

Billboard



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No. 1

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TOP MUSIC VIDEO SALES	#1	MICHAEL JACKSON / NUMBER ONES
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ON THE COVER: Michael Jackson photograph by Kevin Mazur/WireImage.com



360 DEGREES OF BILLBOARD

HOME FRONT

Events

MOBILE ENTERTAINMENT LIVE

This conference, set for Oct. 6 at the Omni Hotel San Diego and presented by Logic Wireless, will feature a keynote from BlackBerry creator Research In Motion's Alan Brenner. More at billboardevents.com.

FILM & TV MUSIC

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

TOURING

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

Online

MORE MICHAEL

After reading about Michael Jackson in this issue, go to billboard.blogs.com/michaeljackson for news, charts, video and our special 1984 Jackson issue. For more from the music industry perspective, go to billboard.biz/jackson.



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The
BMI
MICHAEL JACKSON
AWARD



COUNTRY GUMBO
'Superfest' planned in Baton Rouge



FULL 'TILT'
App maker develops custom artist games



DAB'LL DO YA
U.K. outlines transition to digital radio



VISIT MEXICO
Alejandro Fernández stages benefit shows

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>>>LIVE NATION, MICROSOFT TEAM FOR NICKELBACK
Microsoft's recently launched Web browser, Internet Explorer 8, will be the official sponsor of the upcoming Nickelback tour and the Live Nation-produced Bamboozle Music Festival. As part of a sponsorship deal between Live Nation and Microsoft, music fans who download customized versions of the new browser will have access to exclusive content.

>>>SONY MUSIC, IODA ENTER DEAL
Sony Music Entertainment and the indie digital distributor Independent Online Distribution Alliance joined forces in a partnership that allows Sony and its independent distribution subsidiary RED to tap into IODA's digital distribution system worldwide. Sony has also made a strategic investment in the company.

>>>BANNER, MC LYTE LEND HAND TO KFC
David Banner and MC Lyte will help select the winners of KFC's recently launched Hitmaker contest. It invites aspiring artists to submit songs that offer a positive message for a shot at prizes and national exposure. Now in its third year, the contest is part of KFC's Pride 360 initiative that encourages positive work in the community. The songs will be posted on KFCHitmaker.com, where visitors can listen to them and vote for their favorites.

UP FRONT

Diamonds on my mic, yo: **TAYLOR SWIFT** and **FLO RIDA** (right)



RETAIL BY ED CHRISTMAN

Double Trouble

Digital Album Sales Growth Slows In Q2, As CD Decline Continues To Accelerate

U.S. recorded-music sales were hit with an unwelcome double whammy in the second quarter, as slowing growth in digital album sales added to the misery of an accelerating decline in CD sales.

During the six months ended June 28, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 tracks equal an album) totaled 235.8 million units, down 8.9% from 258.9 million during the same period last year, according to Nielsen SoundScan. That marked a steeper decline than the 4.7% fall recorded in the first half of 2008, when album and TEA sales fell to 258.9 million from 271.6 million a year earlier. Album sales minus TEA fell 14.7% to 174.5 million during the first half, widening from an 11% decline during the year-earlier period.

CD sales in the second quarter dropped 22.3% to 65.2 million units from 83.9 million during the same period last year, according to SoundScan. That's worse than a 20.2% fall in the first quarter, when sales fell to 70.5 million from 88.6 million, and a 16.4% decline in second-quarter 2008. CD sales fell 21.2% in the first half, according to SoundScan.

Meanwhile, digital album sales grew just 14.9% in the second quarter to 18.5 million units from 15.9 million in the corresponding period of 2008, slowing markedly from 22.6% growth in the first quarter, when sales climbed to 19.5 million units from 15.9 million a year earlier, and 32.7% in the second quarter of last year. Year to date, digital album sales were up 18.9%.

Taylor Swift's "Fearless" (Big Machine) is the top-sell-

ing album in the United States so far this year with 1.3 million copies, according to SoundScan. Only two other albums scanned more than 1 million copies in the first half, matching last year's tally of three million-sellers in the first six months of the year: the "Hannah Montana: The Movie" (Walt Disney) soundtrack and Eminem's "Relapse" (Web/Shady/Aftermath/Interscope), which have each sold 1.2 million.

Digital track sales increased 13% during the first half of the year to 613 million units, from 542.6 million a year earlier, slowing sharply from growth of 30% in the year-earlier period. So far this year, 28 digital tracks have passed the million-unit milestone, with Flo Rida's "Right Round" (Poe Boy/Atlantic) leading the pack with 3.5 million units. By contrast, only 19 tracks had reached 1 million downloads in the first half of 2008.

The current decade accounted for the overwhelming majority of digital track sales. The 500 million downloads attributed to songs from albums released in the 2000s make up 81.6% of overall track downloads in the first half. Meanwhile, tracks from albums released in the '90s account for 57.8 million units, or 9.4% of track downloads, while the '80s account for 25.5 million units, or 4.2% of scans; the '70s for 19.4 million units, or 3.2%; the '60s for 8.2 million units, or 1.3%; and the '50s for 1.3 million units, or 0.2%.

Sales of current albums—those that are within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—remained weak, falling 17.3% to 95.4 million units in the first half of the year from 115.4 million in the corresponding period of 2008. Sales of catalog albums—titles that are older than 18 months and don't meet any of the other current-title qualifications—fell 11.4%. As

a percentage of overall album sales in the first half, current titles accounted for 54.7% of sales while catalog accounted for 45.3%.

Among genres, Latin has had the toughest year so far, with album sales down 33% in the first half to 9 million units, from 13.4 million units a year earlier. R&B, which includes hip-hop, continued its steady decline, with album sales down 18.5% to 32.3 million units, from 39.6 million during the same period last year. Sales of rock albums fell 10%, outperforming the overall album sales decline of 14.7%, as sales fell to 60 million units from 66.6 million a year earlier.

At the other end of the spectrum, country albums slipped only 2.8% from a year earlier, buoyed by strong sales generated by Swift's "Fearless" and Rascal Flatts' "Unstoppable" (Lyric Street), which sold 825,000 copies in the first six months of the year.

Nontraditional retailers appeared to be the lone bright spot among store sectors, posting a sales increase of 6.5% in the first half from the same period a year earlier. But most of that was attributable to digital download stores. The rest of the nontraditional sector, which includes concert sales, online CD vendors and merchants like Starbucks and Toys "R" Us, suffered a 17.8% decline in the first six months of the year, with album sales falling to 13.2 million units from 16.1 million a year earlier.

Chains like Trans World, Best Buy, Borders and Newbury Comics were down 20.9%, while mass merchants like Target and Wal-Mart were down 22.5% and independent stores were down 16%.

BY THE NUMBERS
Turn to page 8 for charts examining recorded-music sales trends in the first half of 2009.

>>> PIRATE BAY SNAPPED UP BY SOFTWARE FIRM

The IFPI has reacted with cautious optimism to the news that BitTorrent tracker the Pirate Bay is being bought by a Swedish software firm, Global Gaming Factory, which says a new business model will compensate copyright owners. The company agreed to pay 60 million Swedish kronor (\$7.7 million) for the domain names and related sites. GGF also entered an agreement to acquire Peerialism, a software technology company that develops peer-to-peer-based solutions for data distribution and storage. Access to the technology was secured by the acquisition.

>>> JAY-Z CONFIRMS ROC NATION DEALS WITH SONY, ATLANTIC

Jay-Z inked a distribution deal with Sony for his Roc Nation label, the rapper confirms to Billboard. "Sony is Roc Nation. That's where Roc Nation's going through," Jay-Z says. As for the deal he recently signed with Atlantic, he clarifies that it's a one-off deal for his album "Blueprint 3," slated for a Sept. 11 release.

>>> LOS TIGRES DEL NORTE RE-UP WITH FONOVISIA

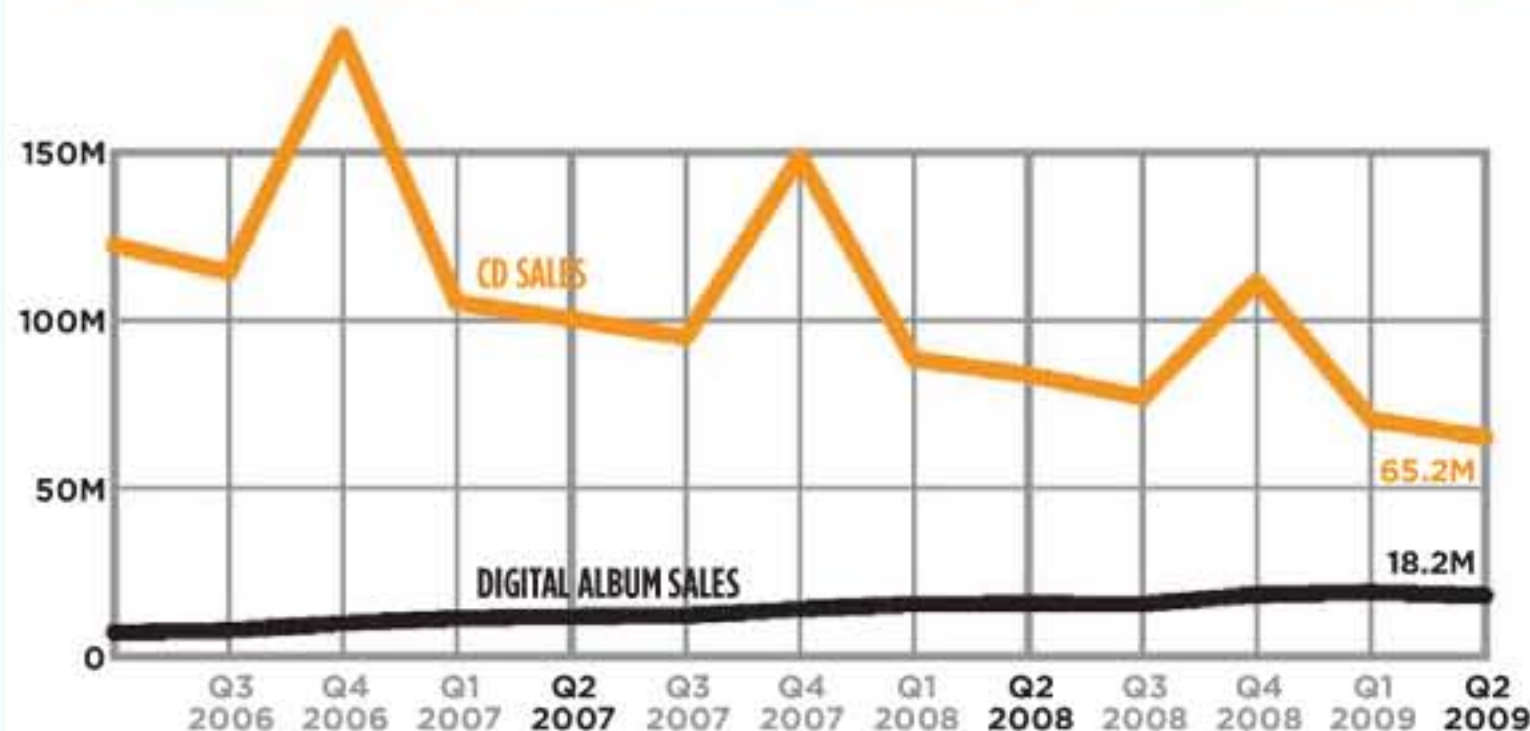
Los Tigres del Norte renewed their contract with Fonovisa Records in advance of the release of their next album, "La Granja," due Sept. 8. The title track, written by Teodoro Bello, just went to radio as the first single off the album, which is produced by the band. A digital single goes on sale July 7, when a one-year relationship between the band and Verizon Wireless also kicks off.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Mariel Concepcion, Andre Paine, Alex Palmer and Mitchell Peters.

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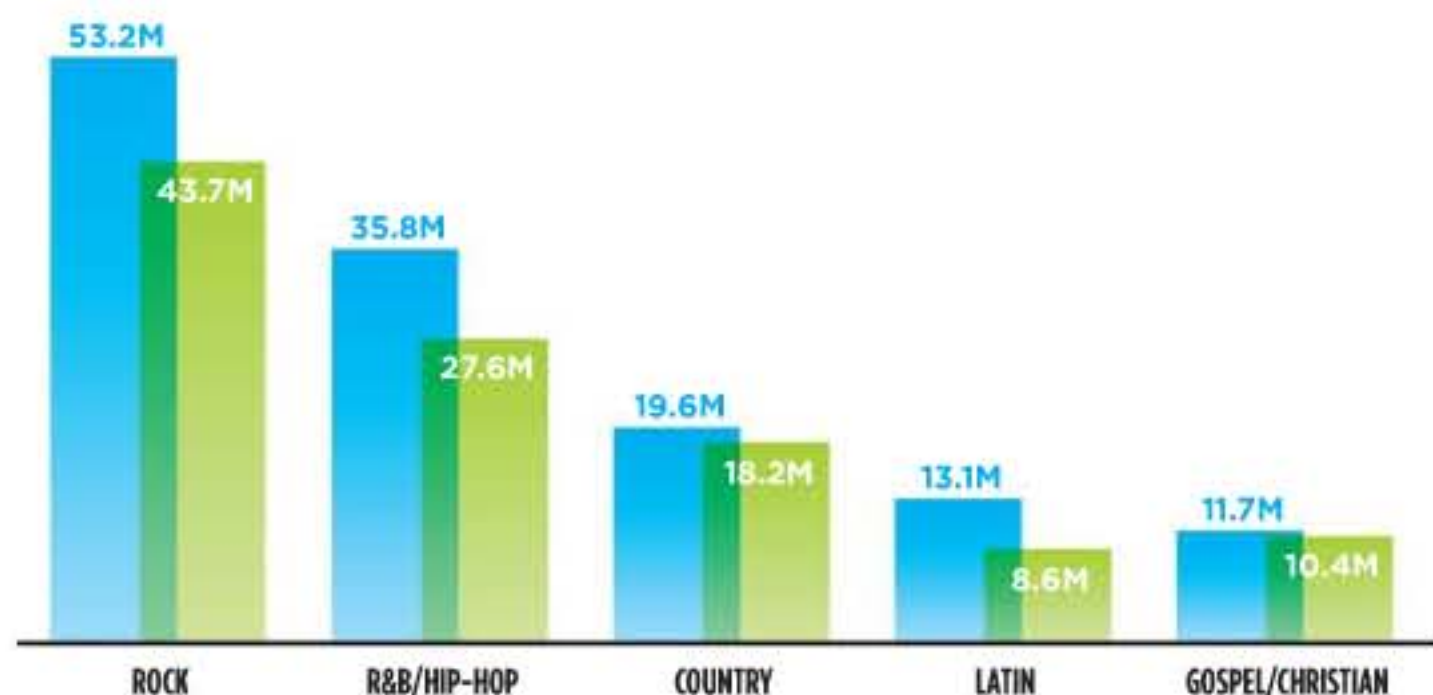
HOW THE NUMBERS STACK UP

SALES AND SHARE TRENDS FOR THE FIRST SIX MONTHS OF 2009



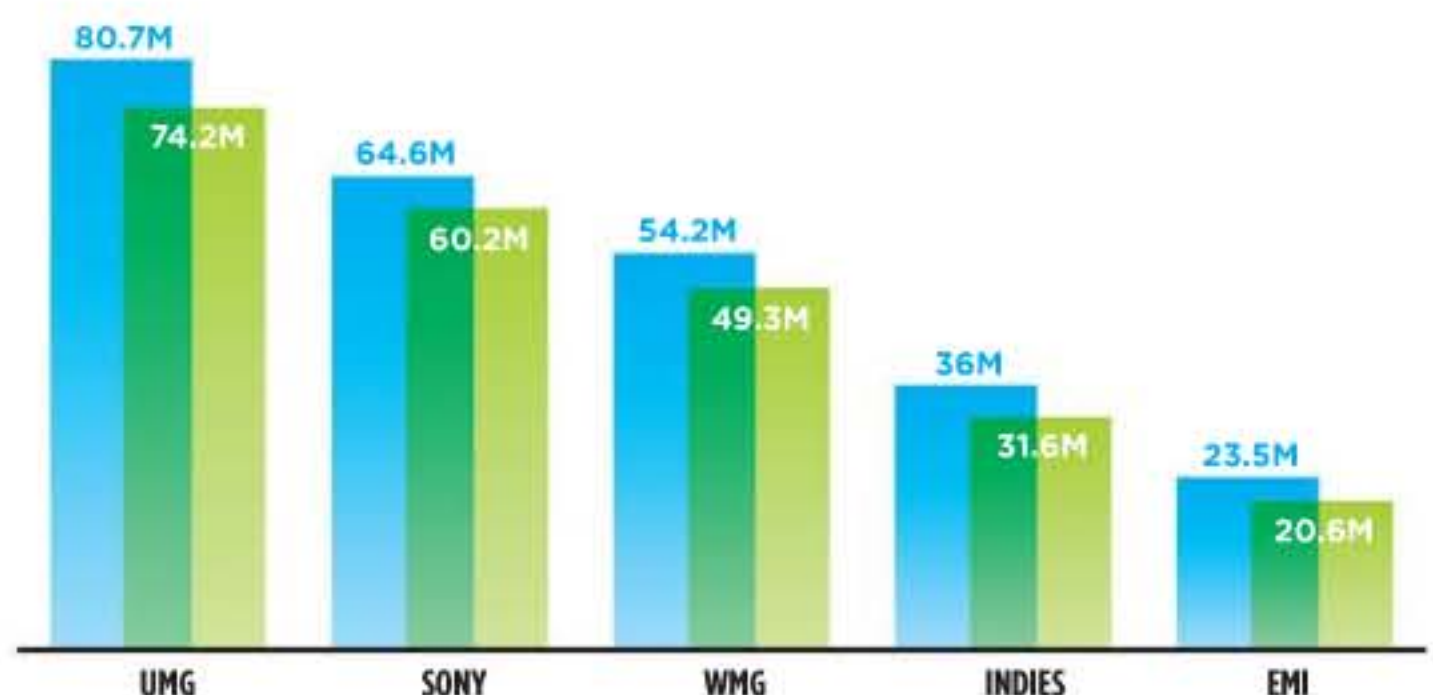
CD ALBUM SALES VS. DIGITAL ALBUM SALES

CD album sales averaged 5.2 million units per week in the first half of 2009, or 77.8% of weekly album share, while digital album sales averaged 1.4 million units per week, or 21.5% of weekly album share.



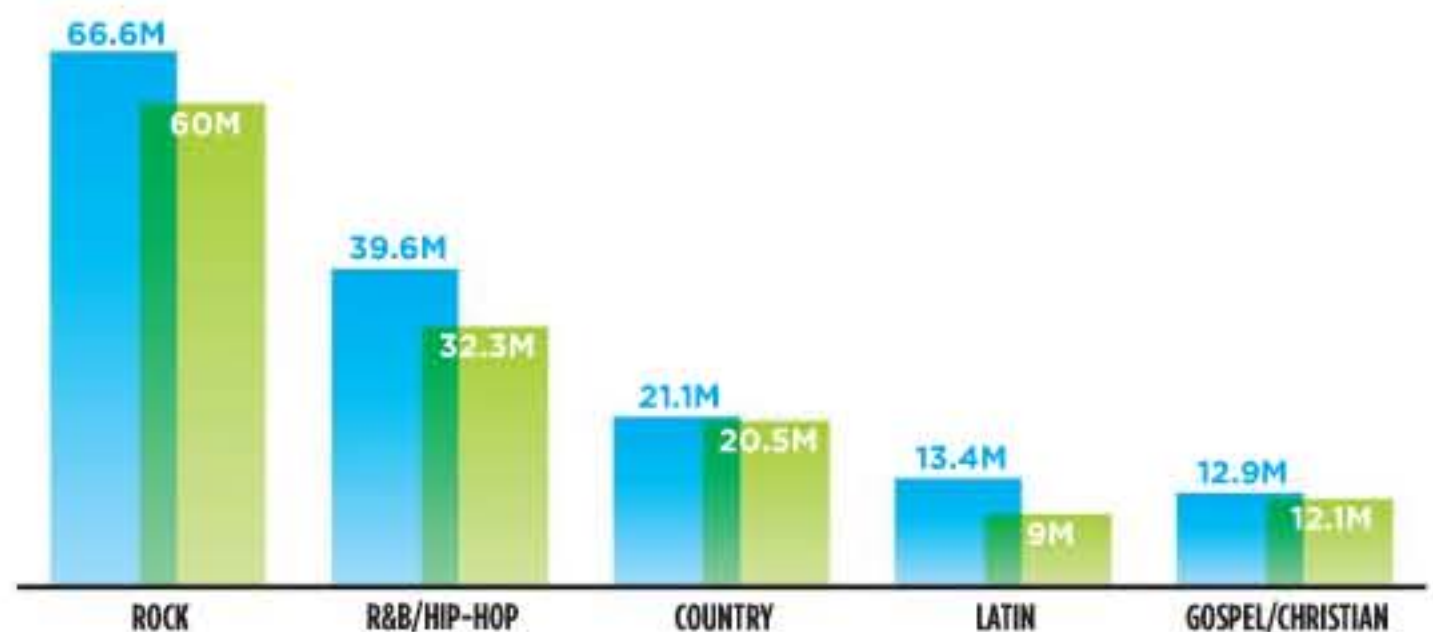
CD ALBUM SALES BY GENRE

The CD remains healthier in the country genre than it is overall, with physical album sales down only 7.3% among country titles, compared with the disc's overall decline of 21.2%.



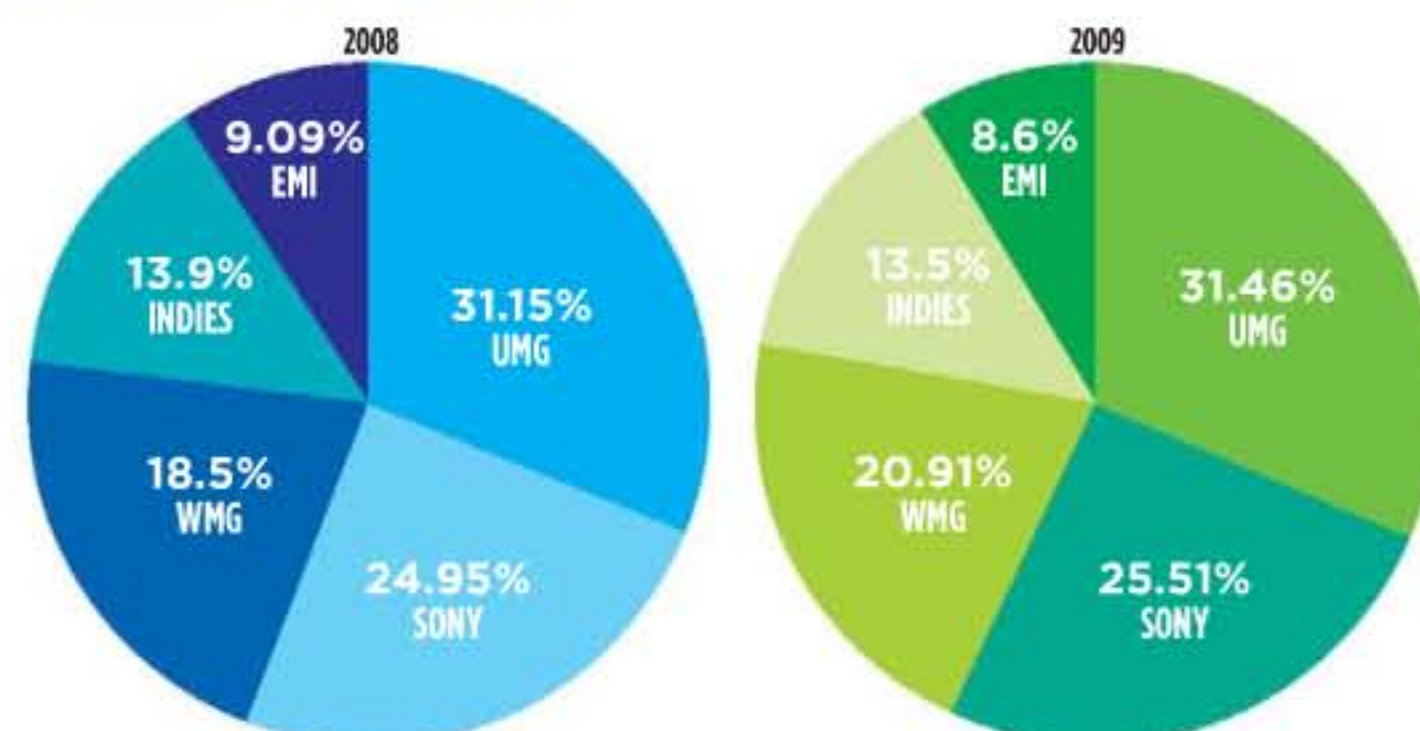
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

EMI is having a rough year, with its combined unit sales of albums and track-equivalent albums down 13.8% in the first half from the same period last year, the largest percentage decline among the majors. Sony Music Entertainment had the smallest decline among the majors, 6.9%.



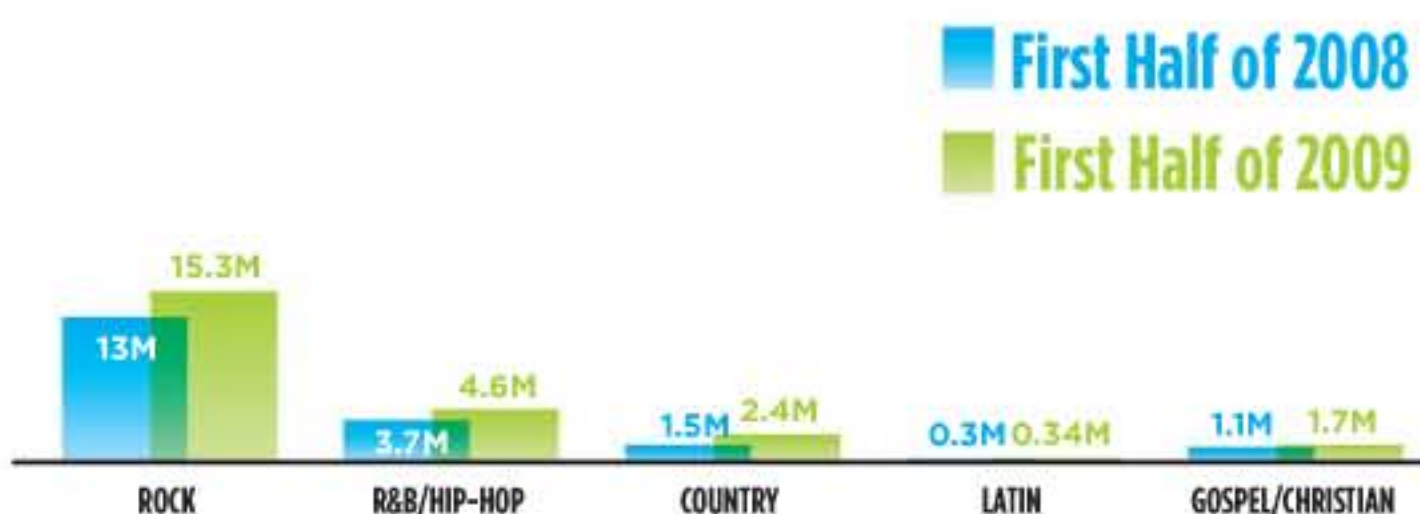
TOTAL ALBUM SALES BY GENRE

Rock's share of album sales continues to climb, reaching 34.4% in the first half, from 32.5% during the corresponding period of 2008. Country's share rose to 11.8%, from 10.3% a year earlier. Gospel/Christian sales remained relatively stable and surpassed Latin sales by more than 3 million units.



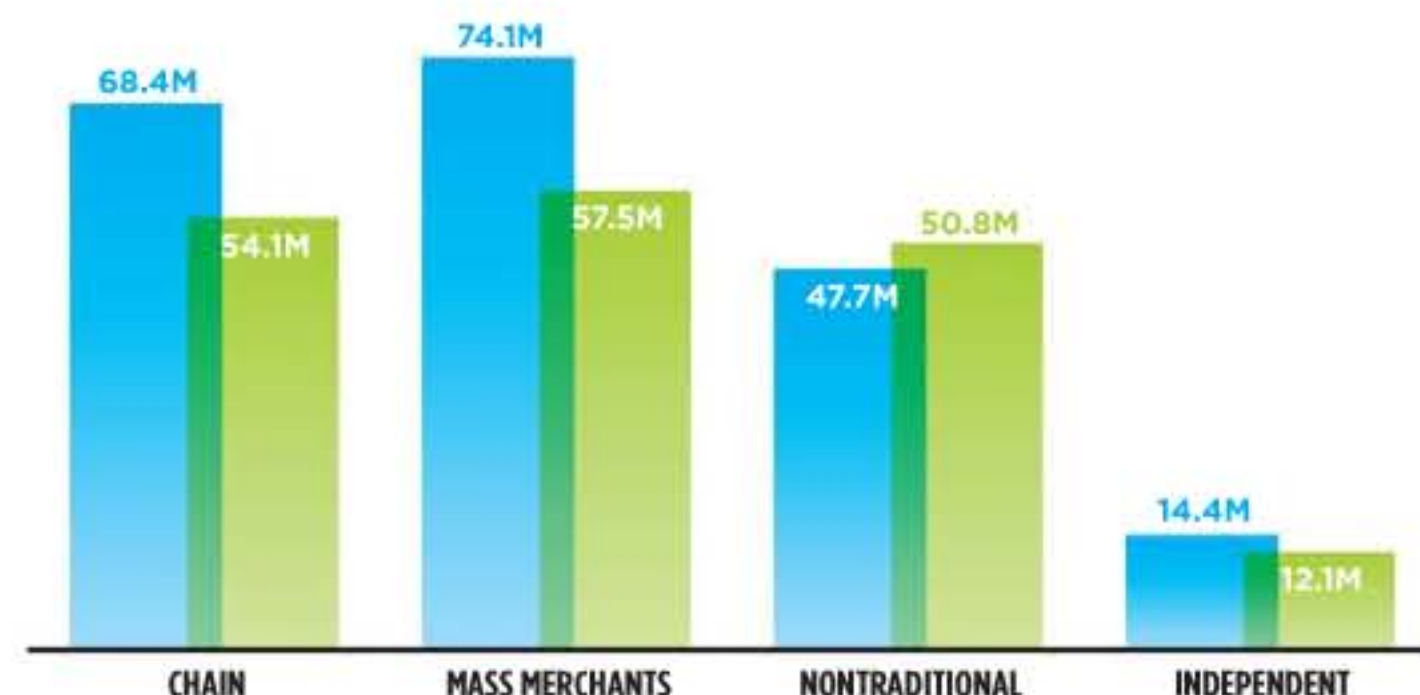
MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM PLUS TEA (TRACK-EQUIVALENT ALBUM) SALES

Universal retained the largest market share, with six of the top 10 best-selling albums of the year so far, led by Taylor Swift's "Fearless," the "Hannah Montana: The Movie" soundtrack and Eminem's "Relapse."



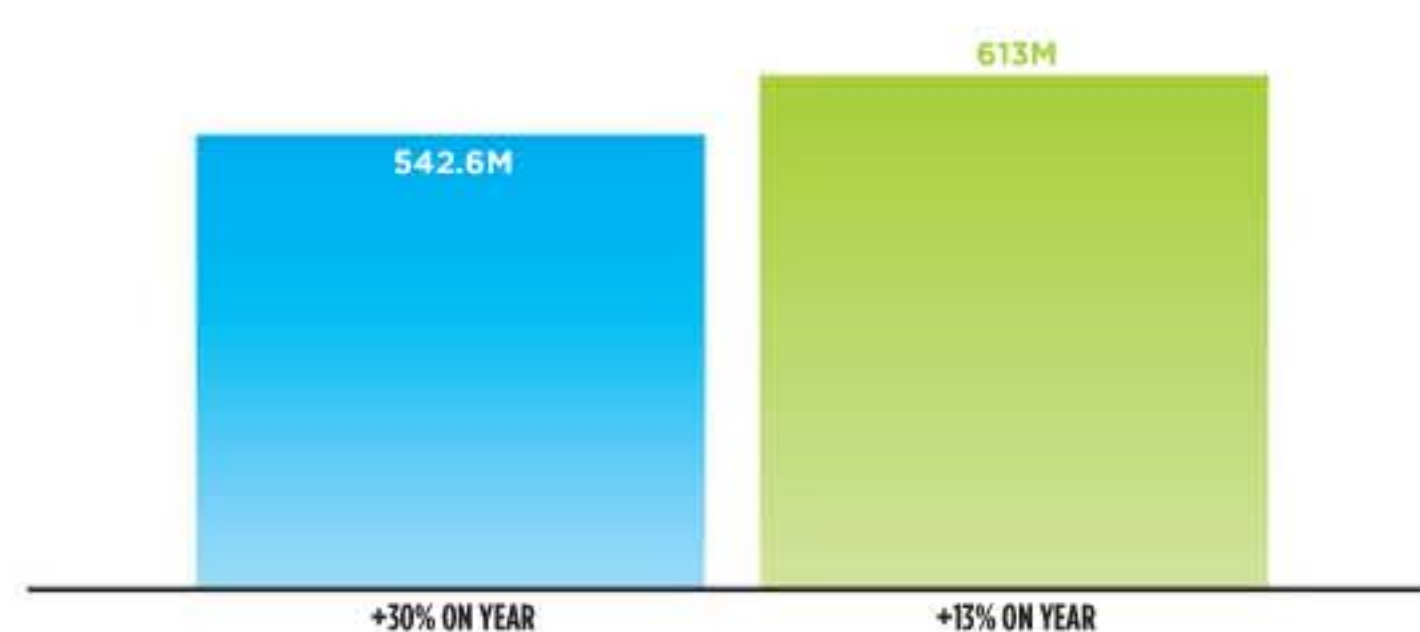
DIGITAL ALBUM SALES BY GENRE

Latin still lags behind other genres, with Latin digital album sales accounting for slightly less than one percentage point of all digital album sales, even though it accounted for 5.1% of physical and digital album sales combined.



ALBUM SALES BY STORE TYPE

The nontraditional retail sector, which includes download stores like iTunes, online CD stores, concert sales and sales at outlets like Starbucks, is closing in on chains and mass merchants. At midyear, the sector had sold only about 3 million fewer units than chain stores and nearly 7 million fewer units than mass merchants.



DIGITAL TRACK SALES

Digital tracks averaged weekly sales of 23.6 million downloads, up from an average of 20.9 million in the first half of 2008. Digital track sales typically slow down in the second and third quarters. So far, this year is proving to be no exception, with 283.6 million units sold in the second quarter, down 13.9% from 329.4 million in the first quarter.

Born On The Bayou

Jazzfest Producer Plans New Country 'Superfest' In '10

Is there room for another big country music festival?

Quint Davis, CEO of Festival Productions Inc.-New Orleans, thinks so. And when the producer of the New Orleans Jazz & Heritage Festival talks, people listen.

FPI-NO and TMG/AEG Live will team up Memorial Day weekend in May 2010 for a major country music festival at Louisiana State University's (LSU) Tiger Stadium in Baton Rouge, La.

"It's a thrill, it's historic, it hasn't been done before," Davis says of the new country festival. "It has all the elements."

Tentatively dubbed the Bayou Country Superfest, the festival's talent lineup, ticket structure and many other details will be released in the fall.

So why Baton Rouge? "People questioned a little bit about Baton Rouge, but if you've ever been to Tiger Stadium when [the University

stadium **Rolling Stones**-type concerts for country music when he started with George Strait 10 or 12 years ago with those stadium festivals," Davis says. "Louis probably does more stadium shows than just about any promoter now, with Kenny being one of the greatest productions in music, period. He's the man. And we're both New Orleans boys, so there you go."

Country music festivals have been successful, but they're not as widespread as mainstream rock music festivals. The Country Music Assn. Music Festival in Nashville managed an all-time-high attendance record in June, with an average daily attendance of 56,000. The Stagecoach festival in Indio, Calif., produced by TMG/AEG Live, grossed \$6 million and drew an aggregate attendance of 100,000.

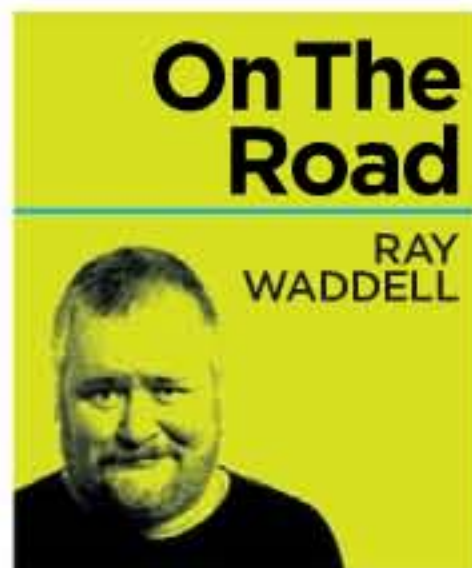
Davis says the scope of food and beverage and other exhibits at the event are still being nailed down, but he didn't want to stifle the natural proclivities of the region. LSU football games usually take place on a Saturday night, and one can smell the alcohol and grilling from several miles away.

"Tiger Stadium is built for nighttime events," Davis says. "In fact, the hours they have people at the stadium and when they leave at night will be pretty similar to this. When they do a football game, 30,000 or 40,000 more people will tailgate at Tiger Stadium, people are out there grilling and with RVs, trailers, buses. It's a phenomenal society, and I really think that's what we want. Outside the stadium, we want Tiger Nation forming up."

So does that mean Tennessee Vols and Alabama Crimson Tide fans won't feel welcome? "Absolutely not," Davis says. "This will be the first time people from Alabama, Mississippi, Arkansas, Tennessee and Texas will be coming to Tiger Stadium and they won't be scared about it."

FPI-NO's track record is rooted in its production of New Orleans' Jazzfest, presented by Shell in partnership with AEG Live.

The 2009 Jazzfest, the 40th anniversary of the venerable event, was "one of the greatest," Davis says. "You have to remember we're coming back from Katrina—this is the fourth one starting from zero. It's a great festival no matter what, but a few of them go to another level, and this was one of them. **Bon Jovi; Neil Young; Dave Matthews Band; Tony Bennett; Earth, Wind & Fire; Wynton Marsalis.** In this economy we didn't know what to expect, because this is a national destination event. We didn't know if people would be traveling, but they came back to Jazzfest." ■■■



On The Road
RAY WADDELL



Mojo hand: KENNY CHESNEY

of Alabama football team] comes to town, there's about 130,000 people gathered at that stadium, including tailgating and all that," Davis says. "There's a tremendous excitement, power and sociology to it."

This will be the first concert at Tiger Stadium, although **Billy Graham** had a crusade there in the '60s. "Everybody in Baton Rouge is behind this and has been since we first brought it to them," Davis says. "We're weaving together the City of Baton Rouge, the Convention & Visitors Bureau, LSU. Everybody worked together on this thing."

TMG/AEG Live is a partnership between veteran promoter/New Orleans native **Louis Messina**, president of the Houston-based Messina Group, and AEG Live. Messina promotes dates by such acts as **Taylor Swift, George Strait, Sugarland** and the massive **Kenny Chesney** stadium shows.

"We're working with Louis Messina, the **Bill Graham** of country music, the guy who invented

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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,991,543 (€5,736,930) \$23716/\$97.86	OASIS, KASABIAN, THE PRODIGY Slane Castle, Slane, Ireland, June 20	80,241 sellout	MCD
2	\$7,371,343 (€5,244,977) \$102.95/\$44.13	TAKE THAT, THE SCRIPT Croke Park, Dublin, June 13	77,988 sellout	MCD
3	\$6,826,792 (€4,854,780) \$98.43	AC/DC, THE ANSWER, THE BLIZZARDS Punchestown Racecourse, Naas, Ireland, June 28	69,354 sellout	MCD
4	\$4,613,805 (29,159,252 kroner) \$102.85	BRUCE SPRINGSTEEN & THE E STREET BAND Koengen, Bergen, Norway, June 9-10	47,000 51,000 two shows	Live Nation
5	\$4,407,377 \$200/\$125/ \$99.50/\$25	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY & OTHERS Lincoln Financial Field, Philadelphia, June 27	52,343 sellout	Eagles Stadium Operator, The Messina Group/AEG Live
6	\$3,816,416 (4,189,280 francs) \$145.76/\$86.55	BRUCE SPRINGSTEEN & THE E STREET BAND Stade de Suisse, Bern, Switzerland, June 30	36,538 sellout	Good News Productions
7	\$3,526,375 \$321.25/\$16.25	BEYONCÉ, RICHGIRL Madison Square Garden, New York, June 21-22	27,580 27,710 two shows	Live Nation, Haymon Entertainment
8	\$3,431,192 \$49.50	PHISH Alpine Valley Music Theatre, East Troy, Wis., June 20-21	69,731 69,772 two shows	Live Nation
9	\$2,409,477 \$75/\$40.50	DAVE MATTHEWS BAND, THE HOLD STEADY Saratoga Performing Arts Center, Saratoga Springs, N.Y., June 12-13	50,876 50,964 two shows one sellout	Live Nation
10	\$2,297,731 (\$2,593,302 Canadian) \$86.19/\$13.26	COLDPLAY, SNOW PATROL, HOWLING BELLS General Motors Place, Vancouver, June 20-21	29,923 two sellouts	Live Nation
11	\$1,693,143 (5,320,000 zloty) \$55.70	DEPECHE MODE Stadion Gwardii, Warsaw, May 23	30,400 sellout	Live Nation International
12	\$1,597,675 \$150/\$75	ERIC CLAPTON, STEVE WINWOOD American Airlines Center, Dallas, June 23	13,605 sellout	Beaver Productions
13	\$1,570,780 \$70/\$40	DAVE MATTHEWS BAND, THE HOLD STEADY Post-Gazette Pavilion, Burgettstown, Pa., June 19-20	33,605 46,002 two shows	Live Nation
14	\$1,439,635 \$150/\$75	ERIC CLAPTON, STEVE WINWOOD Toyota Center, Houston, June 24	11,746 12,800	Beaver Productions
15	\$1,410,139 \$250/\$175/\$140/ \$95	BETTE MIDLER Colosseum at Caesars Palace, Las Vegas, June 23-24, 26-28	11,999 14,648 five shows	Concerts West/AEG Live
16	\$1,299,581 (\$1,597,557 Australian) \$97.54	PINK, FAKER Entertainment Centre, Newcastle, Australia, June 3-4	14,451 two sellouts	Michael Coppel Presents
17	\$1,137,263 \$49.50	PHISH Post-Gazette Pavilion, Burgettstown, Pa., June 18	23,064 23,070	Live Nation
18	\$1,111,794 (\$1,253,777 Canadian) \$94.04/\$44.80	NO DOUBT, PARAMORE, BEDOUIN SOUNDCLASH Air Canada Centre, Toronto, June 16	13,823 14,000	Live Nation
19	\$1,105,538 (\$1,250,623 Canadian) \$86.19/\$43.76	COLDPLAY, SNOW PATROL, HOWLING BELLS Pengrowth Saddledome, Calgary, Alberta, June 17	13,841 sellout	Live Nation
20	\$1,089,480 \$41	PHISH Verizon Wireless Music Center, Noblesville, Ind., June 19	24,502 sellout	Live Nation
21	\$1,083,709 (\$1,229,071 Canadian) \$85.97/\$43.65	COLDPLAY, SNOW PATROL, HOWLING BELLS Rexall Place, Edmonton, Alberta, June 18	14,413 sellout	Live Nation
22	\$1,004,144 (€715,284) \$89.56/\$76.79	DEF LEPPARD, WHITESNAKE O2, Dublin, June 12	12,160 sellout	MCD
23	\$978,386 (\$1,094,379 Canadian) \$87.17/\$44.25	COLDPLAY, SNOW PATROL, HOWLING BELLS MTS Centre, Winnipeg, Manitoba, June 15	12,619 sellout	Live Nation
24	\$970,809 \$123/\$43	FLEETWOOD MAC New Orleans Arena, New Orleans, June 20	11,470 12,724	Live Nation, in-house
25	\$944,071 \$83/\$53/\$20	KEITH URBAN, TAYLOR SWIFT Palace of Auburn Hills, Auburn Hills, Mich., June 6	15,755 sellout	Live Nation, Palace Sports & Entertainment
26	\$856,386 (\$959,020 Canadian) \$68.09/\$41.30	DAVE MATTHEWS BAND, FEMI KUTI Molson Amphitheatre, Toronto, June 9	15,600 sellout	Live Nation
27	\$825,703 \$75/\$20	KEITH URBAN, SUGARLAND RBC Center, Raleigh, N.C., June 19	13,216 14,120	Live Nation
28	\$808,200 \$66.50/\$36.50	DAVE MATTHEWS BAND, THE HOLD STEADY Riverbend Music Center, Cincinnati, June 16	18,082 20,496	Live Nation
29	\$802,711 (€486,471) \$57.75/\$28.88	BOYZONE, EOGHAN QUIGG, MARK READ, CLOZURE O2 Arena, London, June 22-23	16,000 two sellouts	3A Entertainment
30	\$799,677 \$80/\$39.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Verizon Wireless Amphitheater, Virginia Beach, Va., June 25	17,407 20,055	Live Nation, The Messina Group/AEG Live
31	\$769,594 \$129/\$10.79	HOT 107.9 BIRTHDAY BASH: YOUNG JEEZY, SOULJA BOY & OTHERS Philips Arena, Atlanta, June 20	16,106 sellout	Radio One
32	\$754,837 \$81/\$71/\$51/ \$21.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Fargodome, Fargo, N.D., June 20	13,151 sellout	Police Productions, The Messina Group/AEG Live
33	\$740,351 (\$804,424 Canadian) \$91.11/\$27.15	NINE INCH NAILS, JANE'S ADDICTION Molson Amphitheatre, Toronto, June 2	16,221 sellout	Live Nation
34	\$727,537 \$72.50/\$47.50/ \$17.50	KEITH URBAN, TAYLOR SWIFT i wireless Center, Moline, Ill., June 28	10,598 sellout	Jam Productions
35	\$720,940 \$59.50/\$49.50/ \$39.50	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Staples Center, Los Angeles, May 22	13,648 sellout	The Messina Group/AEG Live

DIGITAL BY ANTONY BRUNO

Appy Together

EpicTilt Takes A Different Tack With iPhone Music Games

The folks at the iPhone developer EpicTilt were busy putting the finishing touches on an app for Asher Roth when they noticed someone familiar walking past their headquarters in Los Angeles: Roth himself.

Founder/CEO Jonathan Zweig quickly dashed outside and convinced the frat-boy rapper to come in and check out the game.

At the time, the app was similar to the “Be Like” games that EpicTilt has made for other artists—such as “Be Like Lil Wayne” or “Be Like Lady GaGa”—which let fans take photos of themselves with their iPhone and accessorize them with images from the artist in question, such as hair, tattoos and clothes.

But then Zweig started showing Roth the many other games the company produces, and the rapper got excited. He particularly zeroed in on one called “Photo Hunt,” which displays two copies of a similar photo and asks users to point out the minor differences between them.

“He said ‘Photo Hunt’ reminded him of a game he used to play in Highlights magazine,” Zweig says. “So we added it to the game.”

The result is “Asher Roth—Do Something Crazy,” an app that combines the “Photo Hunt” and “Be Like” features with others found in games like “Drunk Dial.” And this ability to rebrand the company’s library of existing games as a customized combination of features for artists and other brands has made



Tailor swift: EpicTilt’s iPhone apps for (from left) Asher Roth, Lady GaGa and Lil Wayne.

EpicTilt a go-to developer for labels looking to release artist apps for the iPhone.

The company plays a unique role in the iPhone app market. While acts like Nine Inch Nails, Brian Eno and BT have created more advanced and personalized applications on their own, EpicTilt aims for a more casual, generic approach. It has developed more than 20 games that are offered to clients as a sort of Chinese menu. Brands simply pick the capabilities they want and EpicTilt slaps their logo and preferred graphics on top.

In all, it takes about six weeks and up to \$50,000 to complete an artist-branded app, a capability that’s caught the eye of the recording industry. To date, EpicTilt has worked most closely with

Universal Music Group (its offices are just a mile away from Interscope), churning out iPhone games for Akon, the Pussycat Dolls and Soulja Boy Tell’Em.

Due to licensing complications and restrictions from Apple, these games haven’t included much in the way of actual music. Instead, they are marketing vehicles for artists with new releases on deck.

“The primary focus is to create an artist presence on the iPhone platform,” says Universal VP of technical product development Tony Huidor. “We’re trying to establish a community within these apps as the albums come out and really try to maintain a creative relationship with the consumer.”

That will soon change. For starters, labels have begun to charge for the apps themselves; the Roth game goes for 99 cents. What’s more, EpicTilt also adds “buy” links to iTunes. For example, Zweig says the Akon app generates 1,000 visits to the artist’s iTunes page per day. Results like that have such executives as Huidor closely examining the capability.

But EpicTilt has grander music industry aspirations. With the recent release of the new iPhone operating system, developers can now add in-app purchases, a capability that will allow labels to sell music for use in the game much like

it does for MTV’s “Rock Band.” To take advantage of this new feature, EpicTilt has released “TapStar,” a competitor to the popular “TapTap Revenge” music simulation game from rival Tapulous. The company also wants to create labelwide applications through which labels can release new artist-themed games as upgrades.

Labels have larger iPhone aspirations as well. In addition to creating artist-specific iPhone apps, they want to strike rosterwide licensing deals with music-game developers that require a regular influx of new music, such as “TapStar” and “TapTap Revenge.” Universal already licensed its music for “TapTap Revenge,” and Sony has done the same for “TapStar” as an exclusive content provider.

“We want to create larger experiences that may not be artist-specific but . . . require the use of our master recordings,” Huidor says. “So we’re taking not only an artist approach, but also more of a general music approach to the kind of apps we create.”

Expect EpicTilt to follow wherever the labels go.

“We feel there’s a great synergy between the iTunes side of the iPhone and the App Store,” Zweig says, “and we want to be a facilitator bridging that gap and ultimately drive more sales.”

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

BITS & BRIEFS

KCRW ON THE IPHONE

Noncommercial KCRW Los Angeles has unveiled its first iPhone application. Like other radio station iPhone apps, it lets users stream audio from the device whenever they are connected to the Internet, whether through Wi-Fi or cellular networks. KCRW’s news, music and talk programming are included in the app. The station also sells an “In Studio” app that includes video of in-studio performances from its influential “Mornings Become Eclectic” show. Each app costs 99 cents.

MMS REVENUE TO GROW

Juniper Research’s new mobile messaging study predicts that ad-funded multimedia messaging services could generate \$87 million in revenue by

2014, with annual growth rates of 94%. Multimedia messaging allows mobile users to send video and audio messages, including music clips and other services. As is typical in the mobile space, Asia is expected to lead the way in adoption of ad-supported MMS, while the number of brands using MMS as an advertising medium is growing worldwide.

SONY AMENDS DADA PARTNERSHIP

Sony Music Entertainment is withdrawing from the Dada Entertainment mobile music joint venture so it can take an equity stake in the company’s parent, Dada S.p.A. The move allows Sony to invest in all of Dada’s mobile music operations internationally, under the brand Dada.net, not just the U.S.-focused Dada Entertainment.

HOT RINGMASTERS™ JUL 11 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ORIGINAL ARTIST
1	1	10	#1 BIRTHDAY SEX JEREMIH
2	2	14	BOOM BOOM POW THE BLACK EYED PEAS
3	-	5	THRILLER MICHAEL JACKSON
4	-	1	BILLIE JEAN MICHAEL JACKSON
5	5	8	WETTER (CALLING YOU DADDY) TWISTA
6	4	13	KNOCK YOU DOWN KERI HILSON FEATURING KANYE WEST & NE-YO
7	-	1	P.Y.T. (PRETTY YOUNG THING) MICHAEL JACKSON
8	6	11	I KNOW YOU WANT ME (CALLE OCHO) PITBULL
9	3	18	DAY 'N' NITE KID CUDI
10	13	5	BIG GREEN TRACTOR JASON ALDEAN
11	-	1	BEAT IT MICHAEL JACKSON
12	10	4	EGO BEYONCE
13	7	23	BLAME IT JAMIE FOXX FEATURING T-PAIN
14	18	6	YOU'RE A JERK NEW BOYZ
15	-	1	YOU ARE NOT ALONE MICHAEL JACKSON
16	15	13	WHATEVER IT IS ZAC BROWN BAND
17	11	11	DON'T TRUST ME 3OH3
18	29	2	I GOTTA FEELING THE BLACK EYED PEAS
19	-	1	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON
20	22	6	TRUST KEYSHIA COLE DUET WITH MONICA

With six tracks in the top 20 (Nos. 3, 4, 7, 11, 15 and 19), Michael Jackson equals the mark for the most simultaneous titles in this region of the chart. Jackson's top seller, "Thriller" at No. 3, re-enters the chart with 24,000 downloads.

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



MULTIFORMAT WAKE-UP

The typical clock radio offers a choice of FM and AM stations. Then there's the Sonoro Elements W. It features an HD radio receiver that pulls in analog and digital radio broadcasts from FM stations. It can also access almost any Internet radio outlet, including personalized streaming services like Pandora, and it boasts an iPod/iPhone docking station as well. One curious drawback: It doesn't include an AM radio receiver, so users can't wake up to their favorite all-news AM station unless it rebroadcasts online.

Users can connect to the Internet with either an ethernet or Wi-Fi connection. The Sonoro Elements W costs \$500. —AB



HIS MUSIC WILL LIVE FOREVER.



THE ENTIRE SONY MUSIC ENTERTAINMENT FAMILY
EXTENDS OUR DEEPEST CONDOLENCES TO
THE FAMILY, FRIENDS AND FANS OF MICHAEL JACKSON.



GLOBAL BY PAUL SEXTON

DAB HANDS

U.K. Radio Industry Hails Plan For Digital Switchover

LONDON—The U.K. government's "Digital Britain" report may have brought a lukewarm response from the music industry (billboard.biz, June 16), but the radio sector has welcomed its vision of the medium's digital future.

The report pledges to upgrade all U.K. radio broadcasts from analog to digital by 2015 and to work with car manufacturers to ensure that all new vehicles are fitted with digital radios as standard equipment by the end of 2013.

Following the recent struggles of digital audio broadcasting to gain traction in the United Kingdom (Billboard, Nov. 8, 2008), many industry observers see these resolutions as the new start that the technology has needed.

"This is one of the first times you've had a completely united radio industry," says Tony Moretta, chief executive of the Digital Radio Development Bureau, which markets and promotes DAB to consumers. "The BBC and commercial radio have all said, 'We need to move to digital.'"

U.K. TV broadcasters are already scheduled to switch off their analog signal in 2012. The "Digital Britain" report paves the way for a similar analog-to-digital transition for radio that'll be implemented on a date to be announced at least two years in advance. The migration will take place once digital platforms (including digital TV and Internet broadcasts as well as DAB) account for 50% of all radio listening. The government wants those criteria met by the end of 2013.

"Now the hard work starts," says Andrew Harrison, CEO of RadioCentre, a trade group representing commercial radio companies in the United Kingdom. "We've got to make sure the criteria start to happen. A long process of engagement with the different stakeholders starts from now."

According to the audience measurement group RAJAR, digital radio's all-platform share of total listening was 20.1% in first-quarter 2009, up from 17.8% during the same period last year, while 32.1% of adults claim to own a digital set at home.

In order to hit the 50% target, the industry

needs to move the dial on in-car listening, which currently accounts for 20% of total listening. Digital radio accounts for only 4.2% of in-car listening.

Ford and Vauxhall, which between them manufacture six of the United Kingdom's top 10 best-selling cars, say they welcome the commitment to having DAB as standard in new vehicles. DAB is already standard in Ford models from its Focus range upward, but the car company estimates there are only 50,000 DAB-enabled Fords currently on U.K. roads.

"For the transition to be smooth and acceptable to our customers, there needs to be a far better level of communication in letting people know what stations are available where," says Paul Singleton, manager of car marketing plans at Ford of Britain.

BBC Radio 1 controller Andy Parfitt, who's also responsible for driving the public broadcaster's popular music strategy across all its platforms, acknowledges the in-car target as "ambitious," but he says the BBC is "committed to playing a leading part in any digital migration."

The retailer Car Audio Centre, which operates six U.K. outlets and an online store, estimates that DAB makes up only 1% of its current radio sales, but Singleton remains optimistic.

"The cost [of digital] will come down," he says. "The popularity will go up, there'll be government advertising, and there'll be momentum."

While the BBC operates five digital-only services, including the music networks BBC 6 Music and BBC 1Xtra, commercial broadcasters have been reluctant to follow suit, especially in the middle of an advertising downturn. Total commercial station earnings dropped 19.5% year on year in first-quarter 2009 to £128.6 million (\$212.5 million), according to the Radio Advertising Bureau.

But RadioCentre's Harrison expects that to change now that the digital future is mapped out.

"It'll all come down to content and [if you can] make it compelling enough," he says. "Now we've made the decision that this is the system we're going to back. We just need to get on with it."



'It'll all come down to content and if you can make it compelling enough.'

—ANDREW HARRISON, RADIOCENTRE



MORETTA



Helping hand: ALEJANDRO FERNÁNDEZ (in black jacket) at the Jalisco en Vivo show in Guadalajara.

Outbreak Of Generosity

Alejandro Fernández Puts On Free Shows To Boost Mexican Tourism Recovery

Mexican superstar Alejandro Fernández had planned to close his Viento a Favor tour with a free show in his hometown of Guadalajara in the state of Jalisco.

But the swine flu panic put a wrench in his plans, forcing him to push back scheduled tour dates. Following his May 21 performance at a sold-out Monterrey Arena, Fernández called his manager, Carlos de la Torre, with an idea.

"He said, 'Oh, Charlie, this is dire,'" de la Torre recalls. "Let's do two free concerts instead of one—one in Puerto Vallarta, one in Guadalajara—and I'll invite my friends to participate."

De la Torre put in a call to Jalisco's secretary of tourism, Aurelio López Rocha, and in two hours he got the OK to begin production of what has become the most ambitious effort to spur tourism in Mexico since the swine flu outbreak.

Fernández placed calls to fellow artists who either had a relationship with him or who had been embraced in Mexico, the top Spanish-language music market outside the United States and a key market for Latin artist development.

All immediately agreed to perform, gratis, for both nights. Jalisco en Vivo (Jalisco Live) evolved into two free mega-shows featuring more than 20 big-name acts at each concert. A June 20 show staged at the foot of Puerto Vallarta's beach featured 12 duets and more than 50 songs and was seen live by an estimated 60,000 people. A second show, held June 28 in Guadalajara, drew an estimated 130,000-150,000 attendees from the city and the surrounding area. The shows weren't conceived for TV, but Televisa has offered to air them as a two-hour special July 18-19.

Although Fernández isn't the first Latin star to stage a concert for a cause, his endeavor is different in that it seeks a specific and immediate result: the return of tourism to Mexico.

"What was happening was devastating," Fernández says. "We wanted to find a way to do something for our country and send a pos-

itive message to the world."

López Rocha says the shows have already had an impact, helping boost hotel occupancy rates, which had tumbled from their levels a year earlier due to the swine flu scare. The Fernández shows also generated massive press coverage, which gave unprecedented publicity to the two cities.

"Those two aspects alone merited the investment," López Rocha says, noting that "tourism needs a specific motivation."

The Jalisco state tourism office covered all production costs, which totaled \$22 million pesos (\$1.8 million). Fernández and his artist friends, including Gloria Estefan, Luis Fonsi, Enrique Iglesias, Paulina Rubio, David Bisbal and Joan Sebastian, flew in from different parts of the globe to participate, waiving all fees associated with their performances and the TV special.

Logistically, the shows were finely tuned affairs that involved a production staff of 350 and a support staff of 450, including 180 policemen and 80 private security guards. A crew of about 80 people constructed the 130-ton, 130-foot-long stage. More than 18 LED screens and corresponding speakers were installed throughout city streets to ensure all present could see the show. In Puerto Vallarta, a screen was even placed facing the water for the benefit of the boats anchored in the bay.

Concession stands weren't allowed at each site, to encourage spending at local businesses. To preserve the spirit of the shows, there weren't any sponsors, although Fernández gave away 50,000 T-shirts at each event touting local tourism.

"We realize that the presence of major celebrities is more important than any ad campaign," López Rocha says. "And gathering these two rosters is, simply put, historic."



Latin Notas

LEILA COBO



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MICHAEL JACKSON KING OF POP



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THE KING OF POP
TOUCHED FANS AROUND
THE WORLD

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JACKSON'S MUSIC PROVES
AS POPULAR AS EVER—
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JACKSON DIDN'T JUST
RULE POP, HE CHANGED
THE WAY IT'S SOLD

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THE SINGER LEFT BEHIND
VIDEOS THAT CHANGED
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JACKSON BY NUMBERS:
HOW HE DOMINATES SALES,
TV AND EVEN BLOGS



Remember the time: Michael Jackson's star on the Hollywood Walk of Fame on June 26, the day after his death.

a break when it experienced a smaller run on the Jackson 5 catalog: It had already shipped plenty of product as part of its Motown 50th-anniversary promotions.

"By dumb luck, we weren't completely caught off guard," says Universal Music Group Distribution president/CEO Jim Urie. He notes that the company also shipped the rest of its Jackson 5 inventory and had U.S. orders for 300,000 album copies as of June 30, which will be back-ordered until July 6.

ALLOCATING LIMITED SUPPLIES

Sony wasn't as lucky. The supply of solo Jackson CDs in the U.S. market was relatively low at the time of his death because 13 of his albums were part of the major's previously announced move to reduce prices on 8,000 catalog titles. The price cuts, which kicked in June 29, lowered the wholesale cost of the standard version of "Thriller" and "Off the Wall" from \$9 and \$7.81, respectively, to \$6.40 and \$5.40.

With the price change imminent, retailers had been waiting to reorder product at the new price. But when Jackson died, those pricing considerations all went out the window.

"On Friday morning, I got out of bed and went straight to my computer to order Jackson product," says Dedry Jones, owner of indie retailer the Music Experience in Chicago. "I didn't care about old price/new price. People aren't asking price on Jackson. They are just buying it."

Faced with massive demand, Sony decided to ration product rather than try to fulfill entire orders placed by accounts, according to retail sources. So the entire account base received enough product to get through June 29, with new shipments arriving the next day. "Sony is rationing Jackson product but they did right by us," says Newbury Comics head of purchasing Carl Mello. "Of course, they didn't ship us what we ordered, but they got us in more than I expected. The rest of our order will come in during the week."

At Alliance Entertainment, senior VP Robert DeFreitas says he's pleased with how Sony responded to the spike in orders. "We are never going to be satisfied with the amount of our product order we got," DeFreitas says. "But in terms of getting us stuff, I can't complain about the timetable. I applaud Sony for that."

Moreover, Sony appears to have taken on the costly option of shipping product to individual stores—on an overnight basis—rather than sending bulk shipments to an account's warehouse. "Anything you ordered, they would bear cost," says an executive at a midsize U.S. chain.

Sony's ability to satisfy its account base is even more impressive considering that Sony DADC, its manufacturing arm, closed its Toronto plant June 26 as part of its plans to move the facility to a new location. That forced its U.S. plants in Terre Haute, Ind., and Pittman, N.J., to pick up the slack.

Sony DADC handles Universal's CD manufacturing, leaving some accounts to wonder if the division was favoring orders for Sony's solo Jackson recordings at the expense of Universal's Jackson 5 product. But Universal's Urie says that Sony DADC is doing right by his company. The reason why it will take a week for the Jackson 5 product to reach stores is because of the time needed to print the artwork, he says.

DIGITAL SALES SURGE

Meanwhile, Jackson's catalog did brisk business at digital retailers, which don't have to worry about supply and already enjoy lower wholesale pricing than brick-and-mortar stores. Digital vendors were also helped by the fact that many physical retailers sold out of Jackson albums during the weekend.

In the week before his death, 64 key Jackson tracks sold a com-

Never Can Say Goodbye

SONY AND UNIVERSAL SCRAMBLE TO MEET SURGING DEMAND FOR MICHAEL JACKSON PRODUCT

BY ED CHRISTMAN AND ANTONY BRUNO

In the days following Michael Jackson's June 25 death, fans flocked to record stores and digital music outlets to purchase one last memory. And merchants say they expect the Jackson sales surge to last for weeks—maybe even months.

"With the around-the-clock coverage and questions about his death, this story will keep going, with every development giving it a new bit of life," says Kerry Fly, VP of purchasing and marketing at wholesaler Eurpac.

Jackson's solo album sales in the United States skyrocketed from 10,000 copies in the week before his death to 422,000 in the week ended June 28, according to Nielsen SoundScan. During the same period, U.S. track downloads surged from about 48,000 copies to 2.6 million. The week of his death, the best-selling track was "Thriller" at 167,000 copies, while the top-selling album was "Number Ones" at 108,000.

In the United Kingdom, Jackson held 11 of the top 200 album positions and 43 of the top 200 singles based on sales monitored by the Official Charts Co. for the week ended June 27. Despite the inclusion of only two full days of sales after Jackson's death, "Number Ones" topped the OCC album chart after selling 46,400 physical copies and 10,000 downloads. "Thriller" also reached the albums top 10 at No. 7, with combined physical and digital sales of 14,900.

Among Jackson's best-selling albums in the United States during the week ended June 28, the split between physical and

digital retailers varied sharply, which appeared to relate to the availability of titles at physical retailers. Anticipation of a pending Sony price cut on catalog titles appeared to prompt U.S. retailers to stock popular greatest-hits collections like "Number Ones" instead of studio albums like "Thriller" or less popular compilations like "The Essential Michael Jackson."

Mass merchants like Wal-Mart and Target accounted for 56.3% of sales of the top-selling "Number Ones" album, followed by digital merchants with 31.3% of sales, chains like Trans World and Best Buy 11.1% and others 1.3%, according to SoundScan.

By contrast, digital merchants accounted for 78.5% of sales of the second best-selling title, "The Essential Michael Jackson," while mass merchants accounted for 12.4%, chains 6.6% and others 2.5%. For the third-best-selling album, "Thriller," digital stores accounted for 56.2% of sales, while chains accounted for 21.4%, mass merchants 16.4%, indies 4.4% and others 1.6%.

From the day of Jackson's death until the following Tuesday (June 30), U.S. physical retail accounts had ordered about 3 million of his albums on Sony Music Entertainment, while international orders hovered around 5 million copies, sources say. Although Sony had to scramble to meet demand, it got high marks for getting Jackson product to stores June 29, after most retailers had sold out of the artist's inventory during the weekend.

Universal Music Group, which owns the Motown label, caught



'My best memory of Michael is like my best memories with Frank Sinatra and Ray Charles. We not only worked together, we played together. Michael would come over to my house with snakes and Bubbles. We had a lot of fun, good and bad times, rough times. That's just life. And we also had some good creative times. God was good to us. My little baby brother is gone and my soul is attached to his. I'm having a hard time processing the reality of it.'

—QUINCY JONES

KING OF POP

bined 30,000 copies at iTunes, the dominant U.S. digital vendor and the largest overall music retailer, according to sources. During the week ended June 28, sales of those same 64 tracks skyrocketed 60-fold to reach 1.8 million copies at iTunes, the sources say. Similarly, iTunes sales of 16 Jackson solo albums and compilations went from slightly more than 1,000 copies in the week before his death to 225,000 copies for the week ending June 28, sources say.

Sales at iTunes surged immediately. On June 26, Jackson commanded the top seven slots on iTunes' best-selling albums list. "The Essential Michael Jackson" (\$16.99) ruled at No. 1, followed by "Thriller" (\$9.99), "Number Ones" (\$9.99), "Off the Wall" (\$9.99), the 25th-anniversary reissue of "Thriller" (\$13.99), "Bad" (\$9.99) and the digital boxed set "Michael Jackson: The Ultimate Collection" (\$34.99).

In total, Jackson albums took 10 of the top 15 best-selling album slots and 21 of the top 100 on the day after his death. His singles represented 13 of the top 25 songs sold on the same day, with "Man in the Mirror" (99 cents), "Thriller" (\$1.29), "The Way You Make Me Feel" (99 cents), "Don't Stop 'Til You Get Enough" (\$1.29) and "Smooth Criminal" (99 cents) all making the top 10.

By June 30, those totals began to slip. His top album ranking fell to six of the top 15 and 16 of the top 100, but he held onto the top two spots with "The Essential Michael Jackson" and "Number Ones," respectively. Singles, however, fared better, with 11 staying in the top 25, including the No. 2 spot with "Man in the Mirror."

Jackson's sales also jumped at Amazon's MP3 store. The day after his death, he was the No. 1 artist of the day and had 13 of the top 25 songs sold and 11 of the top 25 digital albums. On June 30, Jackson's singles share increased to 15 of the top 25 songs, while album sales fell to seven of the top 25 titles. Amazon posted a tribute to Jackson on its home page during the entire time.

At Verizon Wireless, the largest mobile operator in the United States, Jackson's songs took five of the top 10 downloaded songs through the weekend, with "Wanna Be Startin' Somethin'," "Thriller," "Beat It" and "Billie Jean" holding down the top four spots, respectively. "P.Y.T. (Pretty Young Thing)" and "You Are Not Alone" were the top two ringback tones sold during the same time, and five of the top 20 ringtone sales were Jackson tracks, including two in the top 10: "Thriller" and "The Way You Make Me Feel."

Meanwhile, daily search volume for Jackson's music at peer-to-peer file-sharing networks jumped nine times above the level seen the day before his death (June 24), according to the P2P measurement firm BigChampagne.

But downloads and P2P traffic don't tell the full digital story. Virtually every major digital music service reported unprecedented spikes in volume and activity surrounding Jackson's music as fans flocked online to pay their respects.

On YouTube, Jackson's music videos generated heavy traffic. "Beat It" was viewed nearly 1 million times from 10 p.m. June 25 to noon the next day. "Don't Stop 'Til You Get Enough" registered 800,000 views in the same time frame, followed by "Billie Jean" with 750,000 and "Thriller" with slightly more than 700,000.

The online streaming music service Pandora says registered users created more than 500,000 custom radio stations featuring Jackson songs June 25-27. Microsoft offered a free copy of the "Thriller" video to all Xbox 360 users, resulting in 50,000 downloads during the two days after his death. The Internet radio tracking firm Ando Media says Jackson songs represented 5% of all radio plays from more than 5,600 U.S. webcasters, six times more than the second-most-popular artist Taylor Swift.

LIKE LENNON, BUT BIGGER

The Music Experience's Jones says he thinks heightened interest in Jackson's catalog will last for the rest of the year. "Christ-

mas," he says, "is going to be about Michael Jackson."

Others aren't convinced that the sales gains will be sustained through the end of the year but agree that they'll last a while. "Usually when an artist dies, the sales surge is over within two weeks, but for John Lennon and Elvis Presley sales went on for a while," says the head of purchasing at a large music account. "I would put Jackson as bigger than Lennon."

Sue Bryan, the head of the music and video department at J&R Music in New York, also sees parallels with customer reaction to Lennon's murder in 1980. "The night it happened, we had a customer crying in the store," Bryan recalls. "It's a very emotional thing for a lot of people."

Newbury Comics' Mello says demand has been strong for all

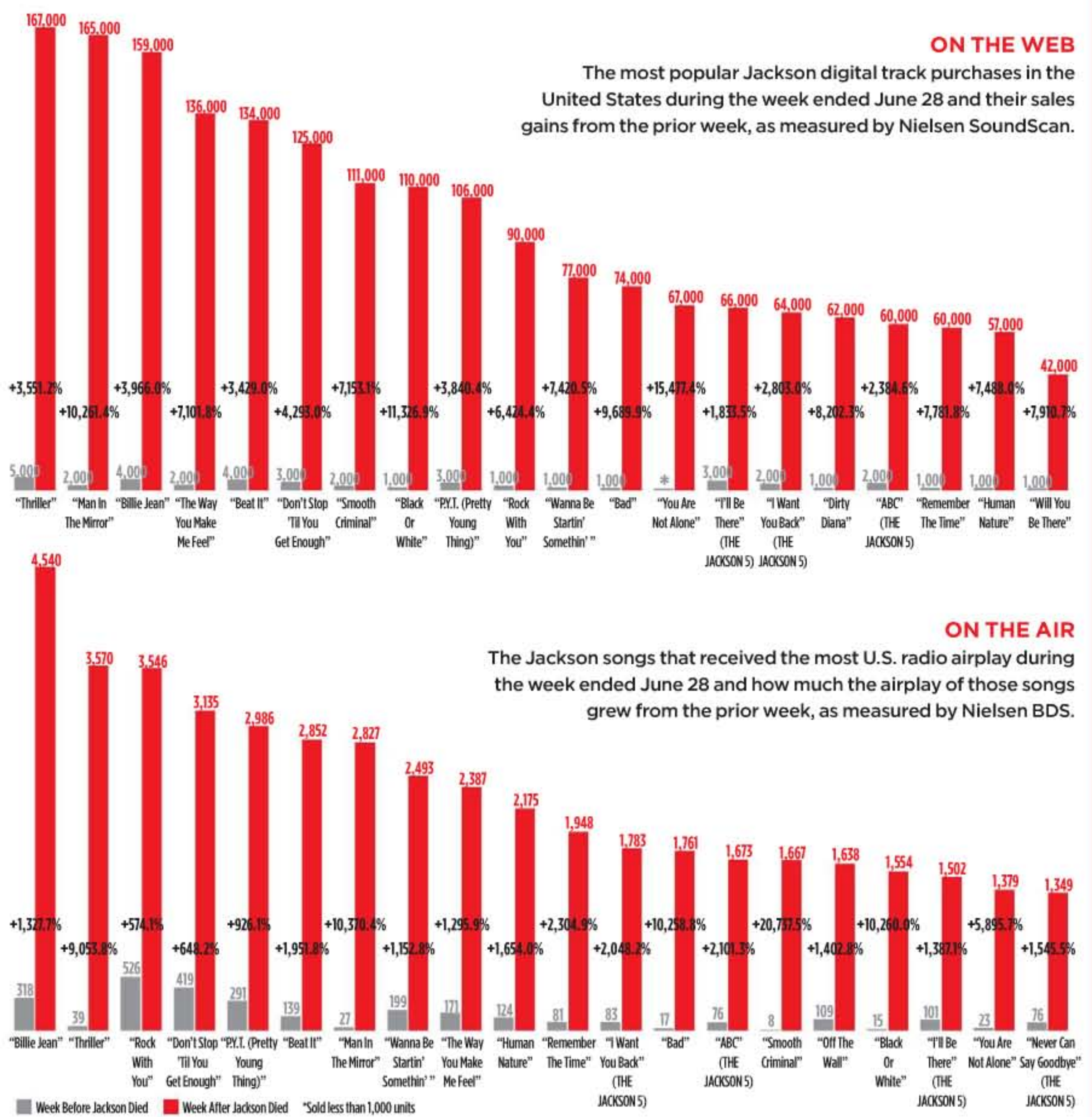
manner of Jackson product. "We cleared out some Jackson stuff that we thought we would never sell, like his old videos," Mello says. "Look at what's going on at eBay. Regular versions of Jackson's albums are going for \$50 and \$60, and these are titles that you couldn't have sold the day before his death for \$3."

Amid all the ensuing hoopla, accounts tried to put Jackson's death in perspective. "Who else could die today and have this kind of impact in music?" one retail executive asks. "Dylan? I don't think so. Madonna, Sting or Bono would have some impact but not like this. Maybe Paul McCartney could have as much impact, but after that, if you think about it, who is left?"

Additional reporting by Jen Wilson in London.

SOUNDS OF SOLACE

Interest in Michael Jackson's music surged following his June 25 death, as casual and die-hard fans alike turned to his most famous recordings out of grief, nostalgia or a desire to enjoy a classic tune. Digital track downloads and radio airplay provide a glimpse of which songs people were listening to. Both are tracked below.



'Michael redefined what it means to be a superstar. His influence on music and popular culture cannot be overstated, and the breadth and diversity of his fan base is unparalleled. As his label home for so many years, it always has been Sony Music's great honor and privilege to help Michael share his music with the world.'

—ROLF SCHMIDT-HOLTZ, CEO, SONY MUSIC ENTERTAINMENT



'He should be remembered for the music, not the business.'

—ROB STRINGER, CHAIRMAN, COLUMBIA EPIC LABEL GROUP

Curtain call: MICHAEL JACKSON'S last rehearsal, June 23 at Los Angeles' Staples Center; inset: Jackson with AEG Live CEO RANDY PHILLIPS.



Promoter's Show Must Go On

AEG SAYS IT CAN RECOUP THE COSTS OF MICHAEL JACKSON'S O2 SHOWS—BUT QUESTIONS ABOUT INSURANCE LOOM LARGE

BY RAY WADDELL

A week after Michael Jackson's death, organizers of what would have been a 50-show run at the O2 Arena in London have made significant strides straightening out what one touring executive called "the biggest mess in the history of our business."

Jackson's legal and financial affairs will be sorted out during the course of months, if not years. But AEG Live, the promoter of his London shows, isn't waiting to try to recoup its estimated \$30 million-\$50 million investment in what would have been the highest-grossing arena engagement.

AEG Live CEO Randy Phillips says the company is in better shape than many believe. Besides a claim on nonappearance insurance, if there is one, AEG owns video and audio footage of Jackson's rehearsals, according to its contract with the singer. "People have speculated that this is going to bankrupt our company," he says. "The truth is it isn't."

More than \$85 million worth of tickets had been sold for the O2, which is operated by AEG Live parent AEG. Production costs ran between \$23 million and \$25 million, according to AEG, although other industry sources say the cost was closer to \$30 million. And some have estimated that Jackson's advance on the shows could have been as high as \$10 million-\$20 million.

But Phillips says part of Jackson's advance came in the form of AEG agreeing to pay some of his obligations, as well as his housing costs in London. Such expenses are "100% recoupable" if in-

surance pays off, Phillips says.

"We had insurance in place to cover the majority of our hard costs but not lost profits," Phillips says. "There is a lot of litigation going on in terms of negotiations with vendors. I would say the number [in hard costs] is somewhere probably between \$20 million [and] \$25 million. It was done out of insurance brokerage Robertson Taylor, and I'm sure since it was Lloyds it was multiple carriers."

But AEG stands to lose a substantial part of its investment if its insurance policy won't come into play—and that could depend on the cause of Jackson's death. "If it was a pre-existing condition or drug- or alcohol-related, a normal cancelation policy would not cover that even if he had passed a medical exam," an insurance industry source says. The Los Angeles County coroner's office said that determining the cause of death will require further tests that will take six to eight weeks.

Phillips says talk that Jackson never had a physical, as AEG said he did, is incorrect. "He absolutely, 100% had a close to five-hour physical," he says. "The carriers flew in a doctor of their choice from New York and he did an extensive battery of tests. We were obviously never privy to the actual medical reports, because this was confidential medical information between the doctor and the patient. However, we were told that he passed with flying colors."

Had Jackson performed these shows, AEG would have made significant revenue on food and beverage

sales, a percentage of merchandise sales that could have totaled up to \$15 million and the rental fee that AEG Live would account for to its corporate parent. Phillips declines to release terms of the deal with Jackson, but he says it was better for AEG than the 95%-5% split most superstars receive.

Phillips says AEG can still generate revenue from its audio and video footage of the rehearsals, which it owns under its contract with Jackson. "We own the intellectual property," he says. "It is our responsibility and fiduciary duty to the estate to monetize as much of these assets as we can under the original contract, because the majority of the profit would go to the estate."

AEG is also under pressure to book the O2 for some of Jackson's dates. That's "the toughest hit," Phillips says. "We'll fill in the 2010 dates because the arena's in such demand. The truth is, July and August are the slowest months of the year in Europe, so maybe 10 of those 27 dates would have been filled anyway."

But those losses "probably [are] minuscule in comparison to the value of the intellectual property we own," Phillips says. Arrangements for a release will be made after an executor for Jackson's estate emerges.

Phillips calls the video "some of the most compelling footage in the 21st century, because you're talking about a star whose light shined brighter than anything else in the universe when it comes to music."

The footage includes the Tuesday and Wednesday night rehearsals from the week of Jackson's death. "On Tuesday night he performed and gave me goose bumps," Phillips says. "It made me realize, jaded entertainment executive that I am, why I do this in the first place. I was asked if I would do this again and the answer is, 'Hell yes.' How many times in one's career are you able to touch greatness?"

Rumors are circulating that AEG could further mitigate its losses by creating a tribute show that uses Jackson's elaborate stage production, and Phillips says AEG is already receiving calls from interested artists. "We have the most breathtaking production ever created for an arena, and it's all Michael Jackson's vision as directed and executed by Kenny Ortega," he says. "It would be some closure for fans who have nowhere to really express their emotion and are looking for a place."

The \$85 million reportedly in the bank from ticket sales of more than 750,000 will go back to the public in the biggest refund program the concert business has ever seen. The large number of tickets on the resale market, through official and unofficial channels, make the process particularly complex, and perhaps expensive.

On July 1, fans who purchased tickets were directed to MichaelJacksonLive.com for information about how to receive refunds. They'll be processed by authorized ticketing agencies, including primary ticketing company Ticketmaster, U.K. reseller Viagogo and authorized O2 reseller Seatwave. In lieu of a refund, fans can receive souvenir tickets designed by Jackson and printed with a lenticular process that gives them a 3-D look.

Phillips says his next move "is to try to get the images out of my mind of that Thursday I spent at the hospital when Michael died, and telling his kids and his mom. A little healing first. But we have a bunch of tours next year and our business will go on." ■■■



'Michael Jackson was the first black artist to be featured on MTV and from that moment on, he changed the way the world viewed African Americans. This paved the way for so many others, and not just in music. Before there was Tiger Woods, Michael Jordan or Barack Obama, there was Michael Jackson. His genius defied all boundaries.'

—MARTIN BANDIER, CHAIRMAN/CEO, SONY/ATV MUSIC PUBLISHING



Fab twosome: PAUL McCARTNEY and MICHAEL JACKSON in 1982.

Beatles For Sale?

SPECULATION IS RIFE OVER THE FUTURE OF JACKSON'S STAKE IN SONY/ATV

BY ED CHRISTMAN

Could Michael Jackson's death clear the way for Sony Corp. to buy his 50% share of Sony/ATV Music Publishing?

The issue has drawn close scrutiny in the music industry because of the storied copyrights under Sony/ATV's control, including the Beatles' Northern Songs catalog, as well as works by Bob Dylan, Leonard Cohen, Hank Williams and Jerry Leiber & Mike Stoller, and songs by contemporary acts like John Mayer, Fall Out Boy and KT Tunstall.

Jackson purchased the Beatles catalog through his acquisition of ATV in 1985 for \$47.5 million, later merging ATV with Sony's publishing arm in 1995 to form Sony/ATV.

A joint venture like Sony/ATV would typically include a

trigger clause that would specify whether a joint-venture partner has the right to acquire the rest of the company in the event of the death of the other partner, according to a mergers and acquisitions specialist familiar with such deals. "Or," he says, "it could trigger a sale to a third party."

Sony sources say its Sony/ATV publishing unit carries a \$1.5 billion-\$2 billion valuation.

While Jackson owned 50% of Sony/ATV, he wasn't involved in the company's day-to-day operations. In fact, Sony/ATV chairman/CEO Martin Bandier could even make acquisitions without consulting him, although really large purchases required Jackson's approval, according to a source familiar with the situation.

In April 2006, Bloomberg reported that Jackson agreed to a debt refinancing deal with Sony Corp. under which he gave the electronics giant the option to buy half of his 50% stake in Sony/ATV, allowing him to refinance about \$300 million in loans. Sony/ATV declined to comment for this story.

Jackson's other primary publishing asset is his own song catalog Mijac Music, which is administered by Warner/Chappell Music. BMI, which collects performance royalties for his compositions, says Jackson has been the performance rights organization's top-earning artist internationally for the last three years. Within the United States, Jackson has long been one of BMI's top 100 earners.

When Jackson's songs come on the radio, "his life passes in front of us, as do our own lives," BMI president/CEO Del Bryant says. "Any of the times I was with Jackson, he was one charming, gentle, sweet and wonderful spirit." ●●●

Good As New

At the time of Michael Jackson's death, it was well-known that he was preparing for a 50-show concert series at London's O2 Arena.

What was less well-known—and what many are now speculating about—was what kind of recordings Jackson had done for the last few years. Billboard has learned that the singer was working on two albums at the time of his death: one in the pop vein that made him famous and another that would consist of an instrumental classical composition. And while some believe the star wanted to recapture his '80s glory days—or escape financial trouble—those who worked with him recently say he was motivated by his fans and his children.

Jackson was working on the pop album with songwriter Claude Kelly and Akon, who says that Jackson was motivated by the ticket sales for his performances. "He said, 'My fans are still there. They still love me. They're alive,'" Akon says. "His kids are like his first priority, and they had never seen him perform live. He was trying to create the most incredible show for his kids."

Kelly, who wrote "Hold My Hand," the Akon-produced Jackson track that leaked last year, says Jackson never lost his passion. "He was the King of Pop, the biggest to ever do it, and the one thing you never lose—whether known by the whole world or just 10 people—is your love for music," Kelly says. "That never goes away, and it never went away for him amidst his troubles."

Composer David Michael Frank had worked with Jackson on a 1989 TV tribute to Sammy Davis Jr. and received a call from

RECENT COLLABORATORS REVEAL DETAILS OF THE TWO ALBUMS MICHAEL JACKSON WAS WORKING ON

BY MARIEL CONCEPCION

the star's assistant two months ago about collaborating again. Jackson invited Frank to his home in Los Angeles' Holmby Hills, told him he was working on an instrumental album of classical music and asked for help with orchestration.

"He had two demos of two pieces he'd written, but they weren't complete," says Frank, who adds that he was impressed with Jackson's knowledge of classical music. "For one of them, he had a whole section of it done in his head. He had not recorded it. He hummed it to me as I sat at the keyboard in his pool house and we figured out the chords—I guess this recording I made is the only copy that exists of this music."

A few weeks ago, Jackson called to see how Frank was progressing on the orchestrations. "He mentioned more instrumental music of his he wanted to record, including one jazz piece," Frank says. "I hope one day his family will decide to record this music as a tribute and show the world the depth of his artistry."

Although questions arose about Jackson's health, and the impact it had on his dancing and singing, those who collaborated with Jackson say his voice was in fine form, despite his frail appearance.

Greg Phillinganes, a keyboardist who collaborated with Jackson as musical director of the "Bad" tour and appeared on several of his albums, says Jackson sounded as good as he ever did. "He still had a good voice and never had a problem singing,"

says Phillinganes, who last spoke to Jackson in March. "There were questions about him being able to pull off the tour on the choreography side, but sources working with him told me he was dancing all the time, every day, and was very focused, excited and committed to making this tour the best it could be."

Akon last spoke to Jackson three months prior to his death. "He would always tell me to eat right and ask me if I was exercising and drinking water," he says. "He'd always stress you had to take care of yourself before you can go off and do anything else."

Frank agrees. "He seemed totally healthy, not frail, and gave me a firm handshake when we met. He seemed in good health, had a good voice and was in good spirits," he says. "He was very skinny, but from what I knew, he was always thin. He was also taller than I pictured, but he might have been wearing some platform shoes. And he was impeccably dressed."

Much has been made of Jackson's intense rehearsal schedule, but Phillinganes says that Jackson lived up to his reputation as a perfectionist. "It was the biggest comeback of his career, arguably the biggest comeback in pop music—even bigger than Elvis," he says. "So obviously he'd want to do the best he could. He never did anything half-assed, which is what originally got him to the stature he had." ●●●



AKON



'The happy accident of his career running parallel to the birth of MTV and the music video gave the world a chance to see as well as hear his genius. He was the most exciting dancer I've ever watched. Kelly and Astaire's equal. The world's a better place for his having lived in it.'

—PAUL WILLIAMS, CHAIRMAN, ASCAP

We Are The World

MICHAEL JACKSON WENT FROM BEING GARY, IND.'S MOST TALENTED KID TO ONE OF THE MOST RECOGNIZABLE HUMAN BEINGS ON THE PLANET. AND WHILE HIS WORLDWIDE ALBUM SALES WERE ASTOUNDING, THAT WASN'T THE SOLE REASON FOR HIS FAME. HIS ASCENDANCY WENT FAR BEYOND THE CASH REGISTER—HE INSPIRED DANCE MOVES, DICTATED FASHION TRENDS AND RAISED AWARENESS FOR SOCIAL CAUSES AROUND THE GLOBE.



'With Michael, it became apparent that you could have worldwide hits immediately. Hits used to take a while to cross borders. Michael unified the hit world; it was spontaneous and immediate. Also, he let our music industry know what "big" was. He became a mark that everyone wanted to shoot for.'

—DEL BRYANT, PRESIDENT/CEO, BMI

BRAZIL

Less than a day after Michael Jackson's death, the mayor of Rio de Janeiro, Brazil, announced that the city would erect a statue of the singer in Dona Marta, a favela that was once notorious for drug dealing and is now a model for social development. The change was spurred partly by Jackson's 1996 visit to film the video for "They Don't Care About Us."

Jackson shot two videos for "They Don't Care About Us," the fourth single from "HIStory: Past, Present and Future, Book I": one in a prison and another in Dona Marta and Salvador da Bahia, a colonial Brazilian city known for its Afro-Brazilian culture and music.

When Jackson came to Brazil to shoot the video, directed by Spike Lee, Rio's local government became concerned that the singer would show the world an unflattering picture of poverty. At the time, Brazilians, like people the world over, saw Jackson as an idol. He'd been to the country twice before, once with the Jackson 5 in the '70s and again in 1993, when he played two concerts in São Paulo to 100,000 people each night.

At the time, the concert promoter Dodi Sirena recalls a "sensitive" artist who asked for an amusement park to be reserved for his use, then invited children from the poorest public schools. "He displayed great concern for everything in the country, with poverty, with street children," Sirena says.

In that context, Jackson's choice of locale for his video made sense. "The video is about the people no one

cares about," says Claudia Silva, press liaison for Rio's office of tourism.

When Jackson shot the video in Rio, Silva was a journalist for the daily newspaper O Globo, but Lee and his staff had banned journalists from the shoot because Dona Marta drug dealers didn't want the attention. But Silva found a family that let her spend the night at their home and saw the favela residents washing the streets to prepare for Jackson's arrival. "The people were so proud," Silva says. "That was the best thing for me. People got up early to clean the area, they prepared for him, they took out the trash."

Jackson arrived by helicopter but walked the streets of Dona Marta shaking hands and distributing candy. "People were very surprised in the end, because they were expecting an extraterrestrial guy," Silva says. "And he was—it sounds strange to say this—a normal guy."

Jackson shot scenes in Salvador, alongside throngs of people, accompanied by the Afro-Brazilian cultural group Olodum. In the video, he can be seen dancing to the beat of hundreds of Olodum's drummers and with cheering fans who reach out to touch him—and at one point burst through security and push him to the floor.

"This process to make Dona Marta better started with Michael Jackson," Silva says. "Now it's a safe favela. There are no drug dealers anymore, and there's a massive social project. But all the attention started with Michael Jackson." —Leila Cobo

SOUTH AFRICA

"Growing up as a young black kid in a township, you either dreamed of being a freedom fighter or being Michael Jackson. It was as simple as that."

So recalls the leading South African R&B artist Loyiso Bala, whose five South African Music Awards are a testament to the fact that he chose to follow the King of Pop.

The 29-year-old likens Jackson's impact on his family—which includes his high-profile musician brothers Zwai and Phelo—to that of former President Nelson Mandela.

"The whole family would drop what they were doing and watch, mesmerized whenever Michael or [Mandela] came on," he says of life in his Kwa-Nobuhle township home, located outside the Eastern Cape town of Uitenhage.

Lupi Ngcayisa, a DJ on Metro FM, South Africa's biggest national urban commercial station, says Jackson's "rich lyrics changed the complexion of black radio."

"He forced black families to debate issues surrounding individualism and race, so his cultural impact here extended beyond simply the music," he says.

That impact was most visible in 1997 when the HIStory tour came to the country for a five-date run that ended Oct. 15 at Durban's King's Park Stadium, the performer's final full-scale concert in support of a studio album. The shows are still the largest the country has ever seen, attracting 230,000 people, according to Attie Van Wyk, CEO of the presenting promoter, Cape Town-based Big Concerts.

Equally notable for a country just three years into post-apartheid democracy was the audience mix. "Black and white, young and old, Michael drew a huge crossover audience that we still don't see often at shows," tour publicist Penny Stein says.

Duncan Gibbon, now strategic marketing director at Sony Music Entertainment South Africa, who worked Jackson's catalog as far back as the apartheid era, says Jackson sold more than 2 million albums in South Africa. More importantly, he says Jackson's music was a unifying point for a deeply divided society.

"South African radio was very racially segmented in the years before 1994," he says. "But Michael proved to be the one artist whose music was played on white pop stations and black R&B stations. It doesn't sound like much now, but it was a very potent thing when you think back to how apartheid attempted to keep everything about black and white society separate." —Diane Coetzer

KING OF POP

CHINA

After 30 years of vilifying everything American, Beijing re-established diplomatic relations with Washington, D.C., Jan. 1, 1979, the same year Jackson released "Off the Wall." At the time, most of China was still clad in drab blue Mao suits, state-controlled radio was almost devoid of Western pop music and record companies had little distribution. But Jackson's music soon took root—with a vengeance.

Beijing-based musician Kaiser Kuo says that the only time he felt physically threatened during the volatile spring of 1989 was because of Jackson's popularity.

On June 3, 1989—just as pro-democracy students reached what would prove a fatal deadlock with the government in Tiananmen Square—Kuo's heavy rock band Tang Dynasty was playing a show in Jilin Province, unaware it had been billed as "Michael Jackson's backup band." Realizing they'd been scammed, the audience "went nuts and burned down the ticket booth," Kuo says. "Jackson was just that popular."

For many in China, reflecting on Jackson means dredging up memories of that era of dashed hopes. Blogger Hong Huang lived much of her childhood in the '70s and '80s in the United States, where her father was

a Chinese diplomat. "Back then, I thought nobody in China could be listening to Michael Jackson," she says. Yet Hong hosted three evenings of her late-night TV talk show "Straight Talk" about Jackson's death while the Chinese Internet lit up with discussion of his life and music. The top video-sharing Web site Youku.com has dozens of posts of Chinese youths moonwalking to his songs in black loafers, white socks and high-water pants.

Jackson's sales in Asia have been strong despite rampant piracy, according to Adam Tsuei, president of Sony Music Entertainment Greater China. Sony says that since 1994 it has sold about 1.2 million Jackson albums in Hong Kong and Taiwan. Jackson never visited mainland China, but Sony says it has sold about 300,000 albums there since 2002, although censorship has prevented the release of his entire catalog.

There had been unconfirmed reports that AEG Live planned to bring Jackson to China after his sold-out London dates. Instead, Shanghai warehouse manager Jin Hailiang says the 150 regular members of the local Jackson fan club he helps manage will host a party Aug. 29, Jackson's birthday.

"His music is so important because it's about love," he says, "and it makes us feel free to dance."

—Jonathan Landreth

INDIA

For many people in India—a market where international repertoire accounts for just 5% of physical music sales—Michael Jackson is Western pop.

Alone among Western artists, his popularity isn't confined to English-speaking urban Indians. Among the country's rural youth his celebrity competes with Bollywood stars for one reason: his trademark dance moves.

"Anybody who dances well is compared with Michael Jackson," says Nikhil Gangavane, who founded India's official, 13,000-member Jackson fan club. "The moonwalk made Michael reach from the classes to the masses in India."

The way Bollywood appropriated Jackson's moves and style connected with Indian fans. "Actors, established choreographers, aspiring composers, kids in dance shows—everybody borrowed ideas," says British-born hip-hop star Hard Kaur, now a Bollywood star.

Indian actors, from Javed Jaffrey to Hrithik Roshan, say they were inspired by Jackson's dancing. And the southern Indian movie industry still uses Jacksonesque routines, thanks to the influence of dancers and choreographers like Prabhu Deva, known as "India's Michael Jackson" for his lightning-fast moves.

Jackson's recorded-music sales are also significant. Arjun Sankalia, associate director of Sony Music Entertainment India, says the 25th-anniversary

edition of "Thriller" sold 15,000 copies. The album's initial release sold more than 100,000, according to Suresh Thomas, former branch manager of the southern region for CBS India—a joint venture between India's Tata Group and CBS America. "Bad," which had an inlay card translated into regional languages, sold 200,000. None of the totals include the millions of pirated versions that have been sold.

Jackson proved his popularity on the subcontinent with the one show he performed in India—Nov. 1, 1996, at Mumbai's Andheri Sports Complex. A 70,000-seat sellout, it was organized by Shiv Sena political party leader Raj Thackeray to raise funds to provide jobs for young people in the state of Maharashtra—and boost the party's popularity among young urban voters.

Jackson arrived at Mumbai airport Oct. 30 and was greeted by actress Sonali Bendre, who put the traditional Hindu "tilak" mark on his forehead. A motorcade escorted him to the concert, and he stepped out of the car several times during the journey to wave at the thousands of fans lining the streets between the airport and his hotel lobby.

Fans still remember. "Go to any village, any corner in India and you'll find everyone is familiar with the name Michael Jackson," Kaur says. "There is no musician who can replace MJ."

—Ahir Bhairab Borthakur

JAPAN

There's big in Japan, and there's Michael Jackson.

Fans ranging from teenagers to 50-somethings—many dressed in Jackson's trademark outfits—staged an impromptu candlelit memorial June 27 in Tokyo's Yoyogi Park. While some showed off dance moves and sang songs, others wept openly and prayed at makeshift altars.

"It's funny," one attendee said. "The gathering at [Harlem's] Apollo Theater was like a celebration of his life, but Japanese people go straight into mourning."

Jackson won over Japan like few Western stars before or since. Famous in the country since the release of "Off the Wall," he became even bigger in 1987, when he started his "Bad" world tour at the Tokyo Dome. He sold out 14 shows, drawing about 450,000 fans and taking in an estimated 5 billion yen (\$52 million). Hundreds of screaming girls greeted his arrival at Tokyo's Narita Airport, which was covered by 1,000 journalists; another 300 covered the arrival of Bubbles, Jackson's chimp, who came on a separate flight.

"No other performer had Michael Jackson's star power in Japan," says Archie Meguro, senior VP of Sony Music Japan International. "He was so loved for his talent, his music, his dance and his gentle soul."

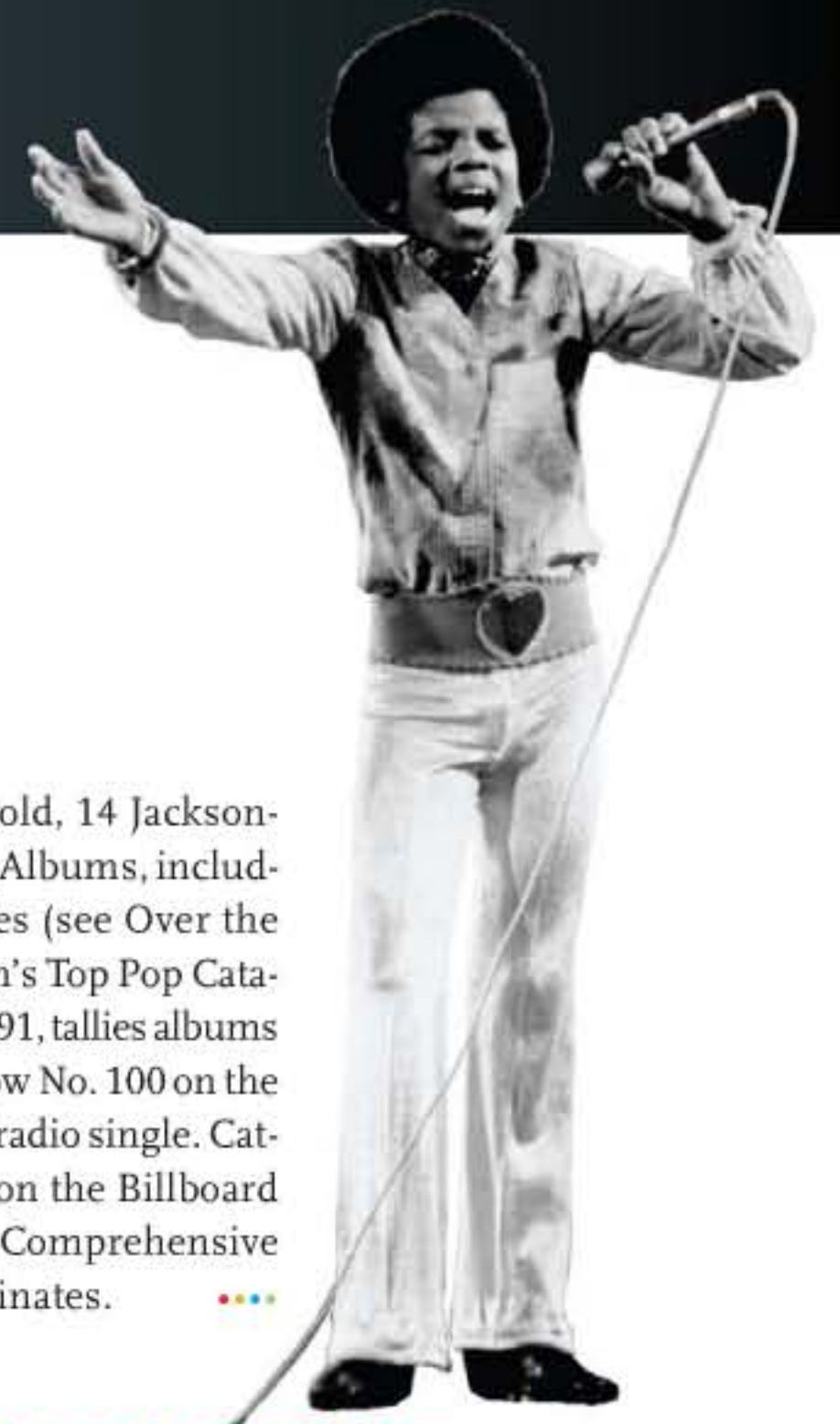
Sony reports career album sales of at least 4.9 million for Jackson in Japan, making him one of the top-selling international artists. "Thriller" alone sold 2.5 million copies. But his impact went beyond sales. His 1987 tour helped reshape J-pop's choreography, as performers tried to appropriate his moves.

The news of his death caused such a stir in Japanese society that three cabinet ministers took the unusual step of commenting on his passing.

Sales of Jackson's catalog have spiked, and six of his albums made SoundScan Japan's Top 200 Albums chart. By the morning of June 27, Tower Records' seven-story flagship store in Shibuya had three displays of his albums and DVDs. Jackson had attended an event there in 1996, presided over by then-Tower Records Japan president Keith Cahoon. "The fan club members who attended were mostly young girls who shrieked 'Michael!' in incredibly loud and high-pitched voices," he recalls, "and Michael replied in a soft voice that was nearly as high."

"Michael is the biggest entertainment influence on the Japanese people after the Beatles," says Ken Ohtake, president of Sony Music Publishing Japan. "He will always remain in the hearts of the Japanese people as an extraordinary and unparalleled artist."

—Rob Schwartz



Ruling The Charts

JACKSON DOMINATED THE BILLBOARD CHARTS —AND STILL DOES

BY GARY TRUST AND KEITH CAULFIELD

Michael Jackson and the Billboard Hot 100 were linked almost from the start. The first Hot 100 was dated Aug. 4, 1958, 25 days before Jackson was born.

He dominated the chart throughout his life. Jackson is the male artist with the most Hot 100 No. 1s, with 13. As the charts below show, Jackson didn't fare too badly on the album chart, either. And his music sold well enough after his death for him to have the three best-selling albums in the country last week. Although the Black Eyed Peas' "The E.N.D." returned to No. 1 on the Billboard 200 with 88,000 copies sold, three of Jackson's sets on Top Pop Catalog Albums outsold it.

Top Career Singles and Top Career Albums are exclusive, ranked, historical recaps of Jackson's most suc-

cessful releases on the Hot 100 and the Billboard 200 beginning with his days in the Jackson 5. Top Comprehensive Albums, excerpted here and presented in full at billboard.biz/charts, measures overall album sales last week.

Jackson started on his way to chart royalty with the debut of "I Want You Back" by the Jackson 5, the only group to send its first four entries to the top of the Hot 100. His last chart-topper, "You Are Not Alone" in 1995, became the first song to enter the Hot 100 at No. 1. "Thriller" became the first album to send seven songs into the top 10 of the Hot 100.

Top Career Albums reflects the phenomenal success of "Thriller." In the 53-year history of the Billboard 200, "Thriller" remains the album by a single artist with the longest run at No. 1: 37 weeks in 1983-84. (Only the "West Side Story" soundtrack reigned longer.)

This week's Top Pop Catalog Albums (see page 40) has Jackson-related titles in its top nine positions. Appropriately, the singer's "Number Ones" leads the pack at No. 1 with 108,000 copies sold—an increase of

2,340% over the previous week. All told, 14 Jackson-related albums grace Top Pop Catalog Albums, including all 11 of his Epic Records releases (see Over the Counter, page 37). Nielsen SoundScan's Top Pop Catalog Albums chart, which launched in 1991, tallies albums that are 18 months old, have fallen below No. 100 on the Billboard 200 and don't have a current radio single. Catalog albums are ineligible to appear on the Billboard 200, though they can chart on the Top Comprehensive Albums list, which Jackson also dominates.

COMPREHENSIVE ALBUMS LAST WEEK

TW	LW	Artist	Title	TW Sales	% Gain
1	148	MICHAEL JACKSON	"Number Ones"	108,000	+2,345.1%
2	Re-Entry	MICHAEL JACKSON	"The Essential Michael Jackson"	102,000	+5,036.0%
3	Re-Entry	MICHAEL JACKSON	"Thriller"	101,000	+36,362.1%
4	2	THE BLACK EYED PEAS	"The E.N.D."	88,000	
5	1	JONAS BROTHERS	"Lines, Vines And Trying Times"	68,000	
6	New	REGINA SPEKTOR	"Far"	50,000	
7	3	DAVE MATTHEWS BAND	"Big Whiskey And The GrooGruX King"	47,000	
8	4	EMINEM	"Relapse"	47,000	
9	New	DREAM THEATER	"Black Clouds & Silver Linings"	40,000	
10	New	SOUNDTRACK	"Transformers: Revenge Of The Fallen: The Album"	39,000	
11	6	LADY GAGA	"The Fame"	37,000	
12	New	GINUWINE	"A Man's Thoughts"	37,000	
13	8	SOUNDTRACK	"Hannah Montana: The Movie"	34,000	
14	10	TAYLOR SWIFT	"Fearless"	34,000	
15	New	MICHAEL JACKSON	"Off The Wall"	33,000	+45,105.5%
16	New	THE MARS VOLTA	"Octahedron"	30,000	
17	11	KINGS OF LEON	"Only By The Night"	29,000	
18	9	GREEN DAY	"21st Century Breakdown"	26,000	
19	7	CHICKENFOOT	"Chickenfoot"	25,000	
20	12	ZAC BROWN BAND	"The Foundation"	24,000	
21	13	KENNY CHESNEY	"Greatest Hits II"	22,000	
22	16	NICKELBACK	"Dark Horse"	22,000	
23	17	JASON ALDEAN	"Wide Open"	21,000	
24	15	RASCAL FLATTS	"Unstoppable"	18,000	
25	New	JACKSON 5	"The Ultimate Collection"	18,000	+1,508.6%
26	20	DARIUS RUCKER	"Learn To Live"	17,000	
27	New	MICHAEL JACKSON	"Bad"	17,000	+6,895.9%
28	21	SOUNDTRACK	"Twilight"	17,000	
29	23	SHINEDOWN	"The Sound Of Madness"	16,000	
30	5	INCUBUS	"Monuments And Melodies"	16,000	
31	18	AVENTURA	"The Last"	15,000	
32	25	LADY ANTEBELLUM	"Lady Antebellum"	15,000	
33	26	BEYONCÉ	"I Am . . . Sasha Fierce"	15,000	
34	New	MICHAEL JACKSON	"Dangerous"	14,000	+5,009.5%
35	30	VARIOUS ARTISTS	"NOW 30"	14,000	
36	New	DINOSAUR JR.	"Farm"	14,000	
37	32	PINK	"Funhouse"	13,000	
38	35	THEORY OF A DEADMAN	"Scars & Souvenirs"	12,000	
39	New	MICHAEL JACKSON	"Greatest Hits: HIStory—Volume I"	12,000	+5,725.2%
40	44	PETE YORN	"Back & Fourth"	12,000	
41	Re-Entry	MICHAEL JACKSON	"The Ultimate Collection"	11,000	+11,124.5%
42	28	SUGARLAND	"Love On The Inside"	11,000	
43	31	KEITH URBAN	"Defying Gravity"	11,000	
44	36	BEYONCÉ	"Above And Beyoncé: Video Collection & Dance Mixes (EP)"	11,000	
45	34	KERI HILSON	"In A Perfect World . . ."	10,000	
46	41	JASON MRAZ	"We Sing. We Dance. We Steal Things."	10,000	
47	14	MICHAEL BUBLÉ	"Michael Bublé Meets Madison Square Garden"	10,000	
48	46	TAYLOR SWIFT	"Taylor Swift"	10,000	
49	38	CHRISSETTE MICHELE	"Epiphany"	10,000	
50	24	GEORGE HARRISON	"Let It Roll: Songs By George Harrison"	10,000	

TOP CAREER ALBUMS

RANK	TITLE	ARTIST	PEAK POSITION	DATE	LABEL
1	"Thriller"	Michael Jackson	1 (37 weeks)	Dec. 25, 1982	Epic
2	"Bad"	Michael Jackson	1 (6)	Sept. 26, 1987	Epic
3	"Dangerous"	Michael Jackson	1 (4)	Dec. 14, 1991	Epic
4	"HIStory: Past, Present and Future—Book I"	Michael Jackson	1 (2)	July 8, 1995	Epic
5	"Invincible"	Michael Jackson	1	Nov. 17, 2001	Epic
6	"Off The Wall"	Michael Jackson	3	Sept. 1, 1979	Motown
7	"Third Album"	The Jackson 5	4	Sept. 26, 1970	Motown
8	"ABC"	The Jackson 5	4	June 6, 1970	Motown
9	"Victory"	The Jacksons	4	July 21, 1984	Epic
10	"Diana Ross Presents The Jackson 5"	The Jackson 5	5	Jan. 17, 1970	Motown

TOP CAREER SINGLES

RANK	TITLE	ARTIST	PEAK POSITION	DATE	LABEL
1	"Billie Jean"	Michael Jackson	1 (7 weeks)	Jan. 22, 1983	Epic
2	"Black Or White"	Michael Jackson	1 (7)	Nov. 23, 1991	Epic
3	"Say Say Say"	Paul McCartney And Michael Jackson	1 (6)	Oct. 15, 1983	Columbia
4	"I'll Be There"	The Jackson 5	1 (5)	Sept. 19, 1970	Motown
5	"Rock With You"	Michael Jackson	1 (4)	Nov. 3, 1979	Epic
6	"Beat It"	Michael Jackson	1 (3)	Feb. 26, 1983	Epic
7	"Man In The Mirror"	Michael Jackson	1 (2)	Feb. 6, 1988	Epic
8	"Bad"	Michael Jackson	1 (2)	Sept. 19, 1987	Epic
9	"ABC"	The Jackson 5	1 (2)	March 14, 1970	Motown
10	"The Love You Save"	The Jackson 5	1 (2)	May 30, 1970	Motown
11	"Don't Stop 'Til You Get Enough"	Michael Jackson	1	July 28, 1979	Epic
12	"You Are Not Alone"	Michael Jackson	1	Sept. 2, 1995	Epic
13	"I Want You Back"	The Jackson 5	1	Nov. 15, 1969	Motown
14	"The Way You Make Me Feel"	Michael Jackson	1	Nov. 21, 1987	Epic
15	"Ben"	Michael Jackson	1	Aug. 5, 1972	Motown
16	"I Just Can't Stop Loving You"	Michael Jackson With Siedah Garrett	1	Aug. 8, 1987	Epic
17	"Dirty Diana"	Michael Jackson	1	May 7, 1988	Epic
18	"The Girl Is Mine"	Michael Jackson/Paul McCartney	2	Nov. 6, 1982	Epic
19	"Never Can Say Goodbye"	The Jackson 5	2	April 3, 1971	Motown
20	"Dancing Machine"	The Jackson 5	2	March 16, 1974	Motown

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

—Keith Caulfield



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How 'Thriller' Changed The Music Business

IN THE EARLY '80s, MICHAEL JACKSON BOOSTED THE MUSIC INDUSTRY AND SET A NEW BENCHMARK FOR BLOCKBUSTERS

BY GAIL MITCHELL AND MELINDA NEWMAN

In early 1984, when Epic Records executives presented their slate of upcoming releases at the CBS Records convention in Hawaii, they couldn't resist playing up the success they were already having. So between the pitches for new albums, Epic inserted stock footage of semi trucks and a voice-over that thunderously announced, "There goes another load

of Michael Jackson's 'Thriller' albums!"

Trucks weren't really leaving the warehouse every few minutes, but "Thriller" was still shattering expectations more than a year after its Nov. 30, 1982, release. Epic was selling more than 1 million copies per month in the United States alone.

Nearly 27 years after its release, "Thriller" still

stands as the best-selling studio album in the United States, according to the RIAA, which has certified it 28-times platinum. More than 50 million copies have been sold internationally, according to estimates.

But the album's success can't be measured by sales alone. As Jackson moonwalked his way into music history, "Thriller" set a new benchmark for blockbusters that changed how the music business promoted and marketed superstar releases. It also changed MTV, breaking down the cable network's racial barriers and raising the bar for video quality.

From the beginning, Epic intended to live up to its name. The label made "Thriller" the first major release to debut worldwide simultaneously, the first album to be worked for close to two years instead of the usual six or eight months and the first album to spin off seven singles to radio—more than double the normal number.

Along the way, "Thriller" redefined the expecta-



'I took my sons to Madison Square Garden to see the Jackson 5 perform in the early '70s. It was clear even then that Michael was something special.'

—ARETHA FRANKLIN



'[I remember] the 3 a.m. phone calls I'd get from Michael at my home in Montauk [N.Y.]—he didn't know what time it was—with him saying, "Glew, you've got to get me a No. 1 record."'

—DAVE GLEW,
FORMER CHAIRMAN, EPIC RECORDS

tions for blockbuster releases. Starting in 1984, Columbia released seven singles from Bruce Springsteen's "Born in the U.S.A.," all of which landed in the top 10 of the Billboard Hot 100. Around the same time, Warner Bros. sent to radio five singles from Prince's "Purple Rain." Mercury found seven singles on Def Leppard's "Hysteria," all of which went to the pop chart. All three albums eventually sold more than 10 million copies each in the United States alone.

Before all that, "Thriller" gave a much-needed boost to the music business, then suffering from its second slump in three years. At the time, Billboard reported that record shipments had declined by 50 million units between 1980 and 1982.

It was a bleak time, and CBS staffers referred to Aug. 13, 1982, as "Black Friday." "We had a major lay-off that day," remembers Epic/Portrait/CBS Associated Labels VP of merchandising Dan Beck. "Half of the marketing department was let go at Epic. It was very upsetting because nothing like that had ever happened before."

Then Jackson changed everything. "There is no question that 'Thriller' was the driving force behind what became the hottest span in Epic's history," Beck says. After that, the label had major hits with Cyndi Lauper, Culture Club and REO Speedwagon. The "Flashdance" soundtrack and the Police's "Synchronicity" also helped lure fans back into stores.

WRITING ON THE 'WALL'

Jackson made a name for himself in the early '70s as the young frontman of Motown's Jackson 5 and a solo artist. The Jacksons had left Motown in 1975 and released three albums on Epic, the most recent of which, "Destiny," peaked at No. 11 on the Billboard 200 in 1978. But Jackson became a bona fide superstar with his first solo album for Epic, "Off the Wall."

As Jackson recorded that album, which came out in 1979, his team decided to bring it to the broadest audience possible. "Our whole mind-set was that we were making music for the masses and part of the big picture was to get the record company to turn around and market and promote to a mass market," says Ron Weisner, who was co-managing Jackson with Freddy DeMann at the time. "If you were a black artist, you were put in a black music division, and that meant the marketing campaign was an ad in Jet and Ebony. Our attitude was, 'Let the public decide—don't just present it to a black market only.'"

From the moment Epic's pop and R&B promotion teams heard "Don't Stop 'Til You Get Enough," the album's opening track and lead single, they knew they had a major hit on their hands, recalls former West Coast regional urban promotion manager Maurice Warfield. So they took the unprecedented step of promoting singles to R&B and pop radio at the same time.

"It wasn't the usual 'Build up the artist at urban radio first and then go to pop,'" Warfield says. "We knew right off: We're all going to work the records at the same time."

"Don't Stop" debuted July 28, 1979, and became Jackson's first No. 1 R&B and pop single as a solo

artist since his 1972 hit "Ben." That was followed in November by a second No. 1 R&B and pop single, "Rock With You," then the album's title track and "She's Out of My Life."

"'Off the Wall' opened up something at radio that was never closed again," Weisner says. "The wall was down by the time we got to 'Thriller.'"

'THRILLER' TIME

When Jackson first suggested working with Quincy Jones on "Off the Wall," Epic executives worried that the producer was too jazzy. But Jackson, who had met Jones when he played the Scarecrow in the movie version of "The Wiz" and Jones produced the soundtrack, persisted. At the time, Jones was struck by Jackson's "profound discipline and focus"; he knew that "he could still be bigger than everyone else was saying."

Jones began laying the foundation for "Thriller" in December 1981, when he took Jackson to Tucson, Ariz., to spend three days recording the Paul McCartney duet "The Girl Is Mine." "Michael and I just wanted to work with Paul, who I'd known for years," Jones remembers.

Work began in earnest in August 1982. Jackson wrote several of the songs: "The Girl Is Mine," "Beat It," "Billie Jean" and "Wanna Be Startin' Somethin'." Among the other writers was former Heatwave keyboardist Rod Temperton, who wrote "Rock With You" on "Off the Wall." He brought them an "amazing" song he had titled "Starlight Love," Jones says, which

eventually became the song "Thriller."

"Then one night we accidentally came upon a demo whose melody, later paired with lyrics by John Bettis, became 'Human Nature,'" Jones says. "After 'Off the Wall,' we were kicking booty and fearless; ready to do anything. It was a very exciting time."

Despite the success of "Off the Wall," Jones says, their working relationship was very much about creativity for creativity's sake. "You don't make records to say how many you're going to sell," he says. "You can't control that. You make something that touches you and will hopefully touch someone else."

All together, Jones and Jackson spent four months reviewing more than 700 demos. Eventually they settled on nine. Then four of those were replaced by "The Lady in My Life," "P.Y.T. (Pretty Young Thing)," "Human Nature" and "Beat It."

One priority was to balance "Thriller" between R&B and pop, disco and rock, funk and ballads. "We thought at one point we were done," recalls Greg Phillinganes, a keyboardist on the "Off the Wall" and "Thriller" albums. "And Quincy was like, 'No, not so fast. We need certain missing elements.' Michael was pretty disappointed but then that's how we got 'Lady' and 'Beat It.'"

At the time, disco still dominated the charts, and Jones and Jackson wanted to transcend it. "'Beat It' came about with Eddie Van Halen because we wanted to do a black rock'n'roll song," Jones says. "The



Thriller show: **EDDIE VAN HALEN** joins **MICHAEL JACKSON** on his Victory tour in Dallas' Texas Stadium.



'His songs, his vocal and dancing performances, his ideas were all on a genius level that nobody had ever created before. His work ethic was incredible. He wanted to give his fans something they had never received before. His deals became legendary in the music industry. And he was simply the best, the top, an icon who comes along once in a lifetime.'

—LAMONT DOZIER, SONGWRITER/PRODUCER, MOTOWN RECORDS

LEFT: DICK ZIMMERMAN/© MJJ PRODUCTIONS/SONY BMG ENTERTAINMENT; DOZIER: STEVE GRANITZ/WIREIMAGE.COM; VAN HALEN AND JACKSON: HARRISON FUNK/ZUMA PRESS

Knack's 'My Sharona' was No. 1 at the time, plus we had to crawl over disco, which was still so big. We wanted to find a way to transcend all that. By God's blessing, we got out of the box."

WORLDWIDE APPEAL

Jackson and Jones continued tinkering through the fall of 1982, which meant that Epic had to move back the album's release date a number of times. The day before Jones finally turned in "Thriller," after he and Jackson had spent all night working, he realized that there was too much music on each side. "You need big, fat grooves to make it happen on vinyl," he says. "We had 24-27 minutes, which makes the sound smaller. We had to get it down to 19-20 minutes."

So Jones and Jackson pared down the intro to "Billie Jean," removed a verse from "The Lady in My Life" and finished the project. Or so Epic thought. At the very last minute, still unhappy with some aspects of the album's sound, they remixed the entire album over a marathon weekend, says Ron McCarrell, VP of marketing for Epic/Portrait/CBS Associated Labels.

Epic executives were eager to release "Thriller" in time for Christmas 1982. As Jones and Jackson fiddled, they decided to wait until January 1983. Then the label's hand was forced when the album leaked to radio and stations began playing multiple cuts.

"We knew we had a huge seller on our hands because 'Off the Wall' had sold 6 or 7 million copies and we wanted to handle it carefully," McCarrell says. But once stations put songs in heavy rotation, Epic senior VP/GM Don Dempsey decided to rush-release it on Nov. 30, 1982.

Dempsey held a meeting with several department heads, including international executives. Following the global success of "Off the Wall," CBS' international offices were clamoring for the company to give "Thriller" a simultaneous worldwide launch instead of staggering the release as usual. The traditional way meant "the [exporters] could buy an album at U.S. prices, ship it over [to Europe] and our local offices in those markets would really get hurt badly on an international hit," Beck says. Since the dollar was weak at the time, the album would have been especially easy prey for exporters.

"Imports and exports were an issue before but never to the degree it was with Michael," McCarrell says. "He was the first international superstar on that level."

After making sure that CBS could get manufacturing plants around the world the materials they needed, Epic decided to give "Thriller" a simultaneous worldwide launch. "After 'Thriller,' it became standard practice," Beck says.

"Thriller" entered the Billboard 200 at No. 11 during the week ending Dec. 25, 1982. After 10 weeks on the chart, it knocked Men at Work's "Business as Usual" out of the top spot and stayed at No. 1 for 37 nonconsecutive weeks. The first single, "The Girl Is Mine," reached No. 2 on the Billboard Hot 100, but didn't even hint at the hit Epic had on its hands. Then the fun began.

Epic's head of promotion, Frank Dileo (who grew



In the spotlight: **MICHAEL JACKSON** and **QUINCY JONES** win producer of the year at the 1984 Grammy Awards (top); Jackson at London's Heathrow Airport with manager **FRANK DILEO**.

so close to Jackson during "Thriller" that he later became his manager), decided to release two singles concurrently in order to broaden the album's audience. As the second single, "Billie Jean," climbed the pop chart, Epic released "Beat It," a driving rock track anchored by a searing Eddie Van Halen guitar solo.

"Frank said, 'Let's release another single; we'll blow their minds,'" McCarrell says. It did. During the week of Dec. 18, 1982, "Beat It" was one of Billboard's top three adds at rock radio alongside cuts by Sammy Hagar and Bob Seger. The song peaked at No. 14 on Billboard's nascent rock tracks chart.

Former rock radio consultant Lee Abrams—now chief innovation officer at Tribune Co.—describes the period as "kind of a confusing time" for album-oriented rock. The format was at a crossroads, caught between AOR stalwarts like Led Zeppelin and new groups like the Police and U2.

"AOR had to start thinking more," Abrams says, in order to remain relevant. "A few stations tried 'Beat It' and the reaction was fantastic. It generated

requests and opened a lot of programmers' eyes. AOR was accepting someone not in the traditional club, but the timeless, universal quality of the song couldn't be avoided."

JACKSON GETS HIS MTV

From the start, Jackson's vision for "Thriller" was to "take it to the next giant level," Weisner says. "It was about how we were going to marry the album with the visual extension."

So it was with high hopes that Weisner walked into the office of a 16-month-old network called MTV with the Steve Barron-directed clip for "Billie Jean." While MTV had played videos by a few black artists, including Garland Jeffries and Joan Armatrading, it had notoriously declined to play the video for Rick James' "Super Freak," leading the R&B singer to brand the channel as racist.

"I remember taking a red-eye to New York and going to MTV [with] a rough cut of 'Billie Jean' and MTV declining the video," Weisner recalls. He walked from there to Epic headquarters. "I sat down with [CBS Records head] Walter Yetnikoff," he says. "We then went to [CBS head] Bill Paley, and he and Walter [told MTV], 'This video is on by the end of the day or [CBS Records] isn't doing business with MTV anymore.' The record company played hardball and that was the day that changed history. That was the video that broke the color barrier."

That's not the version of events remembered by Les Garland, then-senior executive/VP of programming at MTV Networks. " 'Billie Jean' set the standard that day for what excellence in music video stood for," he says. "There was never a question that we were putting it on." The only delay, he says, was that he wanted to show the clip to his boss, Bob Pittman. "There was never a threat from Walter Yetnikoff—it's folklore," he says. "He got more upset because we didn't play Willie Nelson or Barbra Streisand." (Yetnikoff didn't respond to interview requests for this story.)

Either way, "Billie Jean" immediately went into heavy rotation with eight plays per day, catapulting Jackson and MTV to another level of success. And Jackson's triumph broke down the barrier for Prince, Billy Ocean and Eddy Grant.

" 'Billie Jean' opened [the door] to more R&B videos being made and that led us to making more space for a wider variety of music that went beyond this initial AOR format," Garland says.

MTV wasn't the only TV exposure that changed the course of Jackson's career. On May 16, 1983, NBC broadcast "Motown 25: Yesterday, Today, Forever," and Jackson performed an instantly iconic rendition of "Billie Jean" and unveiled his sequined glove and the James Brown-inspired moonwalk. The next day, Fred Astaire called Jackson to congratulate him.

"That was staggering," Weisner recalls. "Everyone forgets that all those Motown giants and legends were on the show. The next day all anyone was talking about was Michael."

By then the demand for "Thriller" was so intense that Weisner says manufacturing plants had slowed



'He elevated music videos to the stature of Hollywood musicals. "Beat It," "Thriller" and "Black or White" [created] a shared experience that is very much a product of another, less fragmented pop landscape. It's also clear how meticulous he was in the studio, [with] such a detailed palate of lead and backing vocals. He could use a variety of vocal tones and approaches on any given song, some right in your face and others peeking in and out of the mix. The man was simply a genius in the vocal booth.'

—NELSON GEORGE, FORMER BILLBOARD R&B COLUMNIST, AUTHOR AND JACKSON BIOGRAPHER

the pressing of other albums to make more copies of it. But there were never any real shortages, according to McCarrell, or even serious delays.

And that was before the video for "Thriller" itself. Although the videos for "Billie Jean" and "Beat It" increased Jackson's star power, the 14-minute clip for "Thriller" became a pop culture sensation.

Made at a cost of \$1 million—in 1983 dollars—"Thriller" was the first video shot by a film director, John Landis. "We were making most videos for \$30,000-\$40,000," McCarrell says. "I remember falling off my chair when I saw the budget."

Although Jackson had become a fixture on MTV, the network found itself in serious competition from several other networks for the rights to show "Thriller," widely considered the most ambitious music video ever made. MTV ended up paying more than \$1 million for the exclusive rights to air it, the first time it paid a label for a clip. "We owned the Movie Channel at the time and it bought movies exclusively," Garland says. "We used that as the template."

The video first aired Dec. 3, 1983, more than a year after the release of its namesake album. As it turns out, the price was a bargain. MTV created destination time slots for the video, which it aired up to five

times per day. "MTV was running a 1.2 rating for a 24-hour period," Garland says. "We saw spikes into the 10s when we put 'Thriller' on. It was a very smart strategic move, putting MTV over the top in terms of popularity among the target 12-34 demographic. Madison Avenue was starting to get it."

Fascination with the video grew so intense that Epic created an hourlong documentary called "Making Michael Jackson's Thriller," which aired on MTV and was eventually sent to retail. It was the first time such a package had been created around a single video, and "it started a commercial market for videos," says former RIAA CEO/chairman Hilary Rosen, now a CNN commentator and managing director of the Brunswick Group.

Jackson and MTV's fortunes were so intricately linked that Garland, who is now a consultant, says he can't even think about how MTV would have evolved without Jackson. "All I can tell you is the path would have been very different. I don't think it would have been good."

LUCKY SEVEN

As significant a role as MTV played in the success of "Thriller," Epic also rolled out an unprecedented assault on radio. Before "Thriller," labels only promoted

three or four singles for most albums. "I remember talking it over at marketing meetings, 'Should we put out another one?'" McCarrell says. "We didn't want to put out a single [unless] it could go top 10. As long as the promo guys thought we could, we kept putting them out."

"Dileo would make it perfectly clear," Warfield says. "'Fight and don't take no for an answer. Get this record on the radio.'"

During a 15-month period, Epic released seven of the nine tracks from "Thriller" as singles, and all landed in the top 10. Even more remarkable, between the release of "P.Y.T. (Pretty Young Thing)" and "Thriller," Epic's sister label Columbia put out "Say, Say, Say," a second duet between Jackson and McCartney featured on McCartney's "Pipes of Peace" album that went straight to No. 1 as well.

Ultimately, "Thriller" spent 122 weeks on the Billboard 200, leading Epic to one of its greatest periods of prosperity. Given the decline in album sales, the rise of digital downloads and the lack of an heir apparent to Jackson, it's unlikely another album will ever dominate radio, video or the collective consciousness the way "Thriller" did.

As Garland puts it, "We saw the top of the mountain with 'Thriller.'"

THE KING OF SODA POP

How Pepsi And Michael Jackson Made Branding History



Commercial appeal: **MICHAEL JACKSON** and his brothers in 1984, shooting a Pepsi commercial. Inset: PepsiCo CEO **ROGER ENRICO** and Jackson.

There were essentially two kinds of people in the '80s: Coke drinkers and Pepsi drinkers. And if you loved Michael Jackson, you had good reason to fall into the latter group.

In November 1983, a year after "Thriller" was released, Jackson (with his brothers) and PepsiCo struck a \$5 million partnership that would shatter the record for a celebrity endorsement deal, link the two entities for a decade and set the bar for every integrated marketing campaign that would follow.

Jackson's managers approached Jay Coleman, founder/CEO of Entertainment Marketing & Commu-

nications International, who would eventually broker all three Jackson-Pepsi deals, with the idea of partnering Jackson with a major brand at a firm asking price. Coleman, who had already orchestrated Jovan fragrances' landmark sponsorship of the Rolling Stones' Tattoo You tour, first proposed the idea to Coca-Cola.

"They gave it serious consideration yet couldn't make that leap of faith," Coleman says. "They saw anything they would do with Michael as a more targeted, ethnic campaign." Coca-Cola offered a \$1 million deal that was rejected and the Jacksons moved on to PepsiCo, where then-

CEO Roger Enrico was looking for a big idea to launch his youth-targeted "New Generation" campaign for the brand. "The goal was to make Pepsi look young and Coke look old, and Michael Jackson was in fact the choice of that generation—he was already the King of Pop, even though he hadn't declared it," Coleman says.

PepsiCo and its ad agency, BBDO, also hesitated at the possible cost, but Coleman's proposal proved too appealing. "I pitched it as a multifaceted marketing campaign with lots of touch points: big-time advertising, tour sponsorship, logos on the cans, displays in the supermarket and PR-

friendly events," Coleman says. When Jackson suggested using his song "Billie Jean" as the jingle (with the rewritten chorus, "You're the Pepsi generation/Guzzle down and taste the thrill of the day/And feel the Pepsi way"), Pepsi was sold.

So pervasive was the first campaign, which ran from 1983 to 1984, that the stories surrounding it have become like fables: the infamous accident that set Jackson's hair on fire and resulted in his rumored first cosmetic surgery, the star's desire to hide his face behind sunglasses for a "less is more" effect, and so on.

But its impact on the music and advertising industries was equally widespread. "It was definitely game-changing," says Brian J. Murphy, executive VP of branded entertainment at TBA Global. "You couldn't separate the tour from the endorsement from the licensing of the music, and then the integration of the music into the Pepsi fabric. If you pulled any one of those pieces apart, it really took away from what the campaign was all about."

Jackson's creative input also was groundbreaking. "Michael was very much involved in the execution of everything, from the choreography

to the location scouting," says Bob Giraldi, who directed Jackson's most iconic Pepsi commercials—from the very first "street scene" spot featuring kids dancing with their idol, to the "Bad" series that amounted to a mini action movie—as well as the "Beat It" music video. "He really knew what worked."

Apart from a short-lived deal with the athletic footwear brand L.A. Gear, other endorsements were scant during the prime of Jackson's career, though he shot a few international TV spots for Suzuki, Sony and Esonic.

Pepsi, meanwhile, had sales of \$7.7 billion in 1984 and an increase in market share while Coca-Cola's dropped, according to financial reports at the time. Pepsi signed a second, \$10 million deal with Jackson in support of his "Bad" album and tour through 1987-88. Where Jackson's initial deal with Pepsi was limited to the United States, this one was global, covering 20-plus countries during the singer's world tour.

The trend of Pepsi signing music stars as spokespeople has continued into the present day, with Lionel Richie, Madonna, Beyoncé and Britney Spears all lending their name to the brand. Corporations of all stripes now align themselves frequently with pop artists, but with music and advertising becoming increasingly fragmented, Jackson's deals with Pepsi will likely remain the industry standard-bearer. Murphy says that 360-degree deals "are very effective, but whether they'll ever become that front-page newsworthy really depends on the level of wattage of the artist. I don't know that we'll see something like this again."

—Monica Herrera

Video Thrilled The Radio Star

**MICHAEL JACKSON MADE MTV
—AND CONVINCED EVERYONE TO BUY A VCR**

BY AYALA BEN-YEHUDA



Tap tap revenge:
MICHAEL JACKSON'S
'Billie Jean' video.

To get a sense of the power that Michael Jackson had—seven years after “Thriller” changed the entertainment industry—check out a seldom-seen music video for his song “Liberian Girl.” The 1989 video for a mostly forgotten song from “Bad” features Steven Spielberg, John Travolta, Richard Dreyfuss, Danny Glover, Dan Aykroyd, Paula Abdul, Amy Irving, Rosanna Arquette and a levitating David Copperfield, to name only a few of the dozens of celebrities who made cameos in it.

Jackson appears only for a few seconds at the end, as the cameraman who was filming his famous guests milling around all along. That tacked-on punch line had been filmed a week prior to the celebrities’ shoot, says Paul Flattery, who produced the videos for “Liberian Girl,” “Billie Jean,” “Rock With You” and “She’s Out of My Life.” “The thing he wanted to blatantly show is that all these famous people are his friends and will turn up to be in a video with him,” Flattery says. “And that was really the case. I mean, when we went out to invite people in his name, there were very few people who didn’t want to do it.”

It seemed for a while that nobody could say no to a Jackson video—not MTV, which broke its own rock mold to play “Billie Jean,” at his label’s insistence; not network TV, which also premiered Jackson’s videos; and not the people who took the then-unheard-of step of buying the “Thriller” video and its making-of documentary on videocassette—which were packaged together and sold more than 1 million copies, director John Landis told Fangoria magazine in a video interview. That’s an even bigger feat considering that VCRs weren’t omnipresent at the time.

With its length, Vincent Price voice-over, choreography and zombie makeup, “Thriller” was a terror and a delight. Former Epic Records president Dave Glew, who came to the label a year after “Bad” arrived and later became chairman before retiring in 2003, remembers Jackson saying, “‘These are not video[s]; I make short films.’ Every time our marketing guys would say ‘video,’ he would say, ‘No, short films. You tell your team they’re short films.’ The video was almost as important to him as the record. And if it were up to him, he would have made a video of every track on the record.”

Mark Goodman, an early MTV VJ, says that attitude redefined the medium for artists and the nascent music video channel. “It was the ultimate symbiotic relationship—we made him, he made us. He, with the help of CBS Records [the corporate parent of Epic and Columbia], kind of forced us to realize there was a change going on in music.”

Flattery recalls MTV was interested in “Beat It,” given its rock sound and Eddie Van Halen’s participation. But “Billie Jean” was the first video from “Thriller” because it catered to Jackson’s core audience. “I don’t think it was, ‘We don’t want to play this urban artist or this black artist or this dance artist,’ ” says Harvey Leeds, former VP of promotion at Epic and now owner of the management company Headquarters. “It would be like going to [a rock station] and asking, ‘Will you play this Luther Vandross record?’ There was no denying that they thought it was great, but they were a rock’n’roll channel at the time. It just didn’t fit the format.”



‘It’s simple: He’s the single most important pop star in American history. America has just lost one of its best artists, like Great Britain lost John Lennon and Spain lost Picasso. I don’t know whether he gets as much credit, but for people whose life is music and film he does. We all know that Michael was “the Man.” He was a boy, but he was the Man.’

—BOB GIRALDI, DIRECTOR, ‘BEAT IT’ MUSIC VIDEO AND JACKSON’S PEPSI COMMERCIALS

Quotes compiled by Ed Christman, Thom Duffy, Gary Graff and Gail Mitchell.

"Thriller" was a different story—greeted, like nearly every Jackson video that came afterward, as an event. The key to Jackson's "event" videos was his drive to showcase something that hadn't been done before, whether it was a 14-minute running time, celebrity cameos or the morphing technology used for "Black or White." There was also creative thinking about where to showcase his videos; Landis told Fangoria that the "Thriller" video was financed by selling it and the making-of documentary to Showtime and MTV for broadcast.

"Making Michael Jackson's Thriller" spent eight weeks at No. 1 on Billboard's Top Video sales chart; "Moonwalker," a collection of long-form videos released in 1989, has been certified eight times platinum by the RIAA.

MTV co-founder John Sykes, now CEO of Playlist.com, says "Billie Jean" and "Thriller" prompted other acts like Madonna and ZZ Top to invest in videos, which at the time created a more immediate effect on album sales. That higher-quality content also increased MTV's cachet with audiences and advertisers. "We were growing nicely during our first couple of years, but Michael Jackson put MTV on the map," Sykes says. "There were very few VCRs out there at the time, and we heard that people set their alarm clocks in the middle of the day to turn on MTV and catch the 'Thriller' video. We would see our ratings for the channel shoot through the roof. Every time we played it, we would see ratings double or triple."

Jackson was perhaps the first and only artist to attract well-known movie directors to work with him: Landis, Martin Scorsese, Spike Lee and John Singleton all directed his videos. "Some artists set up an [ongoing] relationship with a video team, but Michael was more interested in the 'wow' factor," Flattery says.

A more lasting effect may have been on a new generation of movie directors that got their start in music videos—which became more ambitious after "Thriller" ushered in an age of cinematic, high-concept videos with budgets to match. "We saw videos get more sophisticated—more story lines, way more intricate choreography," says Nina Blackwood, an MTV VJ from 1981 to 1986. "You look at those early videos and they were shockingly bad."



Video on demand, clockwise from top left: MICHAEL JACKSON and director FRANCIS FORD COPPOLA during the filming of 'Captain EO'; SLASH and Jackson during MTV's 10th-anniversary show; Jackson and MACAULAY CULKIN (in sunglasses) during filming of the video for 'Black or White,' directed by John Landis.

The irony is that with the decline of the music industry's fortunes, and the rise of viral video, the bar that Jackson raised has dropped. Smaller label budgets and the popularity of online videos have reduced the need for a visual epic; the faster something can

be made to stir up YouTube buzz, the better.

"People have found clever ways to make great videos that don't require tons of money," says Rick Krim, executive VP of music and talent programming for VH1. "I don't know if we'll ever see another 'Thriller.'"

But an appetite still exists for Jackson's videos, even for those too young to remember when the King of Pop was crowned. MTV had its highest-rated Friday in five months the day after Jackson's death; VH1 Classic scored its highest total day ratings on Saturday and its second-highest on Sunday, courtesy of a Jackson video marathon, according to the channel.

The video channels are likely to continue their Jackson-related programming for the time being. MTV will celebrate its 28th anniversary Aug. 1 by airing Jackson videos and footage and performances from its vaults, with celebrities paying tribute to him.

Of "Thriller," the video that changed everything, Leeds recalls, "We got a lot of flack and there was a lot of press about how the video scared little kids. But it was undeniable. It's probably the greatest video ever made."

Q&A: VAN TOFFLER

Even before he joined MTV in 1986, Van Toffler had an up-close experience of Michael Jackson's business vision as an attorney representing the lenders in Jackson's acquisition of the Beatles catalog. Toffler, now the president of MTV Networks' Music/Films/Logo Group, spoke to Billboard about Jackson's larger impact on music videos.

—Ayala Ben-Yehuda

How did Michael Jackson's videos influence MTV and future videomaking?

He really changed the art form from what I would call "three-minute commercials" to three-minute movies. Regardless of the limitations of the song, whether it was three minutes or five minutes, he could make, in the case of "Thriller," an 11-, 13-minute story. [He] worked with traditional filmmakers like [Martin] Scorsese. When artists and musicians saw what Michael did with music videos, they tried to do the same and improve the art form.

A lot of people like Michael Bay started in music videos. Young filmmakers sort of cut their teeth—

Spike Jonze, Ted Demme—as a result of Michael.

Michael really elevated choreography in videos, so even the way Rihanna and Madonna approach videos were impacted by Michael.

After that, was MTV more open to different formats? Did it change how you programmed?

Yeah, absolutely. I mean, we were never a traditional network—traditional networks have 30-, 60-minute shows, and we had eight-minute breaks in between. And then Michael completely messed with the format when he started to make 13-minute videos. It opened the door to changing our schedules,

our grids.

Also, just in terms of the genre of music, MTV was predominantly kind of a rock, alternative, hair-metal format. Then when Michael came in he kind of opened MTV up to more rhythmic, R&B and pop.

Talk about Jackson's 10th-anniversary performance with Slash in 1991.

I think it was really about recognizing 10 years of history with MTV and seminal artists that had a huge impact. Guns N' Roses were kind of taking off and the notion of Michael and Slash together was pretty momentous. I think Michael had been tinkering in the studio with Slash and when we heard

about that, I think our production and music programming people said, "I wonder if he could do that on the show?" It really was a killer performance.

When you approached him, how much input did he have on the performance?

He definitely had a point of view about how he wanted it to look. I think that where we sometimes differed was he wanted those great cheering glam shots of the audience and we sort of wanted to focus more on him and his moves.

Are you surprised how much the programming has resonated with a younger audience? Many of those viewers weren't around to hear him in his heyday, yet



it's delivering good ratings now.

Yeah, a bit. We had the fortune of being involved in the Beatles' "Rock Band," and we see the following and the fanaticism around the Beatles' music from 7-year-olds to 70-year-olds. And I think that holds true for Michael.

Jackson By Numbers

THE KING OF POP ALSO RULED THE MEDIA—FROM TV TO BLOG BUZZ—AND HIS VISIBILITY DROVE SALES

Michael Jackson has always had an influence beyond recorded music. His performance on a Motown special helped make him a superstar, MTV made him an international celebrity, and TV tabloid coverage kept him in the public eye for the last decade.

These days, of course, the attention Jackson gets can be tracked on the Internet. Using data from the Nielsen Co., Billboard tracked how Jackson was discussed online, how that talk drove sales of his albums, what the online audience thinks of him and how that opinion has changed over time.

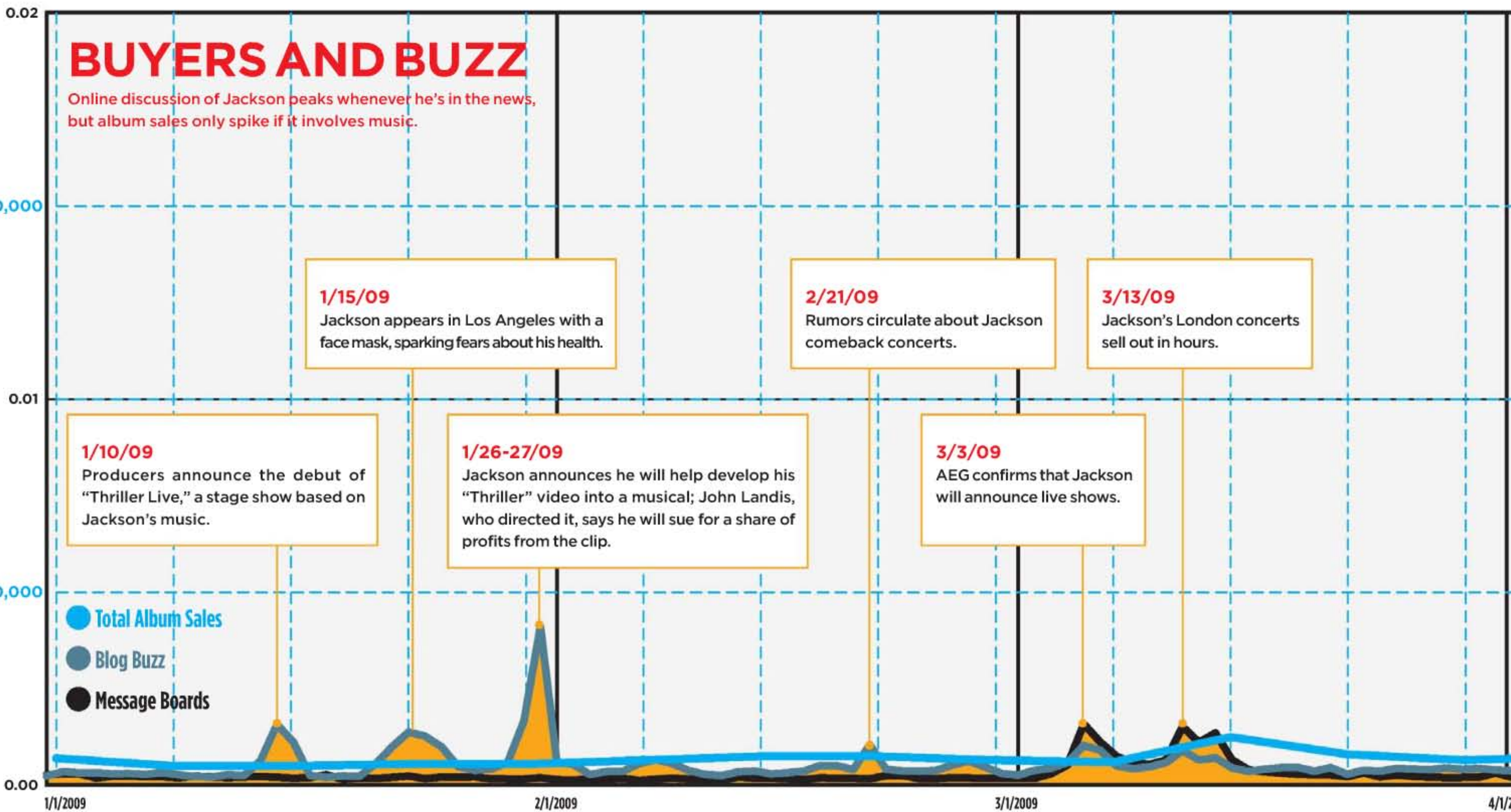
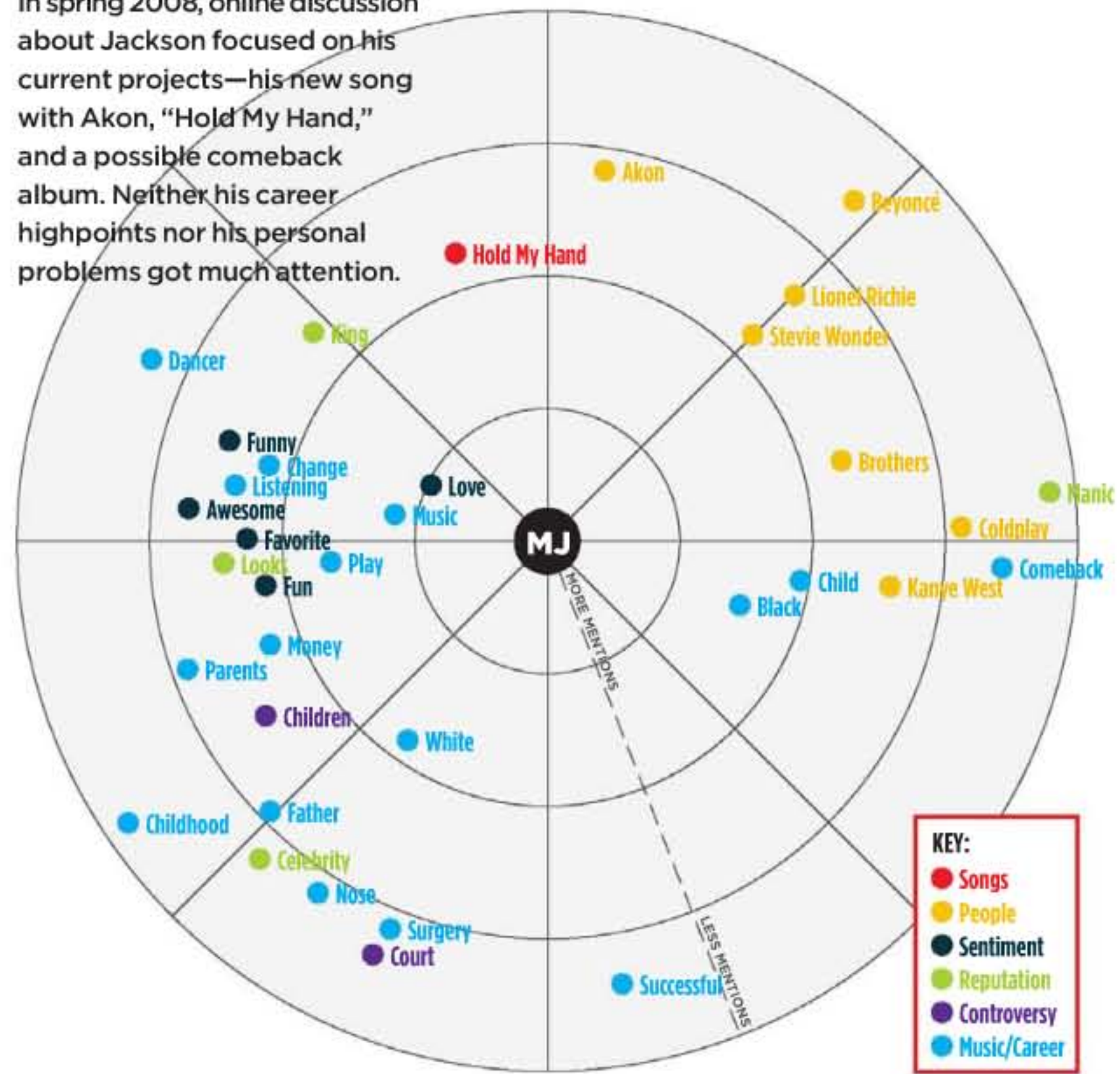
News of Jackson's death dominated the Internet like no event before or since. On June 25, 8% of on-

line discussion centered on his passing. The chart below shows the percentage of Internet discussion devoted to him, plotted against sales. (The inset highlights just how dramatic the increase in interest is.)

Unsurprisingly, opinions of Jackson changed after his passing. At right, Nielsen Brand Association Maps show the terms that showed up most as commenters discussed him: first last year; then before his death; and finally after it. The chart at the bottom right tracks online reactions to him. As one might expect, commenters started to look beyond the controversy that surrounded the man and concentrate on the power of his music.

A YEAR BEFORE

In spring 2008, online discussion about Jackson focused on his current projects—his new song with Akon, "Hold My Hand," and a possible comeback album. Neither his career highpoints nor his personal problems got much attention.



TV EYE

TV defined the arc of Jackson's career, from child singer to moonwalking star. Here are some of his most notable appearances, measured by millions of U.S. viewers.

"Super Bowl XXVII," NBC, 1/31/93, Super Bowl Halftime Show	90,990,000
"Oprah Winfrey Special," ABC, 2/10/93, Oprah Winfrey interviews Jackson	62,289,000
"Primetime Live," ABC, 6/14/95, Diane Sawyer interviews Jackson and Lisa Marie Presley	37,532,000
"20/20 Special," ABC, 2/6/03, Documentary by Martin Bashir	27,111,000
"30th Anniversary Special," CBS, 11/13/01, 30th Anniversary Special	25,731,000
"60 Minutes," CBS, 12/28/03, Ed Bradley interviews Jackson	18,784,000
"MTV Video Music Awards," Jackson and Lisa Marie Presley debut as husband and wife	5,359,000

The Hollywood Reporter. **Billboard**

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BILLY GOTTLIEB, Owner, Playback Music Supervision

JENNIFER HAWKS, SVP of Music, DreamWorks

PAUL KATZ, Music Supervisor

RICHARD KRAFT, Agent, Kraft-Engel Management

MITCHELL LEIB, President, Walt Disney Studios

JULIA MICHELS, Music Supervisor, Format

CHRIS MOLLERE, Music Supervisor, Fusion Music Supervision

FRANKIE PINE, Owner, Music Supervisor, Whirly Girl Music

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STEVEN VINCENT, VP Music and Soundtracks, Disney Channel

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MUSIC

HIP-HOP BY MARIEL CONCEPCION

ABSOLUTELY FABOLOUS

The Brooklyn Rapper Gets Personal On His Fifth Studio Release

Until now, the Brooklyn rapper Fabolous kept his private life under wraps. Not only did he stay quiet about getting shot three years ago—a rarity among rappers—he also chose to keep his relationship and the birth of his first child out of the public eye.

Recently, though, he's changed his tune. With the release of his fifth studio album, "Loso's Way," out July 28 on Desert Storm/Def Jam Records, Fabolous says he's ready to get personal.

"For a while it felt like my personal life was just my personal life," says Fabolous, born John Jackson. "But I started to feel more comfortable in my skin and with myself as a public figure, and I wanted to share more of my character with my fans. I also felt it could help my music too, especially this album."

To help tell his story, Fabolous looked for inspiration in "Carlito's Way," the 1993 movie in which an ex-con pledges to shun drugs and violence despite the pressure around him.

"The concept of the album came from me watching 'Carlito's Way' and seeing how he was a guy who came from jail and wanted to do something bigger and better," he says. "I didn't come from jail, but I came from the hood, and in many ways I felt just like Carlito, because even though I'm still connected to the streets, I wanted to do bigger and better things too. There were a lot of parallels between his story and mine."

Fabolous says the lead single, "Throw It in the Bag," produced by Tricky Stewart and featuring his labelmate the-Dream, doesn't fit in with the theme, but he explains that "it was so contagious and catchy that we just had to go for it." The motivational "It's My Time," featuring Def Jam newcomer Jeremih and produced by the Runners, which was released in conjunction with "Bag" and appears in a TV

ad for the NBA draft, is an example of how Fabolous' and Carlito's stories coincide.

"This song is about how I generally feel about my life and my career, and it's relatable to people because it's the type of song that motivates you to do whatever it is you have to do, just like Carlito," Fabolous says. "Throw It in the Bag" and "It's My Time" recently entered Billboard's Hot R&B/Hip-Hop Songs and Pop 100 charts at Nos. 94 and 99, respectively.

Created with help from producers like Jermaine Dupri and DJ Toomp, other tracks on the album include "Pachanga," named after Carlito's right-hand man, who betrays him at the end of the film. "A thug changes and love changes, friends become strangers, pachanga," Fabolous rhymes, sampling Nas' "The Message."

Fabolous is tapping into his more private side in other ways. According to Shawn "Pecas" Costner, VP of lifestyle marketing at Def Jam, a DVD movie about his struggle to succeed will be available as a package with the album. To promote the film, Fabolous released four trailers through his recently launched Web site, MyFabolousLife.com, as well as MySpace, Facebook and Twitter. He periodically releases video blogs, the first of which is a spoof of a clip that circulated online a few months ago of music mogul Damon Dash berating his former Def Jam staff. He also leaked the track "When the Money Goes," which features Jay-Z.

"We wanted to show more of his personality," Costner says. "People didn't know how

Getting personal:
FABOLOUS

'I wanted to share more of my character with my fans. I also felt it could help my music too, especially this album.'

—FABOLOUS

funny he is or how intricate he could be, and we wanted to show more of those sides."

Fabolous will embark on a radio promo tour in July and open for Jay-Z on seven dates during his tour. In August, he'll begin an official small-venue tour.

Additionally, he will release the follow-up club single "Everyday, Everything, Everywhere," featuring Ryan Leslie and Keri Hil-

son, before the album's release.

"I just finally decided to tell my tale. I touch on some of the feelings surrounding the shooting and other trials and tribulations I've faced in my life on this album without beating a dead horse," Fabolous says. "People are getting a lot more personality and a lot more visuals. It's about time for me to do that. It's almost like I'm reinventing myself."

LATEST BUZZ

>>>SLAYER RETURNS

The thrash metal icon Slayer has slotted a "late-summer" release for its ninth album, "World Painted Blood." Recorded in Los Angeles with producer Greg Fidelman (Metallica, Slipknot), "Blood" will include heavy-hitting tracks like the punk-flavored "Psychopathy Red," which was released in April as a limited-edition red-vinyl 7-inch. The quartet also has a co-headlining slot on this year's Rockstar Energy Mayhem Festival, which kicks off July 10, and will play shows in Europe and Japan before returning to North America in early 2010.

>>>BON JOVI SUPPORTS IRANIANS

Jon Bon Jovi and exiled Iranian singer Andy Madadian have recorded a new version of Ben E. King's "Stand by Me" and released the cover as an online video. According to co-producer Don Was, the video is meant to send "a musical message of worldwide solidarity" to the Iranian people in the wake of the country's controversial recent election. The video features footage and still photos from the recording session, which took place June 24 in Los Angeles, and is available on Was' portion of My Damn Channel.

>>>DRAKE SIGNS TO YOUNG MONEY

The Toronto-born rapper Drake has officially signed to Young Money with distribution through Universal Republic, concluding a heated major-label bidding war. His debut album, "Thank Me Later," featuring reported collaborations with Kanye West, Lil Wayne and Jay-Z, is slated for a late-2009 release. Drake will also be part of this summer's Young Money Presents: America's Most Wanted Music Festival trek with Lil Wayne, Young Jeezy and Soulja Boy Tell'Em.

Reporting by Mariel Concepcion and Gary Graff.



SOUNDTRACK BY ANN DONAHUE

Summer Kind Of Wonderful

In '(500) Days Of Summer,' Zooey Deschanel Succeeds Onscreen And On Its Soundtrack

The Smiths' music may not scream meet cute—meat is murder, maybe—but in Fox Searchlight's romantic comedy "(500) Days of Summer," Joseph Gordon-Levitt and Zooey Deschanel make it work.

The film, set for release July 17, tells the bittersweet love story between Gordon-Levitt's and Deschanel's music-loving characters—and it all starts with the duo bonding in an elevator over the lyrics of Morrissey and Johnny Marr on

"There Is a Light That Never Goes Out." "It's not unlike 'Garden State,' where she hears a song on his headphones," Fox Music president Robert Kraft says.

And like "Garden State," the "Summer" soundtrack, which will be released July 14 on Sire, is packed with a targeted blend of just-under-the-radar bands like the Temper Trap and the Doves, alongside nostalgic powerhouses like the Smiths and Simon & Garfunkel.

Summer lovin': JOSEPH GORDON-LEVITT and ZOOEY DESCHANEL

"One of the most amazing parts of my gig is getting this indie sensibility into pictures," Kraft says.

To a music-loving moviegoer, one of the most rewarding elements of "Summer" is how it incorporates music into the plot. It's not just a device to inspire an emotional reaction in a particular scene; it's part and parcel of the entire story from director Marc Webb and screenwriters Scott Neustader and Michael Weber.

For example, one short shot reveals that Deschanel's character's high school yearbook photo has a quote from Belle & Sebastian's "The Boy With the Arab Strap." The joke goes by so fast it's almost a throwaway—but it offers insight into her character.

For her part, Deschanel deserves credit for being an actress-turned-singer who not only avoids embarrassment in both mediums but winningly combines her vocal chops with on-screen talent. "Summer" is the latest movie where she's sung as part of the storyline. Since she first belted on the big screen in 2002's "The New Guy," she's become the go-to actress for roles that require singing, including 2003's "Elf," 2004's "Winter Passing" and last year's "Yes Man."

It's not a conscious decision on her part to choose roles with singing, De-

schanel says, and she doesn't want to sing in a film unless it's appropriate for the character. In "Summer," she does a karaoke version of Nancy Sinatra/Lee Hazlewood's "Sugar Town" in a scene at a downtown Los Angeles dive bar—portraying someone who can sing who's pretending to be someone who can't. "I wanted to keep it relaxed," Deschanel says with a laugh.

Deschanel, who with M. Ward records as She & Him, also gets a slot on the "Summer" soundtrack with a cover of the Smiths' "Please, Please, Please Let Me Get What I Want." The original version also is on the soundtrack, but Deschanel says it was picked because "I would love to think I would do a good job on a Hall & Oates cover ["You Make My Dreams" also is on the soundtrack], but I think I'm probably more similar to the Smiths."

And currently she's balancing her film work with writing songs for the second She & Him album. While there isn't a release date for the second album, Deschanel says they've been busy recording in Portland, Ore., and they'll perform this month at the five-day Merge XX Fest in North Carolina.

"I think they inform each other," she says of acting and songwriting. "Both of them I think of as different aspects of storytelling." ■■■

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>AQUA VITA

Twelve years after breaking globally with "Barbie Girl"—and eight years after breaking up—the Danish pop act Aqua will return this summer.

The quartet split in 2001 after scrapping a planned third album. Since then, singers Lene Nystrom Rasted and René Dif have maintained high profiles at home; both dabbled in acting, while Rasted also became a successful model and Dif a TV host.

But following well-received Danish reunion shows last summer, the band members returned to the studio to work on three new songs for the 19-track album "Greatest Hits" (Universal Music), released June 14 in Denmark and Norway. According to Universal, it shipped gold (15,000 copies) in both markets.

"It's a greatest hits, but we're billing it as a new album," says Universal Denmark international exploitation manager Claus Pedersen. The album is due in September elsewhere in Europe and North America, and Pedersen

says a world tour is planned. "We're getting requests from various parts of the world," he says, "but management [Copenhagen-based SBJ] will chose the shows."

In Denmark and Norway, Universal led with the single "Back to the 80s" in late May. The song rolls out internationally starting July 1.

Aqua's catalog is published by EMI/Warner/Chappell, although the three new tracks on the album are self-published. Scandinavian handles booking in Denmark and Norway; Pedersen says the act is negotiating deals for other territories.

—Charles Ferro

>>>TURNING JAPANESE

Japan's traditional "enka" ballad style seems an unlikely choice for a Pittsburgh-born African-American who looks like he belongs in a hip-hop crew. But Jero is the voice of "Yancha Michi," the theme to the recent Japanese animated movie "Crayon Shin-chan: Otakebe! Kasukabe Yasei Okoku."

Born Jerome White Jr., 27-year-old Jero had a Japanese maternal grandmother. As a child, he says, "every time I went to her house she would have enka playing. I'd listen to it a lot and was able to recite it to her."

Jero moved to Japan in 2003, working as an English teacher and in information technology before an appear-

ance on a TV talent show scored him a record deal with Victor Entertainment. "When I debuted, I was really scared," he recalls. "I didn't want them to think I was a parody or trying to mock the music. I genuinely love it."

Public approval came swiftly: His debut single, "Umiyuki," has sold 300,000 copies since its February 2008 release, according to Victor. His debut album, "Covers," peaked last July at No. 15 on the Sound-Scan Japan chart.

In February, Jero was named best enka artist at the Recording Industry Assn. of Japan's Gold Disc Awards, coinciding with his sophomore album, "Yakusoku," hitting No. 20. The vocalist, who made his U.S. debut in March, is recording a new album for a September release. —Rob Schwartz

>>>SUNSETS RISING

Belgian boy/girl duo the Sunsets remain in the top three of the Ultratop Flanders chart with their self-titled debut album some three months after its release. The act's success is unusual because it came without a hit single or even much

airplay. And its album is all-instrumental—and played on accordions.

The duo of Annelies Winten and Matthias Lens are classically trained musicians in their 20s. "The Sunsets" (ARS Productions/Universal) was released April 1, spent three weeks at No. 1 and has sold more than 20,000 copies, according to the label. The album contains schlager-style instrumental versions of 14 standards by Flemish, Dutch or German singers. "We don't get any airplay on radio with this repertoire," says Universal Music Belgium managing director Patrick Busschots. "It's the combination of festival appearances drawing public and media attention and a TV advertising campaign that broke the album."

"Some record companies and A&R people neglect this genre because it lacks credibility," Busschots says. "We should look where the business is—people who buy accordion music buy albums. They don't go in for massive downloading."

Tour dates are handled by the Booking Agency/BMB. ARS/Universal doesn't have any plans for international releases.

—Marc Maes



Escape from the dollhouse: AQUA

6 QUESTIONS

with JASON CRABB

by DEBORAH EVANS PRICE

Few artists can move among genres as easily as Jason Crabb. Blessed with a powerful, soul-drenched voice, he's at home performing for Southern gospel fans as well as taking the stage in New York with the famed Brooklyn Tabernacle Choir.

Crabb has won 10 Dove Awards and been nominated for three Grammy Awards as part of the Crabb Family, performing with siblings Kelly Bowling, Terah Crabb Penhollow and twins Adam and Aaron. The progressive Southern gospel group, which was lauded for expanding the genre's audience with its youthful appeal, disbanded in 2007, and Crabb signed with Spring Hill Music.

His self-titled solo debut was released June 30, with the single "Walk on Water" targeting gospel radio and "Somebody Like Me" going to country stations. The 12-song set features guest appearances from Vince Gill, Sonya Isaacs and the Gaither Vocal Band.

1 Why did you decide to go solo when the Crabb Family was becoming extremely successful?

We traveled together for 15 years. We sang in places that we had never dreamed of and did it as a family. You cannot get a better life than doing the things that you enjoy doing with the people that you love the most. It was an awesome run. I remember the day that my dad [hit songwriter Gerald Crabb] came off the road and let me decide what to sing, how to do the lineup and what to say.

It felt like they had clipped the bandages off my wings and let me fly a little bit and grow. I watched my brothers desire that same thing. They started stepping out and my sisters doing the same thing. It was just a different day. It's not like anyone got mad. There was no family feud and no one did anything. We are still best friends.

2 What are the other members of the Crabb Family doing now?

Adam has a group called Crabb Revival. Aaron and his wife,

Amanda, are traveling together. Kelly is traveling with her husband, Mike, and they are all doing really well. [Both Crabb Revival and Aaron & Amanda are on Daywind Records. Mike & Kelly Bowling are signed to Canaan.] Terah was with Crabb Revival. She just came off of the road and wanted to be a stay-at-home mom.

3 How did you decide which musical direction to take when making this record?

I grew up on country music and



I love the way they are doing things today. But my first love is gospel music. That is what I grew up in, and I have seen lives changed through the lyrics. I think a lot of people thought I was going to go a lot harder than what I did, with more rockish guitars. Although I have that in me, I love the more soulful side. To be honest, I went after songs. I think I have songs that our old Crabb Family fans are going to love and I hope new people will grasp what I am doing because it has got something for the family, for the church and for everybody.

4 What kind of songs were you looking for?

I wanted songs all about the family. I wanted songs about marriage. I wanted stuff about my kids. I just wanted to be able for the whole family to sit down and listen and enjoy it from the young to the old. I want people who don't even listen to gospel music to grab ahold of this.

5 What was it like working with Vince Gill?

There's a song called "Ellsworth," which talks about Alzheimer's and I thought it might be a tune that would

work on country radio. I could imagine his voice on it, so I asked him. He came in and he just nailed it just like he always does. He said, "I ain't never come in this early for anybody." It was real early that morning. I still owe him big. I don't know how I will ever repay him.

6 You recently performed at the Country Music Assn. Music Fest. Are you worried that your Southern gospel fans will think you're leaving your roots?

I have not abandoned anybody. I have just broadened territory. That's about it. I have always loved the music that I have sung. Dad's writing allowed me to sing expressively. Songs like "Through the Fire" allow me to pour my soul and heart out, and that is the kind of singing that I love to do. I know who I am. Everybody ain't going to be pleased with it, but I hope they can hear my heart in this music and they will realize the intent.

DAVID BEAN

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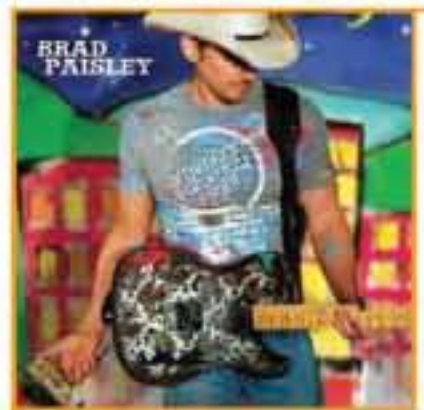
Release Date: June 23

Rising from tiny Manhattan clubs where aspiring singer/songwriters refused to drink folk-music syrup, Regina Spektor found her voice as a compelling and whimsical storyteller who uses experience and observation to craft indelible songs. With her third Sire album, the deliciously attractive "Far," Spektor again shows how original she is, finding the gleam in modern life with its contradictions and confusion in a uniquely colloquial manner. Her pop-perfect piano chops are informed by classical music and her voice teems with mirthful idiosyncrasy—floating, firm and full of surprising loops and whoops. On "Far" ballads turn into dances and carny-like beats bounce. Lyrically the album is a collection of songs about youthful dreams (the bright beach tune "The Folding Chair" skips with desire), concerns about the mechanized future (enslaved in assembly lines in "Blue Lips," being "downloaded daily" on the subtly turbulent "Machine") and sweet hope (the happy-go-lucky "One More Time With Feeling").—DO

ROCK

PATTERSON HOOD

Murdering Oscar (And



BRAD PAISLEY

American Saturday Night

Producer: Frank Rogers
Arista Nashville

Release Date: June 30

After 10 years and 10 straight No. 1 singles, Brad Paisley has got it down: He knows what his fans want and he gives it to them. His well-crafted new album is no different. Paisley hits all the right notes, literally and figuratively, weighing in on skinny dippin', beer, fishing, technology, children and women, among other all-American topics. "Then," a multiweek No. 1 on Billboard's Hot Country Songs chart, speaks to long-lasting love and adoration and may be this decade's "Amazed." The soulful "Oh Yeah, You're Gone," which features blues rocker (and co-writer) Robben Ford, is the album's pearl and shows a side of Paisley he's rarely revealed. There's plenty of his trademark humor here as well. On "The Pants" he gleefully hands out sage advice to a stubborn man: "It's not who wears the pants, it's who wears the skirt."—KT

Other Love Songs)

Producers: Patterson Hood, David Barbe

Ruth St. Records

Release Date: June 23

This long-in-coming sophomore set from the prolific Drive-By Truckers frontman hopscotches across time in a way that would make J.J. Abrams happy. It's grounded in tracks that predate the Truckers, songs that he wrote upon first moving to Athens, Ga., in 1994. But "Oscar" contains a few tracks (the bright "I Understand Now," one of Hood's cheeriest-ever moments, and the searing, black-hearted title track) that would fit right into the emotional bedlam of a DBT album. Others, like the Todd Rundgren cover "The Range War," show a sense of stretched-out adventure. Surprisingly, though, there's a warm sense of family, thanks to the wonderful lullaby "Granddaddy" and the hotel-room love song "Back of a Bible." The appearance of Hood's dad, legendary session man David, gives parts of "Murdering Oscar"—even within the Southern-rock storm and Hood's charcoal vocals—a sweet, possibly unprecedented sense of tranquility.—JV

THE DEAR HUNTER

Act III: Life and Death

Producer: Casey Crescenzo
Triple Crown Records

Release Date: June 23

The Boston-based Dear Hunter shares any number of parallels

ROB THOMAS

Cradlesong

Producer: Matt Serletic
Emblem/Atlantic

Release Date: June 30

Rob Thomas is a musical chameleon. From his early hits with Matchbox Twenty to his soulful work as a solo artist, the gifted singer/songwriter has a knack for crafting memorable melodies across the musical divide. On "Cradlesong," his follow-up to 2005's "Something to Be," Thomas returns with a soaring collection of infectious pop songs that are destined for heavy rotation in 2009 and beyond. Produced by longtime collaborator Matt Serletic, "Cradlesong" is the perfect combination of '80s innocence (the Thomas Dolby-like, synthesized "Gasoline") and new-millennium isolation (the first single, "Her Diamonds"). Throughout an impressive sonic span that includes everything from the Eastern-tinged "Fire on the Mountain" to the countrified twang of the affectingly intimate "Getting Late," Thomas proves why some 15 years after bursting onto the music scene, he's still as relevant as ever. Great songs never go out of style.—JR



with the similarly named groups deerhunter and Deerhoof, most notably an animal namesake and a penchant for dramatic, dissonant, style-shifting rock. But the Dear Hunter's war-themed third release (and part three of its rock opera) takes the musical skin-shedding to a whole new level and finds the band exploring baroque orchestral arrangements, Broadway-esque piano ballads and everything in between. One minute Dear Hunter leader Casey Crescenzo is drenched in a backdrop of lush harmonies ("Writing on a Wall"), the next he's roaring through a wall of bombastic guitars and horns ("In Cauda Venenum"). The genre-leaping proves a bit tiring, but Crescenzo pulls most of it off without sounding pretentious. In fact, some of the tracks (most notably the Southern-fried, banjo-soaked "Go Get Your Gun") are even fun.—EL

LEGEND & CREDITS

EDITED BY MITCHELL PETERS AND WAYNE ROBINS

CONTRIBUTORS: Troy Carpenter, Evan Lucy, Dan Ouellette, Deborah Evans Price, Jon Regen, Ken Tucker, Philip Van Vleck, Jeff Vrabel

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

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

WORLD

OMAR FARUK TEKBILEK

Rare Elements

Producers: various
5 Points Records

Release Date: June 9

The Turkish-born musician Omar Faruk Tekbilek is also a composer, and his music is the inspiration for this remix disc, the second installment in 5 Points Records' remix series. Tekbilek is a Sufi, and therefore his approach to music is mystical and worshipful. Handing his tunes to a group of remixers was something of an act of faith in itself, given some lackluster remix efforts. But Tekbilek's faith has been rewarded. Amon Tobin's hip remix of "Aksak" embellishes the song's trance soul while preserving its rhythmic heart. On "Omar's Chocco," remixer Kodomo rides the tempo while laying a shrewd tweak

on the strings, stretching the melody. Junior Sanchez's remix of "Selemet" melds a qawwali-like song with a deep beat, entirely appropriate to the spirit of the piece.—PVV

BLUEGRASS

DALE ANN BRADLEY

Don't Turn Your Back

Producer: Alison Brown
Compass Records

Release Date: June 16

★ With a stunningly beautiful voice, Dale Ann Bradley has won the International Bluegrass Music Assn.'s female vocalist of the year honor in 2007 and 2008. Her sweet and soulful soprano breathes life into this wonderful collection of songs that runs the gamut from the Carter Family's "Fifty Miles of Elbow Room" to Fleetwood Mac's "Over My Head" and Tom Petty's "I Won't Back Down." Bradley's originals are as strong as her choice of covers. The spirited "Ghost Bound Train" and thoughtful paean to Nashville "Music City Queen" were co-written by Bradley and Louisa Branscomb, while the latter's "Will I Be Good Enough" is a poignant ballad about the challenges of parenthood. Supported by a stellar cast of musicians, Bradley shines on every track.—DEP

JAZZ

KURT ELLING

Dedicated to You: Kurt Elling Sings the Music of Coltrane and Hartman

Producers: Kurt Elling, Laurence Hobgood
Concord Jazz

Release Date: June 23

Kurt Elling has never shied away from a challenge—the nimble singer has carved a unique place for himself in the jazz pantheon, with a signature sound that cunningly combines blues, ballads and beat-inspired poetry. On his eighth outing as a leader (and his second for Concord), Elling ups his game once again with a lush, live tribute to the music made famous by the legendary duo of saxophonist John Coltrane and singer Johnny Hartman. With masterful, moving string arrangements by longtime Elling pianist Laurence Hobgood, and some of saxophonist Ernie Watts' most compelling playing to date, Elling meets the formidable task of transforming these seminal songs head-on. From his pitch-perfect opening on the rumbafied "All or Nothing at All" to his fresh take on Billy Strayhorn's "Lush Life," the album is a moving tribute to legends lost and a portrait of a gifted artist in his own right at the peak of his creative powers.—JR



WILCO

Wilco (The Album)

Producers: Jim Scott, Wilco
Nonesuch Records

Release Date: June 30

At first glance, it might seem odd that Wilco frontman Jeff Tweedy would choose this point in his band's career to release a self-titled album. After all, Wilco has been through numerous personnel changes during the course of 15 years and seven albums. But the band's current six-member lineup, together five years and responsible for 2007's stunning "Sky Blue Sky," is its strongest to date—and "Wilco (The Album)" is as well-rounded an effort as the group has released. The humorous, self-referential "Wilco (The Song)" opens the gateway to a carnival of rock, as Tweedy sees it. Windows-down anthemic pop like "You Never Know" sits alongside the tense, textural rocker "One Wing" and the dark, pulsating murder-escape drama "Bull Black Nova." More contemplative fare like the spare "Solitaire" and "You and I"—a duet with Canadian singer/songwriter Feist—balances out the album. And thus Wilco, showing no signs of creative stagnancy, soldiers on with one of the more fascinating careers in modern American rock.—TC

COUNTRY BY KEN TUCKER

Harp Changes Tune

After a little detour with the much-lauded duo the Wreckers—which included a No. 1 airplay single and a Grammy Award nomination—Jessica Harp is ready for her major-label solo debut. “A Woman Needs” will be released in September on Warner Bros., and the first single, “A Boy Like Me,” is No. 31 on Billboard’s Hot Country Songs chart.

In 2004 Michelle Branch teamed with Kansas City, Mo., native Harp, a friend and touring backup singer who was working as a singer/songwriter in Nashville. “The whole project just sort of happened on a whim,” Harp says of the Wreckers. “Selfishly, Michelle and I wanted to do a record together. We didn’t have any idea that it would be a big success. It was a three- or four-year whirlwind.”

Their album, “Stand Still, Look Pretty” (Warner Bros./Maverick), sold more than 855,000 copies, according to Nielsen SoundScan. The duo released three singles, the first of which, “Leave the Pieces,” spent two weeks at No. 1 on Hot Country Songs.

In late 2007, while on tour with Keith Urban, Branch and Harp announced they would pursue solo projects after realizing they were headed in different directions stylistically. “We didn’t want to force another Wreckers album just to capitalize on our success,” Harp says. “In our hearts, we’re both true artists.”

Urban’s bassist Jerry Flowers produced “A Woman Needs,” and Urban plays guitar on “A Boy Like Me.” Harp, who co-wrote most of the tracks, says she wanted the album to be fun and upbeat—something the Wreckers album wasn’t. “We had a lot of midtempo and ballad downers that made playing in those big country festival settings rough,” Harp says. “I wanted to make a record that would be a blast to play live.”

When it came time to release a single, Harp opted for “A Boy Like Me,” written by Flowers. “I wanted to put something that was totally opposite of what the Wreckers would have put out just to show people other sides of myself,” she says. “This song is sassy and fun.”

And being part of a successful duo has helped with her introduction to radio programmers and fans. “Country is inundated with females trying to break out right now and I feel like the Wreckers gave me a leg up,” she says. “It was a fun detour that I wouldn’t change.”



‘Needs to know: JESSICA HARP

‘WANTED’ POSTER GIRL

With a fist-pumping chorus and a sultry video, “Wanted” by Jessie James is blossoming into a summer hit, clocking in at No. 25 on Billboard’s Mainstream Top 40 chart. The song’s airplay spiked after James opened four dates for the Jonas Brothers last month, getting a chance to perform the anthem to sold-out arenas.

The fun, sexy single is the perfect introduction to the 20-year-old’s commanding vocals and breezy blend of pop and country. Long before her soulful voice could be heard in stadiums, James was a teenager in Nashville writing tunes with various songwriters for Yellow Dog records. When a copy of her song “Gypsy Girl” was sent to Mercury Records in 2007, president David Massey called James and set up an audition with Island Def Jam chairman Antonio “L.A.” Reid. “He brought me in, and I started performing the song ‘My Cowboy,’ and he thought it was so great that he asked if I was lip-synching to the tape,” James recalls.

After Reid signed the singer, James worked on her debut in Los Angeles, New York, London and Nashville. “I had two years to write these songs,” she says, “which gave me plenty of time to come up with a great record.”

The self-titled album, set for an Aug. 11 release, features an impressive roster of songwriting collaborators, including Katy Perry and Kara DioGuardi. While the twangy rocker “Bullet” and the hip-hop-inspired “Blue Jeans” are both standouts, “Wanted” and its music video—which was one of AOL’s Videos of the Day in May—have made the biggest splash thus far.

Leading up to the record release, James began a promotional campaign for the fashion brand Steve Madden. The partnership, which includes in-store appearances and video play, previously helped artists like Lady GaGa reach the mainstream. James also is involved in Sephora’s “Beauty and the Beat” project, which offers free downloads from up-and-coming female acts.

Meanwhile, a promo tour of James’ debut album is in the works, and the singer is negotiating to add more dates on the Jonas Brothers tour. Although she’s a rising artist, James displays a remarkable confidence in facing large crowds. “I’ve been performing for years,” she says. “No matter where I’m playing, touring’s the easiest part for me.”

—Jason Lipshutz



Wild West: JESSIE JAMES

FASHION FORWARD

Gucci Mane has been signed to Asylum/Warner Bros. for only two months. But the Atlanta-based rapper, who will release his label debut and his second major-label album, tentatively titled “Gucci Movie” (or “Big Dog Status”) Sept. 15, has already made his presence felt on Billboard’s charts.

Last month Mane entered Hot R&B/Hip-Hop Songs with his latest single, the Plies-assisted “Wasted,” which is No. 78 this week. He also made appearances on other tracks like “Break Up,” by Mario featuring Sean Garrett, which is No. 17; “Boi!,” by Young Problemz and Mike Jones, which peaked at No. 83; “I Think I Love Her,” by Greg Street, at No. 91; and K. Michelle’s “Self Made,” which reached No. 94.

As if the multiple chart positions weren’t enough of an ego boost for the recently incarcerated rapper, Mane was tapped by Will.i.am to appear on the remix of the Black Eyed Peas’ “Boom Boom Pow.” And he’s featured on Mariah Carey’s latest single, “Obsessed.” The original version of “Pow” reached No. 1 on the Billboard Hot 100 while “Obsessed” debuts this week at No. 52 on Hot R&B/Hip-Hop Songs.

“To be honest with you, when I came home from being incarcerated in March, my manager made a bet with me that I should collab-

orate with everyone that reached out in the next three months,” says Mane, who was in jail for violating probation. “Now, that idea has changed the whole wave of things for me. So when Will.i.am reached out to me personally and I heard the banging track, I recorded my verse the same day.”

As for his Carey collaboration, brokered by 50 Cent’s manager, Chris Lighty, Mane says, “It was just natural. She got swag people don’t even know

about. She’s cool as hell, and we have more in common than meets the eye.”

Now that Mane has gotten enough exposure, he can confidently release his often-delayed album, which includes production from Drumma Boy, Shawty Redd, Bangladesh, Nitti, DJ Toomp, Timbaland, DJ Khaled and Polow Da Don. Carey, the Black Eyed Peas, Soulja Boy Tell ‘Em, Shawty Lo, OJ Da Juiceman and Snoop Dogg make guest appearances. Tracks slated to appear on the album are the boastful “Awesome,” featuring Snoop, and the cocky “Photo Shoot.”

Mane is currently on the road performing one-off shows. He plans to release a compilation album on iTunes next month that will include music from his previous Atlantic Records album, “Welcome to the Traphouse,” as well as his four independently released sets.

“These are such great accomplishments,” he says. “I’m so grateful for the people that have considered me and given me chances. It feels amazing to be appreciated and recognized, especially by entertainers you respect.

“Now, my goal is to make an album that will stand the test of time, like the first N.W.A album or classics by Jay-Z and Ice Cube,” Mane adds. “I want my album to stay relevant for years to come.”

—Mariel Concepcion



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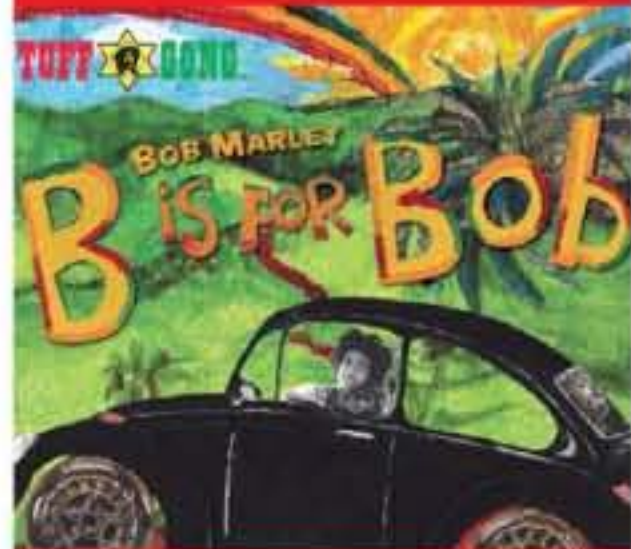


'FAR' OUT!

>>Regina Spektor's last album, "Begin to Hope," was her first to chart on the Billboard 200 and it peaked at No. 20 in 2007. This week she wows the tally with her fifth studio set, "Far," entering at No. 3 with her best sales week: 50,000.

'D.O.A.' IS A-OK

>>Jay-Z's arrival at No. 24 on the Billboard Hot 100 with "D.O.A." gives the hip-hop icon his 55th chart hit, extending his lead as the artist with the most hits since 1990. He's now tied with the Beach Boys for the 10th-most overall hits since the chart launched in August 1958.



KID JAMMIN'

>>Not only does Bob Marley notch a record-extending 11th No. 1 on Top Reggae Albums with "B Is for Bob," he makes his first entry on Top Kid Audio. The set's child-friendly lineup of retooled Marley songs enters atop the tally with 6,000.

CHART BEAT

>>George Michael returns to the Mainstream Top 40 airplay chart—as a writer. Seether's cover of "Careless Whisper," penned by Michael with former Wham partner Andrew Ridgeley, debuts at No. 40. Michael last drew credit on the list when his own "Fastlove" rose to No. 14 in 1996.

>>Michael Jackson shatters the mark for most simultaneously charted titles on Hot Digital Songs, with 21 (along with four by the Jackson 5 and one by the Jacksons). The previous record was 14, by David Cook, one of which was a cover of Jackson's "Billie Jean."

>>Check out a special bonus edition of Chart Beat devoted to the chart achievements that helped the King of Pop don his crown.

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Billboard

CHARTS

Michael Jackson Rocks Billboard's Chart World

If anyone has a history of rocking the Billboard charts, it's **Michael Jackson**. And this week, he did it again.

In the wake of the King of Pop's June 25 death, the Top Pop Catalog chart is flooded with Jackson-related entries. Even though consumers had only three days to react to the news in the tracking week that ended June 28—reflected in this issue's charts—the impact is great.



All of the top nine positions on the chart are Jackson-affiliated sets. Jackson himself has a record eight out of the top 10, while a **Jackson 5** compilation is the ninth title. His "Number Ones" hits compilation leads the charge at No. 1 with 108,000 (an increase of 2,340%).

All told, Jackson has 11 albums on the 50-position chart, while the Jackson 5 has two at Nos. 5 and 11 and the **Jacksons** are No. 19.

While Jackson's 11 out of 50 isn't a record—the **Beatles** once had 12, on the Dec. 9, 1995, chart—Jackson does set a record for the most concurrent albums in the top 10. Previously, the record was five titles, achieved by **AC/DC** (Nov. 8, 2008) and the **Beatles** (April 6, 1996).

BIG WAVES: Michael Jackson's death has shaken up the charts more than that of any superstar artist since **John Lennon** or **Elvis Presley**. The only other recent artist that would be a good comparison to Jackson is **Frank Sinatra**.

Ol' Blue Eyes also died on a Thursday—May 14, 1998. On the Pop Catalog chart dated May 30 (which reflected the tracking week that ended May 17), six Sinatra albums appeared on the tally. The highest was "Sinatra Reprise—The Very Good Years" at No. 2 with 18,000. Had the title been eligible to chart on the Billboard 200, it would have been No. 73. Sinatra's cumulative solo albums sold 123,000 that week, up compared with the 21,000 sold in the previous frame.

Comparatively, Jackson's catalog of

solo albums moved a whopping 422,000 in the week that ended June 28—an extraordinary number, considering he shifted about 10,000 per week earlier.

Of those copies, 241,000 were downloads; physical albums accounted for the rest.

It would be more appropriate to stack Jackson's physical sales of 181,000 next to Sinatra's 123,000, since the latter passed away in a nondigital world.

In 1998, in the first full week after Sinatra's death, his albums sold 202,000. Will Jackson follow suit next week with a number greater than 422,000?

According to SoundScan's Building chart data, more than 110,000 Jackson albums were purchased during the first two days of the new tracking week (June 29-30). Billboard estimates that the seven merchants that report to Nielsen SoundScan's Building chart—Trans World Entertainment, Best Buy, iTunes, Starbucks, Borders, Target and Anderson Merchandisers—make up about 60% of all U.S. album sales.

NO. 1: Don't think we didn't notice that this week marks the first time since

Nielsen SoundScan began tracking sales in 1991 that a catalog album outsells the No. 1 current album on the Billboard 200.

In fact, Nos. 1-3 on the Catalog tally all outsell the Billboard 200's No. 1. **The Black Eyed Peas'** "The E.N.D." moves back into the penthouse on the latter list with 88,000 (down 40%).

The feat almost occurred last year, when in February 2008 **Michael Jackson** reissued "Thriller." The set sold 166,000 copies, enabling its re-entrance at No. 1 on the Top Pop Catalog chart. That week, **Jack Johnson's** "Sleep Through the Static" led the Billboard 200 with 180,000 while **Amy Winehouse's** "Back to Black" was No. 2 with 115,000.

DIGITAL THRILL: Michael Jackson's total volume of song downloads this week—including his tracks with **the Jackson 5** and **the Jacksons**—account for 2.6 million downloads, a remarkable number considering last week's cumulative sum was 48,000. Jackson becomes the first artist to sell more than 1 million song downloads in a week.



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,220,000	1,559,000	23,432,000
Last Week	6,760,000	1,397,000	21,578,000
Change	-8.0%	11.6%	8.6%
This Week Last Year	7,667,000	1,275,000	20,934,000
Change	-18.9%	22.3%	11.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	204,641,000	174,478,000	-14.7%
Digital Tracks	542,639,000	613,023,000	13.0%
Store Singles	830,000	845,000	1.8%
Total	748,110,000	788,346,000	5.4%
Albums w/TEA*	258,904,900	235,780,300	-8.9%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES



SALES BY ALBUM FORMAT

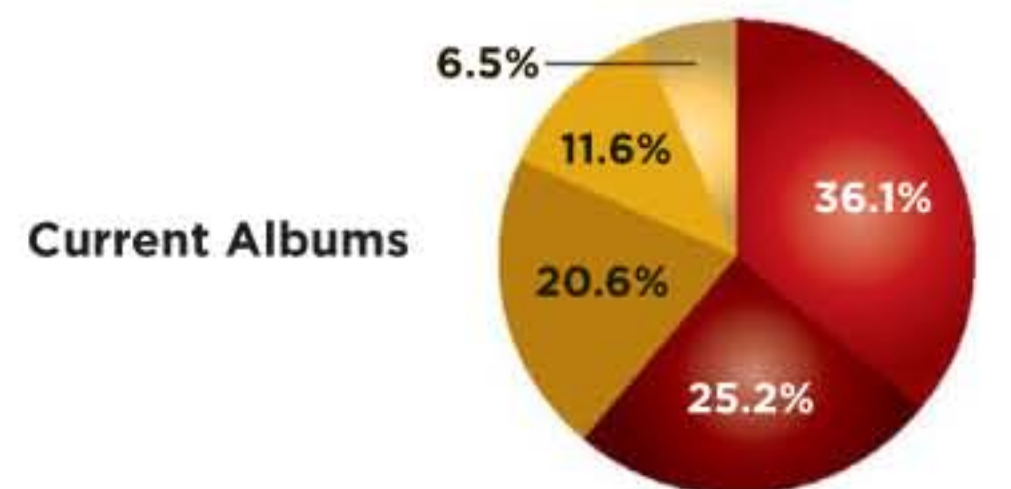
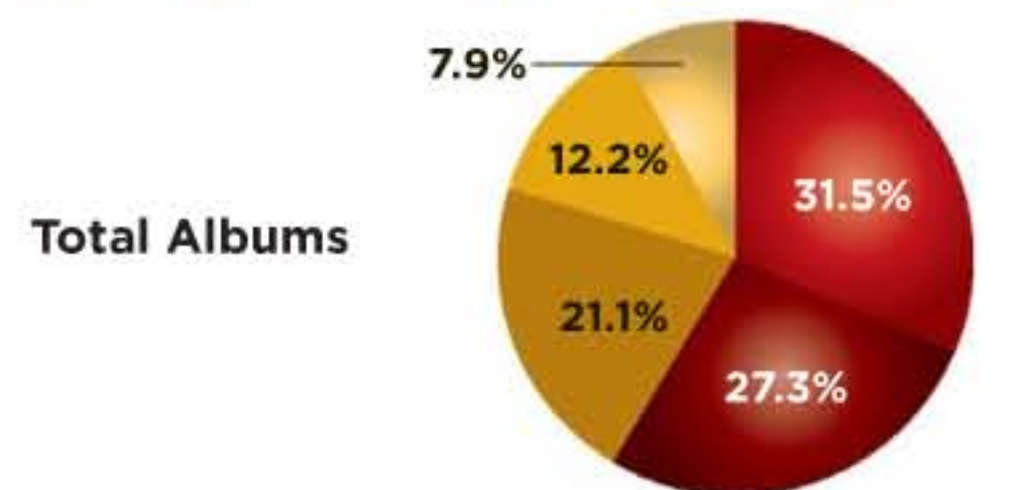
CD	172,166,000	135,658,000	-21.2%
Digital	31,593,000	37,550,000	18.9%
Cassette	50,000	21,000	-58.0%
Other	832,000	1,249,000	50.1%

For week ending June 28, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Distributors' Market Share: 06/01/09-06/28/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	59	42	RAY CHARLES	Genius: The Ultimate Ray Charles Collection		35
102	80	60	MARILYN MANSON	The High End Of Low		4
103	108	119	CAGE THE ELEPHANT	Cage The Elephant		99
104	NEW	1	DARKEST HOUR	Eternal Return		104
105	84	107	CHARLIE WILSON	Uncle Charlie		2
106	95	65	DIRTY PROJECTORS	Bitte Orca		65
107	81	18	SONIC YOUTH	The Eternal		18
108	NEW	1	SUNSET RUBBDOWN	Dragonslayer		108
109	NEW	1	F.L.Y. (FAST LIFE YUNGSTAZ)	Jamboree		109
110	111	106	MGMT	Oracular Spectacular		38
111	89	91	RASCAL FLATTS	Greatest Hits Volume 1		6
112	77	58	LIONEL RICHIE	Just Go		24
113	98	87	THE LONELY ISLAND	Incredibad		13
114	102	84	KANYE WEST	808s & Heartbreak		1
115	110	90	JADAKISS	The Last Kiss		3
116	127	150	NEWSBOYS	In The Hands Of God		28
117	115	98	KEYSHIA COLE	A Different Me		2
118	91	116	YANNI	Yanni Voices		20
119	122	132	ERIC CHURCH	Carolina		17
120	138	130	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event		108
121	94	67	BUSTA RHYMES	Back On My B.S.		5
122	117	105	THE TING TINGS	We Started Nothing		78
123	96	93	SEAL	Soul		13
124	NEW	1	HOLLYWOOD UNDEAD	Swan Songs B-Sides EP		124
125	NEW	1	MIKE E. CLARK	Psychopathic Murder Mix Volume 1		125
126	126	110	BRITNEY SPEARS	Circus		1
127	120	113	DISTURBED	Indestructible		1
128	124	100	AKON	Freedom		7
129	113	81	FLO RIDA	R.O.O.T.S. (Route Of Overcoming The Struggle)		8
130	112	118	METALLICA	Death Magnetic		1
131	107	114	DIERKS BENTLEY	Feel That Fire		3
132	119	86	CIARA	Fantasy Ride		3
133	170	137	GREATEST GAINER SOUNDTRACK	The Hangover		133
134	109	92	THE ALL-AMERICAN REJECTS	When The World Comes Down		15
135	97	121	VARIOUS ARTISTS	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
136	123	96	IRON AND WINE	Around The Well		25
137	RE-ENTRY	27	IL DIVO	The Promise		5
138	140	141	MATT NATHANSON	Some Mad Hope		60
139	155	138	RISE AGAINST	Appeal To Reason		3
140	125	59	MONTGOMERY GENTRY	For Our Heroes		11
141	116	108	DAVID GARRETT	David Garrett		116
142	134	129	SOUNDTRACK	Mamma Mia!		1
143	RE-ENTRY	19	THE VERONICAS	Hook Me Up		107
144	130	111	THE KILLERS	Day & Age		6
145	NEW	1	GOD HELP THE GIRL	God Help The Girl		145
146	101	89	HILLSONG	United: a CROSS/the_EARTH: Tear Down The Walls		21
147	143	117	ASHER ROTH	Asleep In The Bread Aisle		5
148	76	-	RODNEY CARRINGTON	El Nino Loco		76
149	NEW	1	TORTOISE	Bacons Of Ancestorship		149
150	182	174	PACE SETTER DEMI LOVATO	Don't Forget		2

134
The "Transformers: Revenge of the Fallen" soundtrack at No. 7 (39,000) features the All-American Rejects (pictured), but also Linkin Park, Green Day, Nickelback and Cheap Trick.

137
After the quartet's June 26 performance on "Live With Regis and Kelly," its album takes a 39% jump in sales. Meanwhile, at No. 133, the soundtrack's physical release prompts a 16% increase.

150
A starring role in the Disney Channel's "The Princess Protection Program," which premiered June 26, is behind this set's 8% gain.

167
An iTunes promotion that priced the album at \$5.99 likely goesos sales this week. Its overall increase is 112%, while digitally it's up 625%.

191
While the Catalog and Comprehensive charts are flooded with older Jackson albums in the wake of his death, this "Gold" set—released in July 2008—is still eligible to chart on the Billboard 200 (3,000 sold).

MARILYN MANSON	CHRISSETTE MICHELE	NEWSBOYS	ASHER ROTH	SLIPKNOT	SOUNDTRACK	TRANSFORMERS: REVENGE OF THE FALLEN: THE SCORE	THRIVING IVORY	THE VERONICAS	VANS WARPED TOUR: 2009 TOUR COMPILATION	YANNI
BOB MARLEY AND THE WAILERS	MONTGOMERY GENTRY	NE-YO	PAULINA RUBIO	SONIC YOUTH	THE HANGOVER	FALLEN: THE SCORE	T.I.	ALICIA VILLARREAL	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	YEAH YEAH YEAHS
THE MARS VOLTA	TOM MORELLO/BOOTS	NICKELBACK	DARIUS RUCKER	SOULJA BOY TEL'EM	HANNAH MONTANA: THE MOVIE	TRUE BLOOD: MUSIC FROM THE HBO ORIGINAL SERIES	THE TING TINGS	VVV NATION	THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	PETE YORN
MARY MARY	RILEY	PAPA ROACH	RAPHAEL SAADIO	BRITNEY SPEARS	HIGH SCHOOL MUSICAL 3: SENIOR YEAR	TWILIGHT	TITO "EL BAMBINO"	KATE VOEGELE	VARIOUS ARTISTS	YOUNG JEEZY
DAVE MATTHEWS BAND	MOS DEF	PASSION PIT	SAVING ABEL	REGINA SPEKTOR	MAMMA MIA!	TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM	DIANE BIRCH	DISNEY CHANNEL PLAYLIST	KANYE WEST	YUSUF
MAYLENE AND THE SONS OF DISASTER	JASON MRAZ	PHOENIX	SEAL	SPINAL TAP	NEAL E. BOYD	TAKING BACK SUNDAY	NEAL E. BOYD	NOW 29	CHARLIE WILSON	
METALLICA	MITCHEL MUSSO	PHOENIX	SEETHER	STEVE MARTIN	KIDZ BOP KIDS	TENTH AVENUE NORTH	NEAL E. BOYD	NOW 30	WISIN & YANDEL	
METHOD MAN & REDMAN	MATT NATHANSON	PINK	SHINEDOWN	GEORGE STRAIT	RAZOR & TIE	THEORY OF A DEADMAN	NEAL E. BOYD			
MGMT	NEVER SHOUT NEVER	PLEASURE P.	SILVERSIUN PICKUPS	SUGARLAND	AL B. SURE!		NEAL E. BOYD			

THE BILLBOARD HOT 100

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Includes 'I GOTTA FEELING' by The Black Eyed Peas at #1.



The No. 1 box-office opening for 'Transformers: Revenge of the Fallen' and the release of its soundtrack spur a 114% digital spike (to 115,000) for the featured track, bringing it back into the top 10 for the first time since its debut week.



The countdown to breaking the all-time chart endurance record continues (only seven weeks to go) as the track moves up in its 63rd week. It's the fourth-longest stay in the list's 51-year history.



The track's video premiere during the debut airing (June 26) of her new Disney Channel movie, 'The Princess Protection Program,' leads to 49,000 downloads and a strong debut. The cut is the title track to Lovato's new album, due July 21.



Following the title's video debut, song downloads triple to 33,000. It's the band's eighth Hot 100 appearance and its 19th Alternative top 10 (7-6).



The follow-up to 'Second Chance,' the band's first Alternative No. 1, becomes its fourth top 10 on that list (12-9).

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Includes 'NOT MEANT TO BE' by Theory of a Deadman at #55.

BETWEEN THE BULLETS BACK-TO-BACK BLACK EYED PEAS. The Black Eyed Peas become the fourth duo or group and ninth act overall in the history of the Billboard Hot 100 to succeed itself at No. 1 as 'I Gotta Feeling' replaces 'Boom Boom Pow.'

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Airplay and Greatest Gainer/Digital are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan. All rights reserved. GREEN DAY: MARINA CHAVEZ

MAINSTREAM TOP 40 chart listing songs like 'BOOM BOOM POW' by The Black Eyed Peas and 'DON'T TRUST ME' by 3OH313.

ADULT CONTEMPORARY chart listing songs like 'LOVE STORY' by Taylor Swift and 'THE CLIMB' by Miley Cyrus.

ROCK SONGS chart listing songs like 'NEW DIVIDE' by Linkin Park and 'USE SOMEBODY' by Kings of Leon.

ACTIVE ROCK chart listing songs like 'SOUND OF MADNESS' by Shinedown and 'NEW DIVIDE' by Linkin Park.

ADULT TOP 40 chart listing songs like 'SECOND CHANCE' by Shinedown and 'IF TODAY WAS YOUR LAST DAY' by Nickelback.

HERITAGE ROCK chart listing songs like 'KNOW YOUR ENEMY' by Green Day and 'NEW DIVIDE' by Linkin Park.

Ahead of the July 14 release of Daughtry's sophomore album, "Leave This Town," the set's lead single, "No Surprise," moves 11-9 on the Adult Top 40 chart.

The act moves up on the list of groups with the most top 10s in the chart's 13-year history. Goo Goo Dolls lead all groups (and acts overall) with 13 top 10s, followed by Matchbox Twenty (12), Nickelback (nine), 3 Doors Down and Maroon 5 (seven each), Train and now Daughtry (six each).

Daughtry's self-titled first album became the first debut release to deliver five Adult Top 40 top 10s and three No. 1s ("It's Not Over," "Home" and "Feels Like Tonight"). It spends a 136th week on the Billboard 200 (No. 91) and has sold nearly 4.5 million copies, according to Nielsen SoundScan.



DAUGHTRY

Chevelle previews its fifth album, "Sci-Fi Crimes," due Sept. 8, as "Jars" opens on Rock Songs at No. 36 and Active Rock at No. 25 (the group's second-best bow among 11 entries). The song also begins at No. 31 at Alternative, viewable at billboard.biz/charts.



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ACTIVE ROCK, HERITAGE ROCK: Charts are electronically monitored 24 hours a day, 7 days a week. See charts legend for rules and explanations. © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



HOT COUNTRY SONGS

Table of Hot Country Songs chart. Columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Peak Position, Cert. Includes #1 'Sideways' by Dierks Bentley.

The singer's seventh No. 1 follows "Feel That Fire," which led in February. It's the second time Bentley has charted with successive No. 1s.

Up 2.9 million impressions, the single crosses the Airpower threshold with the Greatest Gainer nod in its seventh chart week (13.1 million impressions at 121 monitored stations).



Continuation of Hot Country Songs chart, items 26-50. Includes 'The Climb' by Miley Cyrus, '15 Minutes' by Rodney Atkins, etc.

TOP COUNTRY ALBUMS

Table of Top Country Albums chart. Columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Peak Position, Cert. Includes #1 'Soundtrack: Hannah Montana: The Movie'.

TOP BLUEGRASS ALBUMS

Table of Top Bluegrass Albums chart. Columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Peak Position, Cert. Includes #1 'The Crow: New Songs For The Five-String Band'.

Table of Top Bluegrass Albums chart. Columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Peak Position, Cert. Includes #1 'The Crow: New Songs For The Five-String Band'.

BETWEEN THE BULLETS ROBISON RETURNS



Charlie Robison lands the Hot Shot Debut on Top Country Albums with his first set of new songs in five years, as "Beautiful Day" opens at No. 33 and debuts on the Heatseekers list at No. 25 (2,000 copies).

TOP R&B/HIP-HOP ALBUMS

Chart table for Top R&B/Hip-Hop Albums with columns for This Week, Last Week, Weeks on Chart, Artist, and Title. Top entry: 1 GINUWINE, A MAN'S THOUGHTS NOT FROZEN MOMENTS/HIP HOP SINCE 1978.

MAINSTREAM R&B/HIP-HOP

Chart table for Mainstream R&B/Hip-Hop with columns for This Week, Last Week, Weeks on Chart, Artist, and Title. Top entry: 1 BEST I EVER HAD, DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978).

RHYTHMIC

Chart table for Rhythmic with columns for This Week, Last Week, Weeks on Chart, Artist, and Title. Top entry: 1 KNOCK YOU DOWN, KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE).

ADULT R&B

Chart table for Adult R&B with columns for This Week, Last Week, Weeks on Chart, Artist, and Title. Top entry: 1 ON THE OCEAN, K'JON (UP&UP/DEE TYME/UNIVERSAL REPUBLIC).

HOT RAP SONGS

Chart table for Hot Rap Songs with columns for This Week, Last Week, Weeks on Chart, Artist, and Title. Top entry: 1 GREATEST GAINER, DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978).

BETWEEN THE BULLETS JACKSON JOLTS R&B LISTS. With Michael Jackson's catalog dominating purchases, overall sales activity on Top R&B/Hip-Hop Albums was light. ... JACKSON JOLTS R&B LISTS ... With Michael Jackson's catalog dominating purchases...



It has been a year of comebacks for chart veterans at Adult R&B. Maxwell, Ginuwine, Al B. Sure and BeBe & CeCe Winans have all returned after long absences.



HOT R&B/HIP-HOP SONGS

Chart table for Hot R&B/Hip-Hop Songs. Columns include Rank, Title, Artist, and Weeks on Chart. Top entry: Drake, 'Best I Ever Had' (No. 1).



With attention primarily focused on Michael Jackson's catalog, most debuts suffered. Albums from F.L.Y. (pictured) and Al B. Sure fall outside the top 10 on Top R&B/Hip-Hop Albums, landing at Nos. 13 and 16, respectively.

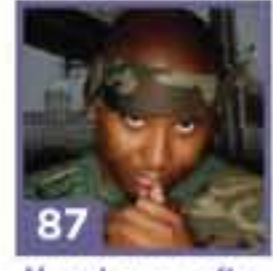


Among female artists, LeToya is only the second this decade to take 14 or more weeks to reach the top 10 of Mainstream R&B/Hip-Hop (13-10). Nivea hit the top 10 in 15 weeks with "Okay" in 2005.



Moving 11-9 on Rhythmic airplay, this Los Angeles duo is one of five acts in that chart's top 10 with a debut single. The others are Nos. 2, 3, 5 and 8.

Anticipation is high for Maxwell's new album, due July 7, as a third single debuts. This one enters solely on physical sales.



Almost a year after its original release, the debut album from the Brooklyn-born Maino (pictured) is expected to compete with Eminem's for No. 1 on next week's Top Rap Albums chart.

Chart table for Hot R&B/Hip-Hop Songs (continued). Columns include Rank, Title, Artist, and Weeks on Chart. Top entry: Mullage, 'Trick'n' (No. 53).

BETWEEN THE BULLETS JACKSON'S LASTING LEGACY



Michael Jackson's chart career on Hot R&B/Hip-Hop Songs stands as one of the most successful ones in the chart's 65-year history. His collection of hits, which spans almost four decades, includes 20 No. 1s as a member of the Jackson 5 and as a solo artist. With 13 chart-toppers on his own, Jackson is tied for the fourth-most No. 1s by a male artist. Perhaps his greatest feat is a streak of 12 consecutive top 10s, which includes seven No. 1s, from 1984 to 1992. In all, Jackson earned 30 top 10 solo hits, his last being "Butterflies" (No. 2) in 2001.

—Raphael George

CHRISTIAN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 THE MOTIONS by MATTHEW WEST SPARROW/EMI CMG.

TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 MAT KEARNEY by CITY OF BLACK & WHITE AWARE/COLUMBIA/INPOP.

HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 THE MOTIONS by MATTHEW WEST SPARROW/EMI CMG.

CHRISTIAN CHR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 CLOSER TO LOVE by MAT KEARNEY AWARE/COLUMBIA/INPOP.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: #1 MARY MARY by THE SOUND MY BLOCK/COLUMBIA 28087*SONY MUSIC.

HOT GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER) by MAURETTE BROWN-CLARK AIR GOSPEL/MALACO.

Up 1.6 million impressions, singer/songwriter/guitarist Jonny Diaz scores his first top 10 on Hot Gospel Songs, as "More Beautiful You" vaults 21-8 with Greatest Gainer applause.



Brian Courtney Wilson snares Greatest Gainer Honors on Top Gospel Albums (No. 3) and crosses the Airpower hurdle on Hot Gospel Songs (No. 15), following four stops in Baltimore, Philadelphia and Washington, D.C.



See Charts Legend for TOP CHRISTIAN ALBUMS and TOP GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 98 all-format Christian stations, including 58 Christian AC stations, are electronically monitored 24 hours a day, 7 days a week. CHRISTIAN CHR: Compiled from airplay data supplied by 26 panels. GOSPEL SONGS: 45 panels are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT LATIN SONGS™ chart listing 50 songs with columns for This Week, Last Week, Weeks on Chart, Title, and Artist.

"El Culpable Soy Yo" jumps 17-9 on Hot Latin Songs (9.2 million in audience, up 26%) to become Cristian Castro's 25th top 10 on the tally.



TOP LATIN ALBUMS™ chart listing 50 albums with columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Cert.

Alicia Villareal debuts atop Regional Mexican Albums with "La Jefa" (3,000 copies). The set marks her first No. 1 debut.



REGIONAL MEXICAN AIRPLAY™ chart listing 20 songs with columns for This Week, Last Week, Weeks on Chart, Title, and Artist.

TROPICAL AIRPLAY™ chart listing 20 songs with columns for This Week, Last Week, Weeks on Chart, Title, and Artist.

LATIN POP AIRPLAY™ chart listing 20 songs with columns for This Week, Last Week, Weeks on Chart, Title, and Artist.

LATIN RHYTHM AIRPLAY™ chart listing 20 songs with columns for This Week, Last Week, Weeks on Chart, Title, and Artist.

BETWEEN THE BULLETS RUBIO DEBUTS AT NO. 1, AGAIN. Sixteen years after her first Top Latin Pop Albums chart appearance, with "La Chica Dorada" peaking at No. 2 in March 1993, Paulina Rubio returns with her latest set, "Gran City Pop," debuting on top (9,000 copies).



Sixteen years after her first Top Latin Pop Albums chart appearance, with "La Chica Dorada" peaking at No. 2 in March 1993, Paulina Rubio returns with her latest set, "Gran City Pop," debuting on top (9,000 copies).

HOT LATIN SONGS: 114 stations (58 regional Mexican, 30 Latin pop, 17 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week.

JAPAN ALBUMS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

UNITED KINGDOM ALBUMS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

GERMANY ALBUMS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

EUROPEAN HOT 100 chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

EURO DIGITAL SONGS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

FRANCE ALBUMS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

CANADA ALBUMS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

AUSTRALIA ALBUMS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

EURO DIGITAL SONGS SPOTLIGHT UK chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

EUROPEAN ALBUMS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

ITALY ALBUMS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

SPAIN ALBUMS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

PORTUGAL ALBUMS chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

Feature for Daniel Schuhmacher with photo and text: "Deutschland Sucht Den SuperStar" winner Daniel Schuhmacher tops the Germany Albums chart with his debut album.

EUROPEAN AIRPLAY chart with columns for This Week, Last Week, Rank, and Album Title/Artist.

NETHERLANDS SINGLES and ALBUMS charts with columns for This Week, Last Week, Rank, and Album Title/Artist.

AUSTRIA SINGLES and ALBUMS charts with columns for This Week, Last Week, Rank, and Album Title/Artist.

NORWAY SINGLES and ALBUMS charts with columns for This Week, Last Week, Rank, and Album Title/Artist.

DENMARK SINGLES and ALBUMS charts with columns for This Week, Last Week, Rank, and Album Title/Artist.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

PUBLISHING: Ole in Los Angeles names **David Weitzman** director of business development. He was a freelance music supervisor.

Alfred Music Publishing names **Bob Durkee** director of distributed products. He was buyer of technology accessories products at **Guitar Center**.



DIGITAL: The peer-to-peer service **LimeWire** names **Jason Herskowitz** VP of product management. He served in the same role at **Total Music**.

MTV Games names **Scott Guthrie** executive VP/GM and **David Cox** senior VP of sales. Guthrie was executive VP of publishing at **THQ**, and Cox was senior director of sales and merchandising at **Sony Computer Entertainment America**.

RELATED FIELDS: **MTV Networks International** promotes **Jose Tolosa** to senior VP of strategy and business development for **MTVNI** and **MTV Networks Latin America**. He was VP of strategy and business development at **MTVNLA**.

The **FastTrack** board of directors names **BMI** president/CEO **Del Bryant** chairman. He succeeds outgoing chairman **Jürgen Becker** of the German collecting society **Gema**.

Imax names **Gary Moss** COO, effective July 20. He was COO/CFO at the **Live Nation** subsidiary **Concert Productions International**.

Razor & Tie Media names **Robin Rifkin** VP of media buying and sales. She was VP of direct response/media director at **Zenith Optimedia**.

—Edited by Mitchell Peters

GOODWORKS

FREEFEST OFFERS VIP TICKETS FOR SHELTER VOLUNTEERS

All 35,000 tickets to this year's Virgin Mobile FreeFest have already been given away, but organizers of the summer music event have announced that additional free VIP tickets will be given to concertgoers who volunteer at homeless youth centers in the United States. Music fans can go to virginmobile-freefest.com and sign up to volunteer at a designated organization for 13 hours in exchange for a free ticket. The offer is valid while supplies last.

FreeFest is also encouraging attendees to donate \$5 to help youth homeless shelters by texting "freefest" to 20222. The program is organized by RE*Generation, Virgin Mobile USA's initiative to aid homeless youth.

"We wanted to throw a killer party to make people feel good about themselves on one day and also hope those people give back some of the karma by donating \$5 to youth homelessness," says Ron Faris, senior director of brand marketing and innovation at Virgin Mobile USA. "When people are so focused on their personal economic problems they really cannot help those less fortunate, so we wanted to kill two birds with one stone."

The festival will be held Aug. 30 at the Merriweather Post Pavilion in Columbia, Md. The lineup includes Weezer, Blink-182, Franz Ferdinand, Public Enemy, the Hold Steady, Jet, Girl Talk, the Bravery, St. Vincent, Wale and Taking Back Sunday.

Seth Hurwitz, chairman of I.M.P. Productions, which operates the Merriweather, says, "It really comes from a sincere desire to make people happy."

Kyocera Communications also is a major sponsor of the event, with others to be announced. Kyocera will chronicle RE*Generation's efforts through episodic videos that will be released at a later time, according to Faris. —Mitchell Peters

BACKBEAT

German Chancellor **Angela Merkel** chats with Universal Music Germany CEO **Frank Briegmann** at her CDU party's annual Media Night event, which allows media and creative industries executives informal access to CDU politicians. The event was held recently at the CDU's Berlin headquarters.

Samsung Electronics America president/CEO **CS Choi** (right) presents **John Legend** (center) and **Regis Philbin** with Samsung Spirit Awards during the eighth annual Samsung Four Seasons of Hope Gala. Legend performed for 500-plus guests at the event, which raised money for his Show Me Campaign and other charities that Samsung supports.

The **Misshapes** took to the turntables at **Billabong's** third annual Design for Humanity June 17 in Los Angeles. They were joined by alt-rock act the **Airborne Toxic** Event and indie pop stars **Iglu & Hartly**. PHOTO: WIREIMAGE/CHRIS WEEKS

SONGWRITERS HALL OF FAME

The 2009 Songwriters Hall of Fame's 40th Anniversary Awards, held June 19 at New York's Marriott Marquis, celebrated some of the key songwriting icons of popular culture. The inductees were Jon Bon Jovi and Richie Sambora; Felix Cavaliere and Eddie Brigati (the Young Rascals); Roger Cook and Roger Greenaway; Crosby, Stills & Nash; Galt MacDermot, James Rado and Jerome Ragni; and Stephen Schwartz. Honored with special awards were Brian Holland, Lamont Dozier and Eddie Holland, who received the Johnny Mercer Award; Andy Williams, who was presented with the Towering Performance Award; Jason Mraz, who received the Hal David Starlight Award; Tom Jones, who was presented with the Howie Richmond Hitmaker Award; and Maxyne Lang, who was honored with the Abe Olman Publisher Award. The Towering Song Award went to "Moon River." PHOTOS: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM

LEFT: **Jon Bon Jovi** (left), **Tom Jones** (center) and **Richie Sambora**.

BELOW: From left: **Eddie Holland Jr.**, new artist **Felisa Marisol**, **Brian Holland**, **Berry Gordy**, who presented Holland-Dozier-Holland with their award; **Lamont Dozier**; and **Upfront Megatainment CEO Devyne Stephens**.



INSIDE TRACK

MARIAH'S 'MEMOIRS'

For her 12th studio album, "Memoirs of an Imperfect Angel," Mariah Carey began work in early 2009 and pulled in a host of contributors, from top songwriters and producers she had never recorded with before to some longtime favorites. "My main goal was to work with people I could collaborate with without it being redundant or stale," Carey tells *Track*.

The singer continued her creative spark with the-Dream and Tricky Stewart, who co-wrote and co-produced the album's lead single, "Obsessed," as well as other tracks. "Tricky is one of the most underrated major producers out there right

now," Carey says. "I especially liked writing with the-Dream because we both love having fun with lyrics and melodies, and we're also capable of getting more serious on deeper songs." The trio previously collaborated on the song "My Love" that appears on the-Dream's current release, "Love vs. Money."

Carey describes her first collaboration with producer Timbaland as "really fun" and hints at what her songs with Big Jim Wright and Randy Jackson will sound like: "I wanted to have a 'live' feeling on certain songs, and they contributed their musicality."





ASCAP RHYTHM & SOUL MUSIC AWARDS

ASCAP's 22nd annual Rhythm & Soul Music Awards were held June 26 at the Beverly Hilton Hotel in Los Angeles and drew a crowd of more than 650 music industry heavies to honor the top songwriters and publishers of 2008. Special tributes were paid to Smokey Robinson, who received the Rhythm & Soul Heritage Award, and Alicia Keys, who received the Golden Note Award, given to songwriters, artists and composers who have attained monumental career milestones. The songwriter of the year award went to Stargate's Mikkel Eriksen and Tor Hermansen, as well as C. "Tricky" Stewart and the-Dream. The two duos tied with five award-winning songs each. EMI Music Publishing, which was honored for 20 award-winning songs, won publisher of the year for the 15th consecutive time; in the 22-year history of the awards the publisher has received the honor 17 times. Other winners included the top R&B/hip-hop song, "Like You'll Never See Me Again," written by Keys and Kerry "Krucial" Brothers; the top rap song, "Lollipop," co-written by Darius "Deezle" Harrison and the late Stephen "Static Major" Garrett; and the top gospel song, "I Trust You," co-written by James Fortune and Terence Vaughn. PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM

domestic membership **Randy Grimm**, EMI Music Publishing president of West Coast creative **Big Jon Platt**, ASCAP assistant VP of membership for rhythm and soul **Nicole George** and CEO **John LoFrumento**.

3 From left: Stargate's manager **Tim Smith**, who accepted the songwriter of the year award for the duo; Stargate's **Tor Hermansen**; and **Johntá Austin**, who presented the songwriter awards. Austin also earned honors for co-writing two songs with Stargate.

4 ASCAP senior VP of domestic membership **Randy Grimm** (left), **Wyclef Jean** and ASCAP assistant VP of membership for rhythm and soul **Nicole George**.

5 From left: **Ne-Yo**, ASCAP assistant VP of membership for rhythm and soul **Nicole George** and senior VP of domestic membership **Randy Grimm**, **C. "Tricky" Stewart**, **the-Dream**, ASCAP senior director of creative affairs and membership for rhythm and soul **Jay Sloan** and senior director of creative affairs and membership for rhythm and soul **Alonzo Robinson**.

6 From left: Motown legends **Eddie Holland**, **Nickolas Ashford**, **Berry Gordy**, **Smokey Robinson** and **Valerie Simpson**.

7 **Timbaland**, a three-time Rhythm & Soul songwriter of the year honoree, introduced co-songwriters of the year **C. "Tricky" Stewart** and **the-Dream**.

8 From left: ASCAP president/chairman **Paul Williams** and senior VP of domestic membership **Randy Grimm**, **Alicia Keys**, ASCAP assistant VP of membership for rhythm and soul **Nicole George** and CEO **John LoFrumento**.



1 **Ne-Yo** performed "Lady in My Life" as part of a special tribute to Michael Jackson and sang "Tears of a Clown" in honor of Smokey Robinson. Ne-Yo also collected four awards for co-writing "Bust It Baby (Part 2)," "Miss Independent," "Spotlight" and "Take a Bow."

2 From left: ASCAP president/chairman **Paul Williams** and senior VP of



INTERNATIONAL MUSIC SUMMIT

Some 400 industry professionals attended the sophomore edition of the International Music Summit May 27-29 on the Spanish island of Ibiza. U.S. delegates joined members from across Europe at the dance- and electronica-oriented conference and its related showcases.

LEFT: Berlin-based techno pioneer/DJ **Richie Hawtin** (left) with **Ben Turner**, IMS partner, artist manager and director of Graphite Media, after his keynote interview by Turner.

ABOVE: The IMS program featured industry notables taking part in "presidential debates," including one titled "Digital Dreams So Hard to Meet," which featured (from left) Tag Strategic managing director **Ted Cohen**; Nasser Music Business Solutions attorney **Kurosh Nasser**, who moderated; and Ministry of Sound U.K. head of Internet and innovation **Rudy Tambala**.

RIGHT: **Jason Bentley**, music director at noncommercial KCRW Los Angeles and a stalwart of the L.A. dance scene, was presented with the IMS Pioneer Award for his outstanding contribution to the dance music business.



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