin Bieber</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>My Little Secret</td>
<td>Hailee Steinfeld</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>You Are So Beautiful</td>
<td>Brandy</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Let's Go to Heaven</td>
<td>Chevelle</td>
<td>RCA Records</td>
</tr>
<tr>
<td>This Is Me</td>
<td>Bruno Mars</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>The Night</td>
<td>Lana Del Rey</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Feel Good Drug</td>
<td>Tyga</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>Drowning (Face Down)</td>
<td>The Script</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>Funny the Way It Is</td>
<td>The Weeknd</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>So What</td>
<td>Chase Rice</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>Sex on Fire</td>
<td>The Weeknd</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Don't Stop</td>
<td>The Weeknd</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Secret Love</td>
<td>Tori Kelly</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Whiskey</td>
<td>Avril Lavigne</td>
<td>RCA Records</td>
</tr>
<tr>
<td>When the Sun Comes</td>
<td>Meghan Trainor</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Wolves</td>
<td>Imagine Dragons</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>Say It Louder</td>
<td>Megan Thee Stallion</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Let Me Go</td>
<td>Taylor Swift</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Go to Where You Are</td>
<td>Brandy</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Daylight</td>
<td>Sia</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>What You Want</td>
<td>ARIE/STRATOS/REPRISE</td>
<td></td>
</tr>
<tr>
<td>One in a Million</td>
<td>Bruno Mars</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Right Now</td>
<td>Meghan Trainor</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Airstream Driver</td>
<td>British Indian to the Beat</td>
<td></td>
</tr>
<tr>
<td>A Little More</td>
<td>Mya</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>I'm Out</td>
<td>Iggy Azalea</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>Video</td>
<td>Wiz Khalifa</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>I'm That Girl</td>
<td>Tori Kelly</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Friday</td>
<td>Cher Lloyd</td>
<td>RCA Records</td>
</tr>
<tr>
<td>I'm Not Perfect</td>
<td>Imagine Dragons</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>My Heart Is Breaking</td>
<td>Lily Allen</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>One Night More</td>
<td>Demi Lovato</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Give Your Heart a Break</td>
<td>The Weeknd</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Don't Stop</td>
<td>The Weeknd</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>A Little More</td>
<td>Mya</td>
<td>Def Jam Records</td>
</tr>
</tbody>
</table>

### ROCK SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Divide</td>
<td>Linkin Park</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>Use Somebody</td>
<td>MUSE</td>
<td>Matador Records</td>
</tr>
<tr>
<td>Careless Whisper</td>
<td>Mötley Crüe</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>Panic Switch</td>
<td>Fall Out Boy</td>
<td>Geffen Records</td>
</tr>
<tr>
<td>Sound of Madness</td>
<td>The Black Eyed Peas</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Ain't No Rest for the Wicked</td>
<td>Green Day</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>The Night</td>
<td>Lana Del Rey</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Black Heart Inertia</td>
<td>Taylor Swift</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Carpe Diem</td>
<td>Matt &amp; Kim</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Sometime Around Midnight</td>
<td>The Script</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>Never Velvet</td>
<td>Brantley Gilbert</td>
<td>Curb Records</td>
</tr>
<tr>
<td>Fly One Time</td>
<td>American Authors</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Nothing Else</td>
<td>Metric</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>I Am Nothing</td>
<td>Metric</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>What You Need</td>
<td>Metric</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Nothing Hurts</td>
<td>Metric</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Fly One Time</td>
<td>American Authors</td>
<td>Interscope Records</td>
</tr>
</tbody>
</table>

### ALTERNATIVE

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Know Your Enemy</td>
<td>Linkin Park</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>Use Somebody</td>
<td>MUSE</td>
<td>Matador Records</td>
</tr>
<tr>
<td>Careless Whisper</td>
<td>Mötley Crüe</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>Ain't No Rest for the Wicked</td>
<td>Green Day</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>The Night</td>
<td>Lana Del Rey</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Black Heart Inertia</td>
<td>Taylor Swift</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Carpe Diem</td>
<td>Matt &amp; Kim</td>
<td>RCA Records</td>
</tr>
<tr>
<td>Sometime Around Midnight</td>
<td>The Script</td>
<td>Capitol Records</td>
</tr>
<tr>
<td>Never Velvet</td>
<td>Brantley Gilbert</td>
<td>Curb Records</td>
</tr>
<tr>
<td>Fly One Time</td>
<td>American Authors</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Nothing Else</td>
<td>Metric</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>I Am Nothing</td>
<td>Metric</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>What You Need</td>
<td>Metric</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Nothing Hurts</td>
<td>Metric</td>
<td>Interscope Records</td>
</tr>
<tr>
<td>Fly One Time</td>
<td>American Authors</td>
<td>Interscope Records</td>
</tr>
</tbody>
</table>

**Pink** advices her to her 12th top 10 and the Black Eyed Peas make their 12th chart appearance on the Mainstream Top 40 chart. Pink, who was ranked 10th with "Moves Like Jagger," (4) claimed the 11th top 10 from "Renegade," following "No Way." (4) and "Siberia." With the current song's climb, Pink scores better than the year. She now ties for third place with Kelly and Justin Timberlake, each also also with a dozen. Pink's 28th head to 10th, followed by Axl Rose with 16. (2) on the chart's 10-year history. She now ties for third place with Katy Perry and Nicki Minaj since 2000.

**New Divide** becomes Linkin Park's fifth Alternative No. 1, topping +1. The group moves into a third-place tie with Nick Cave & the Bad Seeds for most leaders, leading only Red Hot Chili Peppers (10) and Green Day (9), whose "Know Your Enemy" rises to No. 1, (4) leads the inaugural Rock Songs chart.

Data for week of JUNE 20, 2009 | CHARTS LEGEND on Page 47

Go to www.billboard.biz for complete chart data
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Charted Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHEAT IS LIVING FOR THE NIGHT</td>
<td>Toby Keith</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>LIVING FOR THE NIGHT</td>
<td>Toby Keith</td>
<td>2</td>
<td>24</td>
</tr>
<tr>
<td>LIVING FOR THE NIGHT</td>
<td>Toby Keith</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>LIVING FOR THE NIGHT</td>
<td>Toby Keith</td>
<td>4</td>
<td>24</td>
</tr>
<tr>
<td>LIVING FOR THE NIGHT</td>
<td>Toby Keith</td>
<td>5</td>
<td>24</td>
</tr>
<tr>
<td>LIVING FOR THE NIGHT</td>
<td>Toby Keith</td>
<td>6</td>
<td>24</td>
</tr>
</tbody>
</table>

**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>Charted Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenny Chesney</td>
<td>Greatest Hits II</td>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Greatest Hits II</td>
<td>2</td>
<td>16</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Greatest Hits II</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Greatest Hits II</td>
<td>4</td>
<td>16</td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Greatest Hits II</td>
<td>5</td>
<td>16</td>
</tr>
</tbody>
</table>

**TOP BLUEGRASS ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>Charted Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steve Martin</td>
<td>Greatest Hits</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Steve Martin</td>
<td>Greatest Hits</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>Steve Martin</td>
<td>Greatest Hits</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Steve Martin</td>
<td>Greatest Hits</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Steve Martin</td>
<td>Greatest Hits</td>
<td>5</td>
<td>12</td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

Progressive country band Ryan Bingham & the Dead Horses' "Roadhouse Sun" debuts at No. 17. On Top Country Albums, the country set follows the band's first two releases, "Dead Horses" (2006) and "Mescalito" (2007), neither of which appeared on the Country chart. According to Nielsen BDS, radio play for the lead single, "Country Roads," has mainly come from Texas stations, such as KPLX Dallas, KVET Austin and KRYX Corpus Christi. Sharply discounted by at least one leading digital retailer during the tracking week, the album's digital sales account for 46% of its total (8,000). —Wade Jansen
### Top R&B Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eminem</td>
<td>Birthday Sex</td>
<td>Interscope/Aftermath-Relativity</td>
</tr>
<tr>
<td>2</td>
<td>Venus</td>
<td>Always Strapped</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>3</td>
<td>R. Kelly</td>
<td>I'm The Real Thing</td>
<td>Concord</td>
</tr>
<tr>
<td>4</td>
<td>Jeezy</td>
<td>Atlanta Nights</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>5</td>
<td>J. Holiday</td>
<td>Straight Outta The Game</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
</tbody>
</table>

### Mainstream R&B/Pop

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eminem</td>
<td>Birthday Sex</td>
<td>Interscope/Aftermath-Relativity</td>
</tr>
<tr>
<td>2</td>
<td>Venus</td>
<td>Always Strapped</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>3</td>
<td>Jeezy</td>
<td>Atlanta Nights</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>4</td>
<td>J. Holiday</td>
<td>Straight Outta The Game</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>5</td>
<td>R. Kelly</td>
<td>I'm The Real Thing</td>
<td>Concord</td>
</tr>
</tbody>
</table>

### Rhythmic

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eminem</td>
<td>Birthday Sex</td>
<td>Interscope/Aftermath-Relativity</td>
</tr>
<tr>
<td>2</td>
<td>Venus</td>
<td>Always Strapped</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>3</td>
<td>Jeezy</td>
<td>Atlanta Nights</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>4</td>
<td>J. Holiday</td>
<td>Straight Outta The Game</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>5</td>
<td>R. Kelly</td>
<td>I'm The Real Thing</td>
<td>Concord</td>
</tr>
</tbody>
</table>

### Adult R&B

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>J. Holiday</td>
<td>Straight Outta The Game</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>2</td>
<td>Jeezy</td>
<td>Atlanta Nights</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>3</td>
<td>R. Kelly</td>
<td>I'm The Real Thing</td>
<td>Concord</td>
</tr>
<tr>
<td>4</td>
<td>Venus</td>
<td>Always Strapped</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>5</td>
<td>Eminem</td>
<td>Birthday Sex</td>
<td>Interscope/Aftermath-Relativity</td>
</tr>
</tbody>
</table>

### Hot Rap Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>J. Holiday</td>
<td>Straight Outta The Game</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>2</td>
<td>Jeezy</td>
<td>Atlanta Nights</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>3</td>
<td>R. Kelly</td>
<td>I'm The Real Thing</td>
<td>Concord</td>
</tr>
<tr>
<td>4</td>
<td>Venus</td>
<td>Always Strapped</td>
<td>Def Jam/Def Jam Ross</td>
</tr>
<tr>
<td>5</td>
<td>Eminem</td>
<td>Birthday Sex</td>
<td>Interscope/Aftermath-Relativity</td>
</tr>
</tbody>
</table>

---

**WILLIAMS HAS A 'THING' FOR NO. 1**

Vanessa Williams notches her first No. 1 album on a Billboard chart since 1992 as "The Real Thing" debuts atop Top Contemporary Jazz Albums. She last reigned on an album list when "The Comfort Zone" spent one week at No. 1 on Top R&B/Hip-Hop Albums in May 1992. On the latter chart, "Real" bows at No. 16,outshining the debuts of Williams’ last two albums after "Next," which started at No. 28 in September 1997.

Meanwhile, Prince’s triple set, "Lotus Flow3r/ MPLSoUNd/Elixirs," changes 23-10 (up 52%) as the Rock and Roll Hall of Famer celebrates his 51st birthday (June 7), and Eminem earns his third straight week at No. 1 for the longest consecutive spike by a rap album since T.I. led for four weeks last October and November.

— Raphael George
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Steady As She Goes</td>
<td>Aloe Blacc</td>
<td>Interscope Records</td>
<td>Pop</td>
</tr>
<tr>
<td>2. BANG</td>
<td>Big Bang Records</td>
<td>Atlantic Records</td>
<td>Pop</td>
</tr>
<tr>
<td>3. Let's Get On It</td>
<td>Anthony Hamilton</td>
<td>Syco Records</td>
<td>Pop</td>
</tr>
<tr>
<td>4. Move On Up</td>
<td>Brian McKnight</td>
<td>Motown</td>
<td>Pop</td>
</tr>
<tr>
<td>5. ONE Step Ahead</td>
<td>Clyde Carson</td>
<td>Atlantic Records</td>
<td>Pop</td>
</tr>
<tr>
<td>6. Stop, Look, Listen (To Your Heart)</td>
<td>Eros Ramazzotti</td>
<td>Sony Music</td>
<td>Pop</td>
</tr>
<tr>
<td>7. Idol</td>
<td>Eros Ramazzotti</td>
<td>Sony Music</td>
<td>Pop</td>
</tr>
<tr>
<td>8. No Name Girl</td>
<td>Eros Ramazzotti</td>
<td>Sony Music</td>
<td>Pop</td>
</tr>
<tr>
<td>9. Mary</td>
<td>Eros Ramazzotti</td>
<td>Sony Music</td>
<td>Pop</td>
</tr>
<tr>
<td>10. Change Is Gonna Come</td>
<td>Eros Ramazzotti</td>
<td>Sony Music</td>
<td>Pop</td>
</tr>
<tr>
<td>11. Throwback</td>
<td>Eros Ramazzotti</td>
<td>Sony Music</td>
<td>Pop</td>
</tr>
<tr>
<td>12. I Am</td>
<td>Eros Ramazzotti</td>
<td>Sony Music</td>
<td>Pop</td>
</tr>
<tr>
<td>15. Love Is Getting Better</td>
<td>Eros Ramazzotti</td>
<td>Sony Music</td>
<td>Pop</td>
</tr>
</tbody>
</table>

Data for week of June 20, 2009 / For chart reprints call 646-654-4633

Go to www.billboard.biz for complete chart data
### Top Latin Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Como Olvidar&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;El Amor de mi Vida&quot;</td>
<td>Marco Antonio Solís</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Parece Que Te Enamora&quot;</td>
<td>Kurly</td>
<td>Universal Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Pandemonio&quot;</td>
<td>El Recodo</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Si Te Llamo&quot;</td>
<td>Carlos Vives, Natalia Jiménez</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Banda el Recodo&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>7</td>
<td>&quot;La Alegria&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>8</td>
<td>&quot;El Corrido&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Yo No Te Quiero&quot;</td>
<td>Gerardo Bazán</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>10</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
</tbody>
</table>

### Regional Mexican Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;El Trono de Mexico&quot;</td>
<td>Espinoza</td>
<td>EMI Televisa</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Si Te Llamo&quot;</td>
<td>Carlos Vives, Natalia Jiménez</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Parece Que Te Enamora&quot;</td>
<td>Kurly</td>
<td>Universal Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Banda el Recodo&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;La Alegria&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>6</td>
<td>&quot;El Corrido&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Yo No Te Quiero&quot;</td>
<td>Gerardo Bazán</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>8</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>9</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>10</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
</tbody>
</table>

### Top Tropical Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Si Te Llamo&quot;</td>
<td>Carlos Vives, Natalia Jiménez</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;El Corrido&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Yo No Te Quiero&quot;</td>
<td>Gerardo Bazán</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>6</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>7</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>8</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>9</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>10</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
</tbody>
</table>

### Latin Pop Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;El Trono de Mexico&quot;</td>
<td>Espinoza</td>
<td>EMI Televisa</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Si Te Llamo&quot;</td>
<td>Carlos Vives, Natalia Jiménez</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Parece Que Te Enamora&quot;</td>
<td>Kurly</td>
<td>Universal Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Banda el Recodo&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;La Alegria&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>6</td>
<td>&quot;El Corrido&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Yo No Te Quiero&quot;</td>
<td>Gerardo Bazán</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>8</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>9</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>10</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
</tbody>
</table>

### Latin Rhythm Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;El Trono de Mexico&quot;</td>
<td>Espinoza</td>
<td>EMI Televisa</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Si Te Llamo&quot;</td>
<td>Carlos Vives, Natalia Jiménez</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Parece Que Te Enamora&quot;</td>
<td>Kurly</td>
<td>Universal Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Banda el Recodo&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;La Alegria&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>6</td>
<td>&quot;El Corrido&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Yo No Te Quiero&quot;</td>
<td>Gerardo Bazán</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>8</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>9</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>10</td>
<td>&quot;De Mi Corazon&quot;</td>
<td>Los Alacranes Musicales</td>
<td>Sony Music Latin</td>
</tr>
</tbody>
</table>

### Between the Bullets

**PUERTO RICO TAKES TO DA' ZOO**

The Puerto Rican pop quartet Da' Zoo's self-titled debut album lands at No. 6 on Top Latin Pop Albums and No. 33 on Top Latin Albums (selling slightly less than 1,000 copies). The group can think its neighbors for the success, as 96% of sales came from Puerto Rico and the Virgin Islands. With the act's first single, "Exhale Me," bubbling under the Latin Pop Airplay chart (with an audience of 1.2 million), the group is looking to make an impact statewide. —Lauli Ramirez
### United Kingdom Singles Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Boom Boom Pow</td>
<td>June 7, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Pocker Face</td>
<td>June 7, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>AYO Technology</td>
<td>June 7, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Meme Pas Fatigue</td>
<td>June 7, 2009</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Anyone But Love</td>
<td>June 7, 2009</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>The Black Eyed Peas</td>
<td>June 7, 2009</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>I Gotta Feeling</td>
<td>June 7, 2009</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Ashtia No Kooku</td>
<td>June 7, 2009</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>I Made You</td>
<td>June 7, 2009</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>PROJECT DANKO</td>
<td>June 7, 2009</td>
<td>10</td>
</tr>
</tbody>
</table>

### Austria Singles Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Primavera in Antico</td>
<td>June 6, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Poer Face</td>
<td>June 6, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Anyone But Love</td>
<td>June 6, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>The Black Eyed Peas</td>
<td>June 6, 2009</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Green Day</td>
<td>June 6, 2009</td>
<td>5</td>
</tr>
</tbody>
</table>

### Denmark Singles Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Back to the 80s</td>
<td>June 6, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Love Game</td>
<td>June 6, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Anyone But Love</td>
<td>June 6, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>The Black Eyed Peas</td>
<td>June 6, 2009</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>AYO Technology</td>
<td>June 6, 2009</td>
<td>5</td>
</tr>
</tbody>
</table>

### Spain Digital Songs Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Colgado en Tus Manos</td>
<td>June 6, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>The Boy Does Nothing</td>
<td>June 6, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Moving Mountains</td>
<td>June 6, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Pocker Face</td>
<td>June 6, 2009</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Infinity Sound</td>
<td>June 6, 2009</td>
<td>5</td>
</tr>
</tbody>
</table>

### Portugal Singles Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AYO Technology</td>
<td>June 6, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Anyone But Love</td>
<td>June 6, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>The Black Eyed Peas</td>
<td>June 6, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>AYO Technology</td>
<td>June 6, 2009</td>
<td>4</td>
</tr>
</tbody>
</table>

### Italy Digital Songs Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rudi - Only Love</td>
<td>June 6, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Depeche Modest</td>
<td>June 6, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>We Will Rock</td>
<td>June 6, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>I Like the Phone</td>
<td>June 6, 2009</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Broken Strings</td>
<td>June 6, 2009</td>
<td>5</td>
</tr>
</tbody>
</table>

### Netherlands Singles Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hallo</td>
<td>June 6, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Anyone But Love</td>
<td>June 6, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>The Black Eyed Peas</td>
<td>June 6, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>AYO Technology</td>
<td>June 6, 2009</td>
<td>4</td>
</tr>
</tbody>
</table>

### Norway Singles Chart

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Anyone But Love</td>
<td>June 6, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>The Black Eyed Peas</td>
<td>June 6, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>AYO Technology</td>
<td>June 6, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Back to the 80s</td>
<td>June 6, 2009</td>
<td>4</td>
</tr>
</tbody>
</table>

### Canada Billboard Canadian Hot 100

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Boom Boom Pow</td>
<td>June 7, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>We Made You</td>
<td>June 7, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>I Made You</td>
<td>June 7, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Right Round</td>
<td>June 7, 2009</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Anyone But Love</td>
<td>June 7, 2009</td>
<td>5</td>
</tr>
</tbody>
</table>

### Euro Digital Songs SpotLight

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hallo</td>
<td>June 6, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Anyone But Love</td>
<td>June 6, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>The Black Eyed Peas</td>
<td>June 6, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>AYO Technology</td>
<td>June 6, 2009</td>
<td>4</td>
</tr>
</tbody>
</table>

### Portugal Airplay

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist/Song</th>
<th>Week Ending</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hallo</td>
<td>June 6, 2009</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Anyone But Love</td>
<td>June 6, 2009</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>The Black Eyed Peas</td>
<td>June 6, 2009</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>AYO Technology</td>
<td>June 6, 2009</td>
<td>4</td>
</tr>
</tbody>
</table>

The fourth album from the rock band Nickel, "Gamerick, Denim," was atop its home-land's Zanma chart, giving it the No. 3. No. 1

**Data for week of June 20, 2009 | For chart reprints call 646.654.4633**

Go to: www.billboard.biz for complete chart data
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Rocket Science names Jim Snowden GM of its new publishing division. He was president/founder of Liaison Entertainment.
Global Music Group appoints Kevin Black COO. He was chairman of urban music at Warner Bros.
Weik Music Group promotes Fred Jasper to VP of TV/film licensing for the Vanguard, Sugar Hill and Rowan labels and ups Stephen Brower to VP of marketing and A&R development for Vanguard and Sugar Hill. Jasper was senior director of TV/film licensing and marketing, and Brower was director.

PUBLISHING: Cherry Lane Music Publishing promotes Dileepan Ganesan to senior income tracker. He was income tracker.
DIGITAL: MySpace names Sam Wick senior VP of strategy. He was VP of corporate and strategic development at AOL’s Platform A advertising business.

RELATED FIELDS: The marketing agency Fathom Communications names Marcus Peterzell managing director of engagement and entertainment marketing. He was co-president at AWE (which merged into GMR Entertainment in 2007). The Recording Academy elects music video director/producer George Flanigen to chairman of the board of trustees, music supervisor/composer/film music executive Doug Frank to vice chairman and engineer/producer Glenn Lorbecki to secretary/treasurer.

—Edited by Mitchell Peters

O.A.R.’S CHARITY WORDPLAY
The rock act O.A.R. is embracing new forms of online communication, not only to connect with fans but also to raise money for its Heard the World fund, which supports educational and youth programs.

Through July 7, band members are asking fans to help co-write a new song by submitting lyrics to the band’s Twitter page (twitter.com/oarevolution) for a new track that will be released exclusively to iTunes in October. All money raised from the song’s sales will go to Heard the World. “Ideally we want five different writers, three verses, one bridge and one chorus of lyrics,” singer/guitarist Marc Roberge says. “Then, O.A.R. will take [the lyrics] and write the music to them.”

After choosing the lyrics, O.A.R. will ask fans to help name the new song. Between July 21 and 31, the band will check its Twitter account for suggestions. During the songwriting process, which will take place during O.A.R.’s summer tour, the band will post photos, audio and video to its Twitter page. “We just want everyone to feel involved,” Roberge says.

O.A.R. is working on “World” for its next album, but Roberge isn’t certain if the contest song will appear on the forthcoming set. “If we really love the song and the label likes it, it’ll go somewhere else,” he says. “There’s really no limit.”

Meanwhile, the band recently teamed with the Children’s Scholarship Fund for an essay contest involving elementary and middle schools in New York. Nearly 1,000 students from 20 schools participated in the contest, which asked kids to write an essay about why their teacher should win the “best teacher” award. In April, Roberge and O.A.R. bassist Ben Gershman awarded three finalists a check for $5,000.

—Mitchell Peters

INSIDE TRACK
STATION TO STATION
A lot of good things are happening for Metro Station these days—from the video for its new single, “Kool,” that stars “Friday Night Lights” actor Aimee Teegarden to an opening slot on Miley Cyrus’ upcoming tour. But singer/guitarist Trace Cyrus, Miley’s older brother, says the quartet is mostly “just excited to get into the studio and create a new record.”

Cyrus says the band has “definitely matured” since its self-titled 2007 debut, but he doesn’t think the new music will sound foreign to the fans that the group won with “Shake It.” “I would just say it’s Metro Station, a little more electronic and a little more mature, but the same big pop songs that could be played on the radio.”

Metro Station is still pondering who will produce the sophomore set. The group would like to continue working with the team of SIA & Sluggo, but Cyrus says the band would “definitely love to experiment with some new producers, too. We’re just trying to make sure the second record’s going to be perfect.”

JUNE 20, 2009 | www.billboard.biz | 57

www.americanradiohistory.com
Singer/songwriter Leah Siegel (left) talks the stage with Holland Music and Sound Design co-songwriter/producer/partner Morgan Vincent, who took part in a keynoting Unannon Artists into Global & National Campaigns panel with singer/songwriter Rigo Garcia. The plan was moderated by Gary Group digital VP/Director of music Josh Ratlinowitz.

Billboard/Adweek Music & Advertising Conference continued from page 57

During the panel "Case Study: Converse Amplifies Its Musical Message," Converse chief marketing officer Geoff Catterall discussed the company's unique take on branding with music and shared how the brand commissioned the track and video for "My Drive Thru," written and performed by Pharrell Williams, Santigold and Julian Casablancas. From left: Anomaly creative director Mike Byrne, Catterall, Cornerstone co-CEO Jon Cohen and Awake creative editor Eletheria Panos.

"Case Study: Crystal Light's Use of Estelle in a Campaign" explored the benefits of the recording partnership between Crystal Light and artist Estelle—who wrote and recorded an original song to help convey the brand's message of female empowerment—and examined the marketing opportunities for both the brand and artist. From left: Atlantic Records senior VP of brand partnerships and commercial licensing Camille Hackney, Crystal Light senior brand manager Rosanne Bernstein and Ogilvy Entertainment president Douglas Scott.

Copyright 2009 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD & ADWEEK MAGAZINES (ISSN 0006-2506 / 1654-9568 / 1071-1205) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 270 Broadway, New York, N.Y. 10013-9595. Subscription rate: Annual rate, Continental U.S.: $299.95, Continental Europe $349.95, Billboard Tower House, Sissingh Park, Market Harborough, Leicestershire, England LE16 QWE. Registered as a newspaper at the British Post Office. ISSN: 0006-2506. Periodical postage paid at New York, N.Y., and additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 3959, Northbrook, IL 60065-3959. Can be sold at discount to any foreign non-profit organization. For subscription information, call 800-658-8372 or e-mail subscribe@billboard.com. For subscription information, call 646-658-3483. For subscription information, call 646-658-3450. For subscription information, call 646-658-3482. For subscription information, call 646-658-3420. For subscription information, call 646-658-3430.
JUNE 24-25, 2009
TIME & LIFE BUILDING ★ NYC

WHAT TEENS WANT

IN ASSOCIATION WITH

teen.com

A带来的 by
Alloy Media + Marketing

Nielsen & MTV Networks research unveiled at event!

Join us at the 11th installment of WHAT TEENS WANT to gain Nielsen research and trusted expertise to help you work out how your brand can play better with teen consumers and technology. Our premiere content, featuring Nielsen research, will help you predict the future of teen trends on everything from mobile networking to fashion to music distribution.

KEYNOTE SPEAKERS:

Chris Di Cesare
Head of Marketing
YouTube

Steve Greenberg
CEO & Founder
S-Curve Records

Bill O'Dowd
President
Dolphin Digital Media and Dolphin Ent.

Ann Shoket
Editor-in-Chief
Seventeen Magazine, Hearst

ALL-STAR SPEAKER LINEUP INCLUDES:

ANNE BOLOGNA
Founding Partner & CEO
Toy New York

SCOTT BRIVEAUD
Senior Vice President, Marketing
Aeropostale

CATHERINE COOK
Teen Founder
myYearbook.com

GEOFF COOK
Chief Executive Officer
The Nielsen Company

NANCY COVEY
Chief Marketing Officer
GEOFF COOK
Director of Insights

CAMERON COOK
Chief Marketing Officer

CATHY GREENE
Managing Director
RISC International

ELIZABETH HARZ
Managing Director
BSC International

MATT MILNER
VP Social Media
Hearst Magazines Digital Media

ERIN NOONAN
Account Director
R/GA

REBECCA ROBAN
VP, Campaign Director
The Advertising Council

ADAM SALGADO
CEO & President
Sulake North America

JACK KOCH
Head of Marketing
Massive

JOE MARCHESE
President
SocialVibe

AMANDA MILLS
President & CEO
Enteteen

BILL O'DOWD
President
Dolphin Digital Media

LIVE PERFORMANCE BY:

KSM

JOIN US AT:

11TH INSTALLMENT OF WHAT TEENS WANT

REGISTRATION:
Melissa Trosterman: 646.654.5873 melissa.trosterman@nielsen.com

SPEAKERS:
Rachel Williams: 646.654.4683 rachel.williams@nielsen.com

SPONSORSHIPS:
John Grosfeld: 650.759.8728 john.grosfeld@nielsen.com

QUESTIONS:
Becky Teagno: 646.654.5169 becky.teagno@nielsen.com

REGISTRATION EARLY & SAVE $200! WhatTeensWant.com

$799 Registration Rate ON-SITE REG $999
IN ASSOCIATION WITH H&M

Music & Advertising

Billboard AND ADWEEK

June 4-5, 2009 • W Hotel New York

Thank You To Our Sponsors, Speakers & Participants

www.BillboardEvents.com
Recorded audio sessions are available for purchase. For details, please call: Lisa Kastner 646.654.4643

www.americanradiohistory.com