Making the Connection Between Brands & Bands!

KEYNOTE Q&As INCLUDE:

PHARRELL WILLIAMS

THE VERONICAS and RICHARD YAFFA CEO, GroupM North America Entertainment, Sports & Partnerships

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From left: Rob Stone, Pharrell Williams, and Jon Cohen
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### October
1. Rimini 105 Stadium
2. Beograd Beogradska Arena
3. Budapest Sportaréna
4. Zagreb Arena
5. 27 - 28 Rotterdam Ahoy
6. 30 - 31 Brussels Forest National

### November
2. Luxembourg Rockhal
3. Riga Arena Riga
4. Vilnius Siemens Arena
5. Oslo Spektrum
6. Stockholm Globe Arenas
7. Helsinki Hartwall Areena
8. Praha 02 Arena
9. Ljubljana Hala Tivoli
10. 21-22 - 24 - 25 Roma Palalottomatica
11. Pesaro Adriatic Arena

### December
1. 1 - 2 - 4 - 5 Milano Mediolanum Forum
2. Bologna Futureshow Station
3. 10 - 12 Zürich Hallenstadion
4. 12 - 13 Torino Palaisozaki
5. Firenze Mandela Forum
6. Brescia Palabrixia
7. Padova Fiera

### February 2010
1. Madrid Palacio De Deportes
2. Ancona Palarossini
3. Genova Fiera
4. 20 - 21 Genève Arena
5. Bolzano Palaonda
6. Wien Stadthalle
7. Kosice Steel Arena

### March
2. Grenoble Palais Des Sports
3. Marseille Dome
4. Aalborg Giantium
5. Liege Country Hall Ethias
6. Berlin 02 Arena
7. Nurnberg Arena
8. Frankfurt Festhalle
9. Hamburg Color Line Arena
10. Oberhausen Kopi Arena
11. Koln Lanxess Arena
12. Stuttgart Schleyerhalle
13. 25 - 26 Munchen Olympiahalle
14. Halle West Gerry Weber Stadion
15. Paris Bercy

### April
3. St Petersburg Ice Arena
4. Moscow Olimpijski
5. Milano Mediolanum Forum
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Online
AD ROCK
Iggy Pop shilling for cruises? Yikes. Check out the five worst (and best) songs in commercials in this week's issue and then visit billboard.com/ads to watch and comment on the winners and losers.

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Taylor Swift 4.5/5
Overview | Albums | Tracks | Videos | Photos | Concerts

**Taylor Swift Videos**

1 of 4 Videos

- Love Story Taylor Swift
- Out Song Taylor Swift
- Picture to Burn Taylor Swift
- Teardrops On My Guitar Taylor Swift

**Taylor Swift Photos**

1 of 94 photos

**Top Taylor Swift Albums**

1 of 6 albums

- Fearless Jan 2008
- The Taylor Swift Holiday Collection Jan 2007
- Teardrops on My Guitar Dec 2008
- The Outside Oct 2008
- Tim McGraw Jan 2009

**Top Taylor Swift Tracks**

1 of 244 tracks

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

**Taylor Swift Biography**
Taylor Swift has been singing all her life, motivated by her grandmother, who was a professional opera singer. She began performing locally around her town and county at the age of ten, and at age 11 sang the national anthem before a Philadelphia ...
Courting Success

Ten Years After Napster, The Pirate Bay Case Proves That Legal Remedies Work

BY MITCH BAINWOLL

How does the music industry define success in the digital age? What are the relevant benchmarks of progress in the evolution of a legal and illegal online marketplace? It’s a timely question, especially as we near the 10th anniversary of Napster and the recent historic Pirate Bay decision in Sweden.

These questions are best viewed through the lens of practical, grounded realism. Certainly, a zero tolerance legal standard—where every download is a legitimate one—can’t be nor is it necessary.

We have lived with traditional street piracy for decades, even when CD sales were soaring. So we understand that the perfect can’t be the enemy of the good. Our objective is simple—to help build a foundation for the legitimate online marketplace to develop, prosper and deliver returns, all while core legal rules of the road are established that discourage bad actors from developing illicit business models that don’t compensate creators.

The most important anti-piracy strategy is the same as it ever was: a vibrant, legitimate marketplace rich with content and innovative business models. And that’s exactly what today’s music industry is offering fans. Our 2008 shipment numbers show that revenue from an expanding array of digital formats grew 44% in the last two years, from $1.9 billion to $2.7 billion, and now makes up more than 30% of music sales.

Normal growing pains aside, within a few short years, the music industry has transformed how it does business. We’re working with our technology partners to offer dozens of different ways to access digital music. The scope of innovation and experimentation is unprecedented, we’re increasingly paving the way for every other content industry.

Complementing those business initiatives are strategic, last-resort litigations aimed at establishing core legal principles. During the last 10 years, a series of court decisions in the United States and abroad have confirmed that basic property rights in the physical world apply in the online world too. The most recent example is the conviction of the Pirate Bay operators in Sweden.

Some observers dismissed the court’s decision as irrelevant and meaningless because file sharing has supposedly only increased. That’s only part of the story and not a very accurate or informative version.

I’m a numbers guy, so let’s look closely at what the data really tells us.

For starters, the volume of peer-to-peer traffic may have increased, according to some estimates. But the more salient barometer is that the share of Internet-connected households that download music from P2P sites has remained essentially flat during the past three years, all while broadband access has expanded and legal digital music consumption has grown dramatically. More Internet-connected households today download music legally than illegally—33% compared with 18% in 2008, according to new data from NPD. For the first time ever, those lines have crossed—a significant milestone in the development of the legal marketplace.

Why has this happened? Most important, the music industry has embraced and supported an emerging legal marketplace. That legitimate marketplace isn’t just growing in market share but is taking hold in the culture. And against that backdrop, a litigous sea of illegal sites have either gone dark, settled a legal claim against them or converted into a legitimate service because of the industry’s efforts. Napster, Mosh, BearShare and Kazaa have taken licenses and started legitimate services while Audiglaxy, Lister4ever, Grokster, Morpheus, WinMX, Aimster, allaom3p4, eDonkey and many others have either disappeared or are mere remnants of their former selves.

Does anyone really think the legitimate online music marketplace would be better off if those sites were still in business and profiting from theft? Or if venture capital investors were still placing bets on similar business models? Of course not. The music industry’s legal campaign is steady and slowly but surely knocking off the for-profit sites that attract music fans who can still be won over to the legal marketplace. Due to our efforts to educate the public and raise awareness about what’s legal and fair and what’s illegal and unjust, consumers are choosing the legal option more frequently.

Those who claim that a business deal with Napster would have magically solved the industry’s piracy challenge are spoiling for a fight. Even if Napster and the labels had forged such an agreement, some new P2P site would have come on the scene and refused to take a license because its enormous profits were worth the legal risk. And the music industry would have had to go court to establish its rights.

Yet all that is just the tip of the iceberg. Many of us in the industry would’ve done some things quicker or different from what we did the first time around. We bear the scars, lessons learned and sadness of lost colleagues.

But ultimately, we’re hopeful and progress because we’re about music. Hope because music remains as fundamental and essential to the human experience as ever and progress because our business, having been through these growing pains, has reinvented itself and emerged energized and excited at the potential offered by this new digital age.

Mitch Bainwoll is chairman/CEO of the RIAA.

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FOR THE RECORD


In the Index column in the May 30 issue, the quote from attorney Gary Greenstein should have read: “It is only natural for services to seek discounts on rates at the start, because for these services to get off the ground, they have to maximize their profits and decrease their expenses. Hypothetically, indie labels could agree to discounts so long as they take a lower rate and the station streams their music more frequently, and they end up making the same amount despite the lower rate.”

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When the final two contestants of season eight of “American Idol”—the folk singer/songwriter Kris Allen and the reignto-capturing vocalist Adam Lambert—faced off last time, few predicted that the show’s season finale would end with a controversial upset. Not even the winner himself.

“The past couple of days have been crazy,” says Allen, 23, who appeared as stunned as anyone when host Ryan Seacrest declared him the 2009 “American Idol” May 20. “Things have changed completely...now that I’m the ‘Idol’ winner, I have to go out and impress people.”

Though the chatter about Allen’s victory over Lambert has been huge, with many believing Lambert will emerge the bigger star, the ratings were a bit tamer. On average, 28.8 million people tuned in to the Fox live broadcast, according to Nielsen Media Research, a decline of nearly 4 million viewers from the 2008 closing episode and the lowest season-finale rating in “Idol” history.

But despite the lower ratings, “American Idol” still drives sales unlike any other TV show. Five singles by Allen enter the Billboard Hot 100 for the week ending May 24, with his debut single, “No Boundaries,” at No. 11. That song sold 134,000 copies, according to Nielsen SoundScan, while “Heartless,” Allen’s Kanye West cover, sold 125,000 to bow at No. 16. Altogether, the artist’s first-week singles sales come to 498,000.

Lambert debuts on the Hot 100 with four songs and a singles sales total of 393,000. The runner-up’s highest chart position is No. 19 with his cover of Tears for Fears’ “Mad World,” which sold 113,000 copies, followed by his version of Sam Cooke’s “A Change Is Gonna Come” at No. 36 with 48,000.

Guest performers on the “Idol” finale also enjoyed an uptick in sales. Season-seven winner David Cook moves 61-29 on the Billboard 200 with 17,000 copies of his self-titled debut (an 111% increase), and Keith Urban earns his highest Hot 100 ranking with “Kiss a Girl,” which rises 51-20. Veteran artists re-entered charts across the board: Rod Stewart’s “The Definitive Rod Stewart” is No. 50 on the Billboard 200 with 10,000 copies, while Lionel Richie’s “The Definitive Collection” and Queen’s “Greatest Hits” re-enter Top Pop Catalogs at Nos. 29 and 35, respectively.

This season, 19 Entertainment also packaged singles by each contestant into 12-song sets, and sales of those compilations further complicate the Allen vs. Lambert debate. Lambert’s debuts at No. 33 on the Billboard 200 with 16,000 copies, while Allen’s noches 10,000 to land at No. 50. (For more analysis on how “American Idol” affected this week’s charts, see Over The Counter, page 57.)

It bears asking: Once his “Idol” momentum dies down, will Allen become a success story like Kelly Clarkson and Carrie Underwood before him or a footnote to his runner-up? “That’s definitely gone out the door,” Lambert says. “But I put that pressure on myself. I just want people to think that my music is great.”

Lambert and Allen are planning their solo debuts with 19 Entertainment, and the company says it’s equally invested in the recording and promotion of both. “It wouldn’t be fair for fans to think about prioritizing anyone over anyone else,” says Iain Pirie, head of 19 Entertainment U.S. “Kris has a very real, organic approach to his music, and Adam has a very contemporary and expressive way of performing. We’re absolutely thrilled with both of them, and they both have their niche. There’s almost no overlap between the two artists, which is a dream situation.”

Much as he did on the show, Lambert says he’d like to shift between genres with his original music. “Obviously we want the album to have a cohesive sound, but I think it can be a collection of different styles with me at the center of it.” Of his creative input on the record, the singer says, “I plan on being very present and involved.”

Allen likely won’t take as many risks as Lambert will on his debut. Allen hopes his album will be pop-rock in the vein of the Fray and Gavin DeGraw. But he’s not concerned. “I think it’s really respectful of who I am as an artist and what I want to go for,” Allen says. “I’ve have some say, but even if I don’t have as much as I want, it’s OK. I can’t complain.”

For now, Allen and Lambert will turn their attention to the American Idols Live tour, which begins July 5 in Portland, Ore., and will keep them occupied through the summer. “I’m most excited about spending a bunch of time with nine other goofballs and getting to sing in front of that many people,” Allen says. “And then I’m looking forward to making my album.”
Finding The Perfect Fit
Brands Now Have The Means To Measure Music’s Impact On Their Campaigns

For brands looking to make a link with the music industry, the secret to success lies in the correlation between artist and brand identity. In a white paper titled “In Tune With Consumers: How Brands And Artists Can Get The Most Out Of Using Music In Campaigns” Billboard senior editorial analyst Glenn Peoples outlines the success stories of brands that have entered the music space and made an impact. People’s entire study will be distributed free to attendees at Billboard’s Music & Advertising conference June 4-5 in New York. To register, go to billboardevents.com.

Successful use of music in branding relies upon the strength of the link between the artist or event and the product. Weak alignments—caused by lack of relevance or differences in perceived value—threaten to spoil the transfer of one brand’s image and affinities to the other.

Brand managers are challenged, however, because unlike typical sales promotions where return on investment can be easily defined by sales numbers, the impact of music on a campaign has long been amorphous. The nature of most music-related branding efforts is to build brand identity, not to encourage sales.

There are metrics, however—ranging from Nielsen SoundScan to Nielsen BuzzMetrics—that let people know what consumers think of a brand and how they react to a campaign. Managers can find solace in a number of tools and services that offer evidence of a good or bad brand fit, and they can take comfort in the many studies that show how a good fit leads to optimum results.

According to the IEG Sponsorship Report, North American companies will spend an estimated $1.1 billion to sponsor music venues, festivals and tours in 2009 (billboard.biz, April 28), up almost 4% from 2008. Most of the growth, according to IEG, comes from new spending on large-scale festivals and national tours. But sponsorships come in all shapes and sizes, from Denny’s Adopt-A-Band promotion to Blackberry’s partnership with John Mayer.

Many brands use music as a way to build brand identity and connect with a whole subset of consumers. The success of sponsorships depends, to a great degree, on the fit between the artist and the sponsor. In nature, artists already have brand identity, and so consumers believe that what may or may not be in sync with the sponsoring product. Being engaged with young, emerging and underground artists can help change consumers’ beliefs about the brand and transfer some of the images associated with cutting-edge music to the product’s brand.

Mountain Dew, for example, has a record label called Green Label Sound. At its website, greenlabelsound.com, consumers can download exclusive music and watch exclusive videos by Matt & Kim, Flostabradnous & Caroline, Kuroma, the Cool Kids and U-N-I. Green Label Sound funds the recording of the music and videos. When participating acts told the media that Mountain Dew was more concerned with supporting young artists than selling its product, Mountain Dew could see its brand imaging strategy in action.

An often-cited 1996 paper by James Grunmins and Martin Hunt underscores the importance for product-sponsor brand congruence in sponsorships. When there is event-sponsor congruence, the two found, consumers will link beliefs about the product to the value it already places on the event. Similar findings came from a study by Peking University. This study of event sponsorships argues that event quality and event-sponsor brand fit are the key factors in event sponsorships because they can have the greatest impact on how the sponsor benefits from the event’s image.

Being attached to a well-known artist can give a brand increased awareness and improve its perceived value. NASCAR sponsorships are a prime example. One study found that companies that announced they were going to sponsor a NASCAR team experienced a mean increase of more than $300 million in market value in two days after the announcement. About 72% of NASCAR fans are more likely to buy a product if they see it attached to NASCAR. A James Madison University study found that 47% of fans agreed they like a sponsor’s brand more because of its affiliation with NASCAR.

The relevance of the sponsor to an artist or event is also important. Studies have shown that a sponsorship has more image transfer when the product has a functional relevance to the event. When consumers find no relevance between the product and the artist, image transfer will be diminished. An example in AT&T’s Blue Room, a Web site that provides live audio and video streaming from major festivals like Coachella and Bonnaroo. No particular AT&T product is on display, but AT&T stands to benefit from functional relevance because its technological capabilities are on display.

Although music is typically seen as an important tool by brand managers, there are reasons why music isn’t used more often. A survey by the communications agency Heartbeats International found a great interest in the use of music in branding but also found some roadblocks to be overcome. Seventy percent of those surveyed spend 5% or less of their marketing budgets on music, while 60% haven’t identified how their brand sounds.

The difficulty of measuring return on investment was also cited as a roadblock by 38% of brand managers surveyed.

A survey sponsored by the Orchard and GMR (an Omnicom company) found similar issues in the frequency of brand managers’ use of music. Almost 50% of those surveyed said they are unsure how music could help promote their products. Thirty-one percent of those surveyed cited access and licensing issues as factors that prevent their use of music in campaigns. Finally, 57% of respondents felt they weren’t leveraging digital media as well as they should.

|$1.1B |
Amount spent on sponsoring music venues, festivals and tours in 2009, according to the IEG Sponsorship Report.

El Music, formerly Koch Records, celebrates its 10th anniversary in June. And label president Bob Frank has been there since the beginning.

The former PolyGram executive was president of legendary music executive Walter Yetnikoff’s Velvet Music Group from 1997 until Koch acquired the company to form Koch Entertainment two years later. Frank, who’s also president of El Music Publishing, spoke with Billboard about how the label is faring as it marks its first decade.

How do El Music’s sales break down in terms of physical vs. digital sales?

We are ahead of the curve as we crossed the 50% digital mark last year with a lot of hoopla and 2009 should be in the same ballpark. We are letting the CD follow its natural life cycle and we might start more deluxe packages, but we will follow the market and monetize the music any way we can, whether it be physical, digital or some other method of distribution. We do vinyl wherever we can, and we see a lot of sales on the jazz side. If we do it right, we are selling between 1,000 and 2,000 a title and it seems about 50% of them become exports.

With all those avenues, will the “long tail” theory ever kick in?

It’s less about the long tail and more about increased demand in the measly part of the tail. I’ve never been a believer in the long tail concept, with all due respect to Chris Anderson. Just having an increased supply is not going to increase demand across the board. I prefer the “fat pipe” theory where distribution is available via any means of chosen consumer consumption where the supply and demand curves meet.

What’s your A&R strategy today? Is El still in acquisition mode?

We’ve moved into other genres —metal, jazz/adult and gospel—to complement our success and dominance in urban and children’s music. Metal, where consumers still buy albums and the catalog still sells, is 15%-20% of billing for the year. We diversified in 2007 because we didn’t want to be beholden to one primary genre sales driver—rap—in a shrinking market and genre. That’s slow suicide—like burying your head in the sand and waiting for things to get better.

El Music’s acquiring a lot of labels as well, is it going to be more interested in investing in movies than music?

That’s only because that’s where the shallow strategic opportunities have presented themselves thus far. We’re being hunted on the music and publishing side and have chased a few deals that did not pan out. Music is a key part of the overall creative mix for El along with TV and film. That being said, it’s still a very difficult time economically and all deals must be reviewed with surgical precision and expertise. I can guarantee there will be a lot more deals in the next 24 months.

As the chairman of Merlin and a member of the American Assn. of Independent Music, have these organizations been able to help independents around the world?

This has been an unparalleled period of unity among independents. These groups help present a clearer picture of what the independents mean to the global business and they give independents a voice.

Merlin has been very productive. It’s quite a collection of entrepreneurs and colorful characters, which also makes it very enjoyable. We have not yet closed the MySpace deal although we are confident and positive. Talks are ongoing but this organization has cut quite a few deals over the last few months. We feel the best is yet to come now that we’ve proven we can close deals.

What are your feelings about the 10th anniversary of Koch/E1? How has the E1 rebranding affected the label?

We have survived and thrived during a very challenging time without having a catalog to provide cushion. During that time, we have charted over 200 albums on the independent chart and look to have one of our most successful chart years in 2009. Last year proved you can never get comfortable, as it was our most difficult since 2000. When you get comfortable, you die.

The E1 name change/re-brand has been helpful as we are now more closely associated with our parent company and the other creative divisions. E1 Film and E1 TV, which were both very successful in their own world. Our CEO, Darren Throop, has built a powerful and spirited team.
CREDIT WHERE IT'S DUE

Aussie Labels Accept Lower Synch Fees For Onscreen Mentions

BRISBANE, Australia—Australian labels are embracing TV sync opportunities that explicitly mention their artists onscreen—even though they usually command far lower master-use license fees.

The Ten network’s current promo for its Australian Football League (AFL) coverage is the latest high-profile example: It gives an onscreen credit to the Kaiser Chiefs’ “Never Miss A Beat.”

“There is an immediate impact and a continuous benefit for the artists,” says Nick Dunshie, co-owner/A&R director of the Chiefs’ Australian label, the Melbourne-based Liberatar Music. “By the end of the AFL campaign, everyone will know the song and it will help the band in the long term.”

On April 6, the single jumped from outside the top 100 to No. 56 on the Australian Recording Industry Assn. chart, six months after its release. The Chiefs’ album, “Out Of Their Heads”—which the AFL credit also name-checks—also leapt from outside the top 100 to No. 48.

Ten network program manager Peter Andrews pitched the promo idea to Dunshie to tie in with the band’s March tour and the AFL season kickoff.

“The song has got to match the creative that we’re pitching,” he says. “But this time the planets were aligned.”

As in other markets, synchs represent a growing business in Australia. But executives believe onscreen credits—which appear briefly in the bottom left of the screen, sometimes accompanied by an image of the CD that includes the song—connect the music to the viewer in a way akin to announcing a song title on the radio. “It’s about time,” says Remote Control Records’ Melbourne-based managing director Harvey Saward, whose artist Emillana Torrini’s track “Jungle Drum” was credited in Channel 7’s promo for the wildlife series “The Zoo.”

Saward says the April 14-15/3 promotion lifted the track’s weekly download sales from 300 before the campaign to 800 by its final week.

Rae Harvey, director of the Melbourne-based artist management firm Crucial Music, attributes an onscreen credit in a 2008 Ten/AFL campaign for the alternative rock band Gyroscope’s commercial breakthrough. It featured the song “Snakeskin” and launched two weeks prior to its third album, “Breed Obsession” (Mushroom/Warner). The set opened at No. 1, whereas its previous two albums peaked at Nos. 37 and 20, respectively.

“If I had an option to get paid good money to sync the track with no credit or get a small amount and get the credit, I’d definitely take the second option,” Harvey says.

Currently, onscreen credits typically appear in ads for network programming and during music-driven shows like Ten’s “So You Think You Can Dance.” But execs expect them to soon extend into product commercials.

“That’s the way this is heading,” says Norman Parkhill, founder of the Sydney-based independent sync, which provides music services for film and TV. “If networks are giving exposure to an artist, particularly a breaking artist, the labels can afford to give it away cheaply. If you get the right product with the right song, it’s a potent combination.”

Labels say they accept sharply reduced sync fees in exchange for onscreen credits. A network would typically pay up to $2,000 Australian ($1,540) per week to sync a song, but it might pay as little as $160-$200 Australian ($77-$154) if it provides an onscreen credit.

Andrews says there have even been a few instances where labels have waived their fee—but publishers, who have so far refused to reduce fees for sync licenses, warn this could have consequences if it becomes the norm.

“Record companies should be very careful,” says Bob Aird, managing director of Universal Music Publishing Australia. “If they were to start giving it away, it may only be a matter of time before the networks start charging them.”

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GLOBAL
BY TOM FERGUSON

Fight For Your Rights

Overseas Income Soars For U.K. Collecting Societies

The industry in America will succeed, and that will be a fundamental step toward sorting out China and other territories. —FRAN NEVRKLA, PPL

LONDON—U.S. labels and broadcasters are anxiously awaiting progress on the Performance Rights act—so are U.K. labels and performers, who have long reaped the benefits of overseas rights revenue.

“I really hope to God that eventually it will happen,” says Fran Nevrka, chairman/CEO of the U.K. collecting society Phonographic Performance Ltd. (PPL). Nevrka says he’s optimistic about the U.S. legislation, which he anticipates will mean “millions of dollars” flowing to the United Kingdom.

“The industry in America will succeed,” he says. “And that will be a fundamental step toward sorting out China and one or two other territories.”

China, Nevrka says, “is using the U.S. situation as an excuse to give virtually no rights to any performers or labels. Removing that excuse will be fantastic for all of us.”

Nevrka’s comments come against a background of increased performance royalties for U.K. societies in 2008. The 75-year-old PPL’s overseas earnings rose 69% to £15.4 million ($24.4 million) in 2008. Most of that goes to performers and independent labels; the majors collect through their local affiliates.

Nevrka attributes the rise to PPL’s ongoing development of its 42 reciprocal agreements with overseas collecting societies. Continental Europe generated £14 million ($22.2 million) in 2008, a 94.5% increase over 2007. PPL’s next targets for growth include eastern Europe and Latin America.

Meanwhile, the authors organization PRS for Music’s international earnings jumped 15% to £39.8 million ($206.9 million), including £23.7 million ($34.4 million) from the United States. “We spent a lot of time last year looking at the BRIC [Brazil, Russia, India and China] territories,” PRL international managing director Karen Buse says. “We have a really good relationship with the Brazilian society and got over £1 million, which is a first. It should be a lot bigger, to be honest.”

Russia saw 40% growth last year. “Again, values should be a lot higher,” Buse says, “but we’re starting to see signs of improvement.”

PRS recently targeted other eastern European countries, she adds, putting representation agreements in place for such markets as Kazakhstan and Ukraine. “We’re only talking tens of thousands of pounds,” she says, “but it’s a start—we’re seeing money from these territories for the first time.”

The recent strength of the live sector also has boosted overseas earnings. “We have a lot of bands going on tour in western Europe and Latin America, where local societies have very high performance tariffs,” Buse says. “In the U.S., the tariff is less than 1% of box office; in Italy or Argentina, for example, it’s 10%-12%.”

Despite its rise in income, Nevrka believes PPL’s 2008 overseas earnings were only half the total that the society should have received. To remedy that, PPL is now working with De-loitte to create a new suite of systems that will, according to Nevrka, “finally remove all excuses not to pay accurately.”

However, he says that in some markets the flow of income remains “exceedingly slow,” citing Germany, France, Spain and Italy among the offenders. While noting that the performance right is statutory across the European Union, he suggests an ongoing dialogue will obviate any need for legal remedies.

The overseas success has come despite criticism at home. The United Kingdom’s Copyright Tribunal in 1993 set PPL’s royalty rate at 2%-5% of stations’ net revenue. But in December 2007, leading commercial broadcasters publicly called for the reduction—or even scrapping—of performance royalties, claiming radio’s promotion of music negated the need for payments.

Nevrka dismisses such arguments. “I can’t go to Radio ARM and say, ‘I love your suits, but I don’t want to pay for them. I just want to wear them. Isn’t that a fantastic advertisement for you?’” he says. “That’s unrealistic.”

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LONDON—The U.K. festival biz is bracing itself for another season of ticketing scams as the sector’s leading players struggle to combat fraud.

Last August, the Serious Fraud Office made arrests after such online operators as Xclusive Tickets and SOS Master: Tickets failed to deliver tickets for the V and Reading festivals to thousands of consumers. The SFO says investigations are still ongoing.

Primary ticket sellers, secondary ticketers and concert promoters have since blamed each other and one year later there’s little sign of joint action, despite the government’s Department of Culture, Media and Sport’s (DCMS) threat to impose legislation if the sector fails to effectively self-regulate.

Reg Walker, operations director at the Irudium Consultancy, which tracks counterfeit activities for festivals including Reading/Leeds, T in the Park and Isle of Wight, says the industry needs to take a hard look at what it wants to achieve. “Things are definitely getting worse,” he says. “This year, instead of a few huge companies fleecing festival fans in the U.K., you’ll have a string of smaller scams across Europe.”

These, he argues, will hit more fans but are unlikely to attract the same interest from law enforcement officials. While the government has legislated against the resale of soccer tickets, concert ticket resale isn’t illegal unless there’s evidence of counterfeiting or fraud.

The DCMS concluded its latest investigation of the sector May 15 and will publish its conclusions on how to make self-regulation work later this year.

In the meantime, various entities have embarked on individual solutions to direct consumers to sites reselling genuine tickets. The most surprising of these was the Concert Promoters Assn.’s launch of its own secondary-ticketing site, Official BoxOffice.com. The body previously voiced its opposition to secondary ticketing, but Geoff Ellis, CEO of T in the Park and a member of the CPA executive committee, says it now accepts the practice is “here to stay.”

The market tracker Tidata estimates the total U.K. secondary ticketing market is worth £500 million ($816 million) per year. While secondary ticket exchanges like Seatwave and Viagogo keep revenue from the 15% commission they charge ticket buyers and 10% they collect from sellers, Ellis says OfficialBoxOffice’s proceeds go to artists and promoters.

“We hope OfficialBoxOffice will play its part in preventing festival disappointments,” Ellis says. But OfficialBoxOffice highlights only T in the Park tickets on its home page while Viagogo features about 60 U.K./European festivals. Ticketmaster-owned GetMeIn.com lists 50 festivals; Seatwave 16.

There isn’t much solidarity even with the launch of OfficialBoxOffice. CPA member Festival Republic appointed Viagogo as its official secondary-ticketing partner for Reading/Leeds and Latitude.

Viagogo founder/CEO Eric Baker approves of the CPA’s entry into the resale business, despite the possible competition. “I give them credit for seeing that fans want to exchange tickets,” he says. “We want to work with rights owners to get rid of some of the confusion.”

But much of that confusion is caused by stakeholders’ inability to agree on who should speak for the whole industry. Assn. of Secondary Ticket Agents chairman Graham Burns insists he sees “clear signs of a growing consensus” within the industry, but insists Viagogo nor Seatwave are ASTA members, with Seatwave founder/CEO Joe Cohen seeking to launch an alternative umbrella organization after branding ASTA “infected.”

But Baker insists Viagogo will not join any such group, and the CPA additionally recommends consumers use agents approved by the Society of Ticket Agents and Retailers.

Entertainment lawyer Ben Challis—whose clients have included the Glastonbury Festival—believes that despite the upheaval, the sector is likely to escape government intervention for now. “Politicians tend to follow consumer opinion,” he says. “But equally, they won’t pass unworkable laws.”
Gather’Round

NARM Confab Will Be Abuzz About Sony And Wal-Mart Initiatives

The new face of retailing will be front and center at this year’s 51st annual NARM convention since digital, mobile and other new revenue models will be a key theme at many of the panels and all the keynotes and addresses.

Meanwhile, the old face of the industry—packaging and pricing of physical product—will dominate the closed-door private meetings at the San Diego Marriott, thanks to a new pricing initiative expected from Sony Music Entertainment and a Wal-Mart decision that could affect the entire physical side of the business.

According to sources, Sony has given a sneak preview to some accounts of a proposed new pricing scheme that it initially will replace most of its catalog at wholesale price tiers of about $6-$7.50. The company also hopes to extend its model to new releases in an attempt to bring pricing parity between physical and digital, but at press time, the Sony labels were still wrangling with the concept, sources say.

In addition to lowering prices, sources say Sony is looking to eliminate all advertising support, including cooperative advertising funds. Some account executives say the initiative is similar to Universal Music Group Distribution’s JumpStart program, which eliminated such funds but lowered wholesale pricing from the $12 level to $10.50 for superstars, $9.10 for established acts and best-selling catalog, and $6 for developing acts and deep catalog. Sony is expected to provide details to accounts a week before the NARM confab and then use private meetings to get feedback that might help company executives fine-tune the policy.

Another expected topic of discussion at the convention is green packaging. NARM and the RIAA recently released their Sustainable Packaging Working Group study, which analyzes green packaging. But Wal-Mart has been hi-jacked the issue by telling the major music suppliers that within a year it expects them to begin shipping CDs in jewel boxes made of the same recyclable amaryllis type polypropylene plastic used in conventional DVD cases, sources say.

Wal-Mart no longer wants CDs packaged in traditional polystyrene jewel boxes because they are ecologically unfriendly, and the retailer has rejected recyclable paperboard because the assembly and sorting of the packaging can’t be automated.

Although Wal-Mart originally sought to eliminate polystyrene jewel boxes by January 2010, it has subsequently backed away from that demand and asked the majors to suggest a workable timeline, sources say. It remains to be seen if labels and artists will play ball.

While physical pricing and packaging will be the topic of closed-door meetings, the NARM convention’s public sessions will be dominated by the new guard as companies like Verizon, Nokia, AT&T, Microsoft, Topspin, Audiolife and Echone move about to meet with music suppliers.

While NARM isn’t breaking out digital and mobile programming under a separate “Digital NARM” banner this year, such topics will dominate the overall convention. The four keynotes all feature executives from the digital sector or from companies that provide new revenue streams: Dan Rosensweig, president/CEO of Activision’s RedOctane unit, which publishes the “Guitar Hero” videogame franchise; Yahoo Music GM Michael Spiegelman; Topspin CEO Ian Rogers; and Jonathan Vlassopulos, CEO of the mobile content company Moderati.

The convention will have special programming tracks for indie labels and retailers, including the American Assn. of Independent Music’s Music Business Crash Course (June 7) and the “Noise in the Basement” Creative Conference for Independent Retailers (June 9).

NARM has overhauled the final night’s awards ceremony, doing away with the popular retailer, label, distribution and wholesaler of the year honors in favor of additional award categories for advertising, marketing and packaging. Ashford & Simpson will receive the Outstanding Achievement Award; Hall & Oates the Chairman’s Award for Sustained Creative Achievement and Concord Music principal Norman Lear the Harry Chapin Memorial Humanitarian Award.

As is the case with other conventions now, the NARM confab is likely to see a decline in attendance from the 1,100-1,250 that it has attracted in each of the last three years, according to NARM president Jim Donio. He adds, however, that many companies will be attending for the first time.

“Everyone is looking at the metrics of the business, with the overlay of the economic downturn,” Donio says. “Our issues pale in comparison to the bigger economic issues.”
The easy way to pair up music with brands is to slap a high-profile act or hit song onto a campaign and pay sponsorship and sync fees. But two new campaigns developed for Dr Pepper and 7 Up by López Negrete, the Houston-based marketing, communications and PR agency, have taken a markedly different approach.

Both campaigns feature music as an integral part of the message. And both feature up-and-coming acts that aren’t household names, but whose name and likeness fit the concept and brands. The execution highlights how even the biggest brands are open to new musical ideas and faces that make sense.

Dr Pepper’s “Vida la 23” campaign—named after the soda’s 23 flavors—was developed specifically for bilingual, bicultural 13- to 24-year-olds; a series of target studies determined music had to be central to the campaign.

López Negrete president/CEO Alex López Negrete, who’s a musician, got together with his friend, Grammy Award-winning producer Andres Levin—who is also leader of the fusion band Yerba Buena—and the group’s lead singer Cucú Diamantes, who is promoting her solo indie debut, “Cuculand.” Together, they conceived and wrote the song “LA LA LA Life/Vida 23,” a bilingual mix of styles and acoustic and electronic instrumentation that also features DJ Nino. The track was cut as a single and edited into 30- and 15-second TV and radio spots that will air in major Hispanic markets in the Southwest and Midwest and on the West Coast. An online version on vidad23.com allows users to mix their own songs.

Dr Pepper also shot a music video, featuring Diamantes and directed by Gustavo Garzón (who’s worked with Juanes and Paulina Rubio, among others), which has been sent to video channels.

“As an indie artist, I think we have to create new formulas to get your music heard,” says Diamantes, who just played a party hosted by film director/screenwriter Pedro Almodovar in Cannes. “I don’t have a major label or radio support. How fantastic that a brand like Dr Pepper gives me the liberty to do what I want with a song.” Crucial to Diamantes was that “LA LA LA” wasn’t conceived as a single but as a fun, up-tempo song that fit with her sound. Although she wasn’t paid a sponsorship fee, the track will expose the artist to a broad audience unavailable to her before.

“Vida la 23” will launch different promotions through 2009, including Club 23, a traveling mobile dance club and gaming arcade housed in a 53-foot-long truck. Club 23, developed and executed by the entertainment/marketing company Eventus, will make 58 stops in Texas and California.

With 7 Up’s “7 Dias de Sevenisima” campaign, which runs through August, López Negrete targeted 18- to 34-year-old Latinos with children. He worked with writer/producer Gustavo Farias, who at the time was working with singer Denise González, an unsigned artist recording her album.

With Farias, López Negrete wrote a song called “Sevenisima,” which González recorded and will appear on her album. As with “LA LA LA,” the track is featured in TV spots that will air exclusively on Telemundo and Galavision directed a video.

As with Diamantes, González didn’t receive a sponsorship fee, but López Negrete says she’ll be part of future promotional and marketing events where she can promote her album.

Both campaigns, López Negrete says, involved “rolling up your sleeves with the artist and creating from scratch. It was far more collaborative from the point of inception than typical advertising campaigns. And I think that was very special.”

Soda Mixup

MIX AND MATCH

Mixup Launches MP3 Store In Mexico

Mexico’s premier music retail chain, Mixup, launched its much-anticipated MP3 store May 21. The store, Mixup Digital (mixupdigital.com), opened with nearly 700,000 digital rights management-free tracks from all four major labels, with independents to be added at a later date, Mixup founder Isaac Massry says.

The goal is to reach 1 million tracks by the end of the year. Songs are priced at 10-12 pesos each (77-92 cents). A check of the store’s beta site showed that only EMI tracks went for the higher price. There didn’t appear to be any full-album discounts, though first-time shoppers get 12 tracks for free.

Mixup Digital will be supported by a marketing campaign that includes in-store signage, newly designed shopping bags, employee buttons, print ads and radio spots. Wixen & Yandel, Yahir and Alexander Achá have taped video testimonials encouraging consumers to download legally from the store.

Online download stores Beon and Tarabu haven’t fared well in Mexico, in part due to the lack of portability of their rights-protected tracks. “Labels have finally decided to sell MP3s so we’ve decided to support them,” Massry says. As MP3 files, Mixup Digital’s offerings can be used on a computer, phone, iPod or other MP3 player.

Lower online credit card use and rampant piracy have also stymied online downloads in Mexico. But with 65 locations throughout the country, Mixup enters the digital world with an established brand behind it. For music fans, “it’s a natural destination,” says Sergio Lopes, EMI VP of marketing and digital development for Latin America.

“We’re pretty positive on it,” says Seth Schaefer, Sony Latin VP of digital business for Latin America, on the store’s prospects, noting that Mixup’s prepaid gift card business, promoted through its physical stores, is a “critical distinction” from Beon and Tarabu. Among other things, the ability to pay with prepaid cards eliminates the red tape of processing credit cards or e-tickets for a show or something like that.

Like Mixup, Beon.com is part of the retail conglomerate Grupo Carso, leading some to speculate that Mixup’s MP3 store will replace Beon. (At press time, Beon’s site featured the message “We are changing to serve you better. We will have news for you soon.”)

Apple didn’t comment on speculation that its iTunes store would launch in Mexico this year.—Ayala Ben-Yehuda
WestWood Entertainment presentan:

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House of Blues
Pure Atlanta
Stir
Nokia Theatre
Congress Theatre
Ogden Theatre
Regency Center
Grand Ballroom
Club Nokia
Fox Theatre

June 14th Phoenix
June 15th Las Vegas
June 17th San Diego
June 18th El Paso
June 19th San Antonio
June 20th Dallas
June 21st Houston
June 25th Seattle
June 26th Portland
July 3rd Miami

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DEADLINE: JUNE 20, 2009

Open For Business

Usually A Headliner, Buckcherry Expands Its Audience By Opening For Kiss

Buckcherry has made good strides in establishing itself as a consistent headliner in the last few years. Between September 2008 and April 2009, the band grossed $9.4 million from 54 shows reported to Billboard Boxscore, many of those co-headlining with Avenged Sevenfold. That’s an average gross of $174,226 per show, quite healthy indeed on tickets that started at $35.


Buckcherry manager Allen Kovac at 10th Street Entertainment looks at it this way: “Jimi Hendrix opened up for the Monkees.”

To elaborate, Kovac says it’s about “building audiences and not always the same audiences. We try to create an ecosystem of cross-demographics. Kiss doesn’t fit into the Shinedown, Avenged Sevenfold, Breaking Benjamin, Three Days Grace, Flyleaf demographic. We’ve been there, done that. I think what Kiss wants is to be vampires for our audience. And we definitely want to be vampires for their more affluent demographic.”

Nelson believes that, to a degree, Kiss would like to tap into Buckcherry’s younger demo. “I also think on some level they want to take a band out that doesn’t suck,” he says. “They have a lot of choices of bands to take out, and we’re truly one of the last rock ‘n’ roll bands out there. And I think they recognize that.”

While some bands have done well with a headlining-only approach to artist development through touring—Coldplay comes to mind—Nelson thinks that a mix of prudent headlining, strategic support and key festivals is more practical for most bands. “We really believe in that methodology,” Kovac says. “It would be easy for Buckcherry to make a little more money on the guarantee by headlining, but we’re going to make it up in the merchandising. When you’re playing in front of 15,000 people as opposed to 8,000 people, you’re going to make up the differential in headlining money with merchandise money.”

While certainly Buckcherry’s approach is more contemporary than that of Kiss—after all, Buckcherry has new material—structurally their songs aren’t so far apart. “Rock ‘n’ roll is rock ‘n’ roll, it’s not rocket science,” Nelson says. “We’re a little more modern, but essentially we’re both rock ‘n’ roll bands.”

The upcoming Kiss tour has garnered attention for plotting its routing based on fan voting on the music social networking site Eventful, which Nelson thinks is “a brilliant idea. Our interaction with our fans has really been key to a lot of decisions with this band,” he says. “With the Internet and the way communication is now, it really affords you the opportunity to be in touch with your audience.”

At press time, the top 10 markets in demand, and 13 of the top 20, are in Canada. “Canada is a great environment for rock ‘n’ roll. They’re rabid for it,” Nelson says.

Buckcherry will benefit from plenty of promotion this summer, much of it geared around its current single “Talk to Me.” Additionally, TNT partnered with Buckcherry to feature the band’s version of Deep Purple’s “Highway Star” as the network’s theme song for its 2009 NASCAR Spring Cup Series coverage. TNT produced a full-length music video of the song that debuted on NASCAR.com, and shorter versions will be featured in a wide array of promotions.

And, as ever, there’s the live show. “One thing we’ve never been guilty of is being lazy or sitting back waiting for things to happen,” Nelson says. “We’re on the road, and we’ve spent the last four or five years on the road constantly, coming home just long enough to make a record. Live is where we thrive. It’s what we do best and where we want to be.”

Buckcherry is booked by Andrew Goodfriend at TKO. Kiss is booked by Mitch Rose at Creative Artists Agency.
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As Seen On TV

Rhapsody Spotlights Artists To Reach Consumers

All the TV ads that came out in support of Green Day's new album, "21st Century Breakdown," featured the lead single "Know Your Enemy." But only one advertiser got exclusive footage of the band—Rhapsody. While it isn't unusual for retailers and other partners to air ads featuring a song clip or music video when promoting a new release, it's rare for artists to film custom footage for them. But Rhapsody executives say the Green Day ad is just the first in what will be a series of TV spots featuring artists with new music coming out about every other month. Next on deck is Bob Thomas, with more to follow.

When Rhapsody and MTV's Urge music service merged to form what is now Rhapsody America, MTV committed $210 million in airtime for Rhapsody advertising on MTV Networks' channels. Rhapsody aims to leverage that commitment to not only advertise its service but get what it really wants from each artist involved—exclusive content. Green Day, for example, made "21st Century Breakdown" available for streaming on Rhapsody for a week before its May 15 release. The album also appeared on Rhapsody partner sites like MTV's the Leak.

Based on viewership data from the networks that aired the Green Day ad, Rhapsody estimates it reached close to 150 million viewers in the first two weeks while also generating 100,000 plays on MySpace and YouTube. The album debuted a new single-day traffic record for the Rhapsody home page, as well as a new streaming record for an album with 430,000 streams in three days—three times that of the prior record holder, Lil Wayne's "Tha Carter III." But artists and labels hoping for similar results should be aware that Rhapsody won't work with just anyone. The company expects artists and labels to support the ad campaign with links on their Web site, fan communication and any resources the label can bring to drive fans to Rhapsody.

"We want to make sure they're willing to commit themselves to the project," says David Krinsky, GM of label relations for Rhapsody. "If an artist thinks we're just going to throw ad at them, we're not that interested."

According to Peter Stanish, senior VP of marketing at Warner Bros./Reprise, Green Day's label, the key to Rhapsody's ability to maintain that stance is to create a good ad, which he says is exactly what happened in this case. As much as labels can use the free advertising, there's always a concern about how the act's image and music are used.

"You have to make sure the band is presented in a credible and favorable way," Stanish says. "Not all impressions are created equal."

In this respect, Green Day seems to have found a workable model. The 30-second ad depicts the band members preparing to take the stage, with the lead track playing in the background. Scattered about backstage in the dressing room and on the patch to the stage are more than 50 visual cues that reference past Green Day albums, videos and themes—such as the grenade from "American Idiot" and the masked guys from "Basket Case"—which Green Day and its management had input in selecting.

The next ad in the series will feature much the same model but with different cues and the artist interacting with them in different ways. The goal of the spots isn't to explain Rhapsody's subscription service—something that's virtually impossible to do in 30 seconds. Instead, they serve two purposes: to promote the service as a way to acquire exclusive music and to let fans know where to find it.

Services like Rhapsody have struggled to communicate the benefits of the music "rental" model. By scoring exclusive streaming rights to hit songs, Rhapsody hopes to attract fans to its site, where it can make its case directly. The ability to do so will be especially important in the wake of rival Napster's launch of an aggressively priced $5-per-month streaming and download hybrid plan (billboard.biz, May 18).

"It's a great driver to get people to come to our site, where we can better explain the value of subscription," Krinsky says. "These ads become a hook to tell that story."

And while Apple pioneered the practice of trading exclusive content for advertising with such acts as Coldplay, Eminem and Bob Dylan, the company's ads lately seem to be more focused on iPhone apps than artists. That leaves an opening for Rhapsody to exploit.

WALK THIS WAY

The iPhone may have usurped its role as the dominant portable media player of choice, but Sony's Walkman keeps plugging away with new devices. The most recent innovation is the X-series Walkman—a Wi-Fi-enabled, touch-screen video MP3 player. The 3-inch OLED screen is optimized for video viewing, with a 180-degree viewing angle. For music, it features an integrated noise-canceling technology that blocks out ambient noise; included headphones reduce sound excess as well. Various listening modes—such as airplane, bus and office—optimize the filtering even further.

On the content side, the X-series Walkman comes with not only an FM tuner but also access to the Slacker Radio personalized radio service, as well as connections to existing digital music stores. Various models will be available this June, at prices ranging from $300 to $400.

As Seen On TV

Rhapsody Spotlights Artists To Reach Consumers

BITES & BRIEFS

AUTO TUNED

MySpace Records and Toyota are teaming for a music competition called Rock the Space. Through July 1, artists can submit an original song to the social networking site; the winner receives a recording contract with MySpace Records. Five finalists will be featured on the Toyota Music profile and advertising throughout the site. The MySpace community selects the winner, which will be announced in September.

BAND AID

The direct-to-fan music distribution firm Bandbox launched its free digital/physical music store. The service acts as a sales widget that users can embed on sites like MySpace and Facebook. Participating artists—which so far include the Jewel, Taylor Swift and Keith Urban—can set their own prices, release content at will and create custom digital/physical bundles. Bandbox is free to the acts and labels involved. It passes along 100% of all digital sales to the artist.

AD IT UP

ReverbNation is offering artists the ability to earn money from ads embedded when their music plays on the service. The ads will appear within the album art that's displayed when songs are streaming, participating acts will get 50 cents for each song. The only caveat is that bands can't charge for the tracks that carry advertising. The songs with advertising will appear on a separate section of the ReverbNation site, the landing page for which will also contain advertising. Only invited bands will be able to take advantage of the new service, expected to be available in June.
After 11 years at TVT Records as VP of urban A&R, Bryan Leach decided to answer the call of his inner entrepreneur.

In addition to serving as senior VP of urban for J Records, the industry veteran doubts as president of his own imprint, Polo Grounds Music. Under the RCA Music Group banner, Polo Grounds also includes publishing and brand marketing divisions.

Hurricane Chris helped the fledgling label make a huge splash when the rap newcomer’s hit single “A Bay Bay” became a 2007 summer anthem. The song snowballed into a hit ringtone, selling 1.5 million master tones, according to Nielsen RingScan.

A native of Harlem, Leach began his music executive career working for Dick Scott Entertainment, whose roster included Teddy Riley and New Kids on the Block. Leach joined TVT in 1995 as director of artist development and was promoted to VP of urban A&R three years later. Among the acts he signed during his tenure were Lil Jon & the East Side Boyz, the Ying Yang Twins and Pitbull.

Pitbull and Leach professionally reunited recently when Polo Grounds signed the Latin rapper. The label is ramping up an aggressive release slate for 2009, leading with Hurricane Chris’ sophomore album July 28 and the September release of albums by Pitbull, Yo Gotti and R&B singer Avery Storm.

In an interview with Billboard, Leach talks about his expansion plans for Polo Grounds as well as what he learned from his time at TVT.

Given the industry climate then and now, why pursue operating an indie label?

It made more sense than ever to start my own label because I wasn’t afraid of the changing times. Majors were being forced to act like indies, having to look at 500,000 units as being a success when that wasn’t a number they would even sneer at before. That was something I was used to from the indie perspective; 100,000 units was a celebration for us.

What was the reason for aligning Polo Grounds with a major label?

I looked at the histories of Jive, Interscope and Arista. These were mini majors on steroids. But they had one thing in common: chief executives with indie mind frames who merged successfully with a major. That’s the one mistake I felt was made at TVT—not making that connection when we had the opportunity.

Is that why TVT eventually imploded?

Even when TVT was having its biggest success, I still felt there was a problem in terms of breaking through the ceiling. Pitbull is one of the most successful bilingual rappers in the U.S. and he had the chance for that to happen as well overseas. But TVT didn’t have a distribution setup in most of the international markets, so we weren’t able to break him there. The same with Lil Jon. Not every rapper can be successful overseas, but I felt those two were made for that. We could only take them so far.

I saw firsthand all the ways an indie and major can effectively work hand in hand. First, in getting a project to a certain point and then benefitting from having additional muscle in place to go beyond that. Partnering with a major on something we should have done at TVT.

What other lessons did you take away from your TVT experience that you’re applying at Polo Grounds?

Learning to strike while the iron is hot; taking the necessary risks to move forward. [TVT] needed to work better with other labels and make it easier to do business with each other. It’s hard for business men to run a label—especially when they try to market themselves as pro-artist and creative-driven—if they don’t understand music, emotions and how to motivate creative people to record the music. The bankruptcy [after losing a $4.5 million judgment in a lawsuit with rival Slip-N-Slide over a Pitbull CD], a dispute with BMG over reciprocal rights and swaps, sending legal letters to your own artists, not taking care of the big-bread earners among your artists and employees...it was just terrible business.

Can you transform Hurricane Chris from a singles artist to one who also sells albums?

I feel the same challenge about selling albums as I’ve had with any project I’ve done. I remember people in Atlanta telling me I shouldn’t sign Lil Jon because that crunk shit wasn’t happening. The same with the Ying Yang Twins. With Hurricane’s first record, I got a call from someone telling me the single was garbage. Two months later the same person was telling me it was his favorite record. People forget labels have always had artists who have been considered singles sellers. That challenge has always existed. The bottom line lies in developing artists and making strong albums. Development sells records.

Last year you launched a publishing joint venture with RCA Music Group. What publishing projects have been initiated through that division?

Starting a publishing division was done to help diversify Polo Grounds, become competitive and build equity. We built a small catalog independently for a year before partnering up. Hurricane Chris and Phunk Dawg [Lil’ Boosie] are on our writing roster. We are currently closing publishing deals with several other hip-hop writers as well as some R&B/pop writers. The publishing venture is being done with the same indie approach: not to compete in bidding wars with an EMI or Universal but reach out to writers who are just starting out, who may have a few placements already but aren’t really on anyone’s radar yet.

Polo Grounds also has a marketing division under which you’ve done major campaigns with Fila. How did that come about?

Fila is rich in history with hip-hop and Jon Epstein, formerly with Adidas, understands hip-hop. So we wanted to help him reintroduce Fila to urban consumers. However, I had to figure out how to compete with Steve Stoute, Diddy and Chris Lighty—who do such a great job of connecting brands with artists—because I didn’t have an act on the level of a Jay-Z, Diddy or 50 Cent.

Our angle is to make companies believe in the discovery process, like how cool it was when Converse aligned with Santigold. She isn’t big but she’s cool on the next-artist front; she’s on the cutting edge.

Once “A Bay Bay” started popping, we convinced Fila that a shoe tie-in would be a big seller. Our Helmsman sneaker had a look similar to the Prada sneaker. We produced and filmed the commercial, placing ads on BET’s “Rap City” and “106 & Park” and in various magazines. Fila sold over 400,000 pairs at $50-$60 a pair in the first launch.

Last October, we did the season Melrose line with Nina Sky. We’re still waiting on those numbers to come in but Fila was happy with the run. We’re currently putting together a campaign focused on the Latin community with Nina Sky and Pitbull and eyeing the same kind of success. We plan on being more aggressive on the international front as well. We’re not leaving any stone unturned...
FOR CORNERSTONE, BRANDS ARE THE NEW RECORD LABELS AND CORPORATIONS ARE THE NEW A&R GUYS

BY CORTNEY HARDING
PHOTOGRAPHY BY MATT HOYLE

Rob Stone and Jon Cohen launched a collection of five extended singles that have sold a combined 105,000 copies, according to Nielsen SoundScan. They released a catchy tune that brought together superstar producer Pharrell Williams, emerging genre-bender Santigold and rocker Julian Casablancas. They’re catapulting emerging bands like Matt & Kim and the Cool Kids from blog fame to real fame. And they’re not even running a label.

The two are, in fact, running Cornerstone, which they loosely define as a branding agency, but in fact may be a new model for the music industry. Since it was founded 13 years ago, Cornerstone has emerged as a major force, combining the functions of a label with the business model of an ad agency.

Stone, who founded Cornerstone, and Cohen, a childhood friend who came onboard shortly afterward, don’t dress or act the part of music industry power players. A rangy distance runner who resembles a greyhound with a great ear for music, Cohen often wears sneakers and foregoes epic parties and rolling around in limos for early morning jogs. Stone is equally casual and laid-back, the type of guy who offers you diet soda and chats amiably rather than flashing diamond cufflinks before throwing you out of his office. But don’t let the mellow atmosphere fool you. Along with Steve Stout and Jay-Z’s Translation and a handful of boutique shops, Cornerstone sits at the nexus of branding and music. The company houses digital, events, strategic marketing and public relations divisions, as well as the Fader magazine and label. They employ a staff of 90 and have worked with clients ranging from Levi’s to Southern Comfort to Proctor & Gamble.

Long gone are the days when Nike’s use of the Beatles sparked outrage. These days, everyone from Beyoncé to garage bands are looking to connect with brands, and Cornerstone, arguably the pioneer in the movement, is excited to help them. They serve as the middlemen between buying in and selling out, crafting deals to align artists with consumer goods and brand names.

CONDUITS TO THE MASSES

Stone founded Cornerstone in 1996 after working at SBK and Arista. He meant for the agency to be a standard music marketing shop. But in 1998, he read a profile of Sprite senior brand manager Darryl Cobb in Brandweek. “I was impressed with how he embraced hip-hop, and I literally cold-called him,” Stone says. “He broke it down for me and asked me what assets we had. When I told him we had a stable of DJs he explained they were ‘voiceboxes’ and ‘conduits to the masses.’”

He told Cohen—who had left Columbia to join Cornerstone in 1997—and the pair decided to expand into branding. They launched a campaign for Sprite.
THE BEST THING ABOUT CORNERSTONE IS THAT THEY UNDERSTAND THE RECORD INDUSTRY WITHOUT BEING CONFINED BY IT.

FRANK COOPER, PEPSI-COLA

Around the same time, they noticed the growing presence of the Web and lived John Stubb to boost their digital offerings. "This was back in the days of AOL, fashion site and leg-endary Web 1.0 blog boo.com was an early client," Cohen says. "We saw that this was something worth investing in and started working with bands and brands to roll campaigns out online. We were doing this before any of the labels." Cornerstone's digital efforts include everything from mainstream and grassroots promotion to social networking and application creation.

At a time when music is used to sell everything from sneakers to politicians to ideological Cornerstone manages to toe the line between keeping it cool and staying on message. The company is taking the influence that artists have always wielded and turning it to cold, hard cash. "We are great at creating ideas for our clients, and our staff has a high level of cultural savvy," Cohen says. "We offer things like our field rep program, which has more than 150 part-time employees, monthly 18- to 24-year-olds that can coordinate local marketing plans and have a great knowledge of their hometown scenes. We're not stuck in some big label ivory tower." Of the rest of their staff, Stone says, "About 15 of them are on the lifestyle strategy and execution side, which is really being a product manager for a record campaign. They need to have a hybrid of skills and be able to go back and forth between the agency and music world.

Even though Cohen and Stone are embedded in new models and media, they didn't want to entirely abandon the old ways. "We started the Fader in 1999 because we wanted to document all the great music we were hearing and seeing," Cohen says. "We didn't start the magazine as a consumer product; the idea was to appeal to key influencers, DJs and the industry." They've benzoned covers on M.I.A. and Kanye West, and while there have been a few misfires—still waiting on that second album from Nita Sky—the magazine sustains a circulation of 100,000.

LINKING BRANDS AND BANDS

While coordinating corporate execs, record execs and musicians can often be like herding cats, Stone and Cohen have aimed for more ambitious projects through the years. "I don't think we've ever had a project that we've seen as being a flop or a failure," Stone says. "But even when the end result is excellent, the process can be very, very painful. The more ambitious something is, the more excruciating the planning process can be." Many of their recent successes involve releasing music: the Mountain Dew Green Label Sound initiative; the Converse "Connectivity" track; and a series of mixes they've co-ordinate with Nike.

Williams will act as the "chief of creative" in the new venture. It will operate separately from Cornerstone and have its own staff. "When I was a kid I'd see a video and the way an artist sang or the way that they moved or their gait or the way that was something to make a music video, what was the thing that would get me really into them," Williams says. "When I got older, I realized that the video was a means of marketing. When you do things that feel organic and natural, it is like you're selling it to people. The problem with a lot of a advertisement is that it feels forced. And for kids, they can see it. They can smell it a mile away."

"It's that type of savvy that makes Cornerstone the go-to people for unsigned bands and Def Jam," Williams says. "We both have unique skill sets, and we can combine them to create a powerful agency," he says. "We're starting small, on the ground level," Stone says. "We have one or two clients and some things in the works." Williams isn't the first musician to launch a branding agency, but he's one of the biggest. Jay-Z founded Translation with Steve Stoute. While Translation also brings artists and brands together, the firm focuses on "multicultural" projects. Stone says Williams is talented at identifying and shaping new talent. "Jaysone Green Label Sound and artists and improving campaigns. "Pharrell is a natural at bringing people together in new ways," Stone says. "If you look at the kids backstage at his show, you'll see a lot of designers and artists and people who are very talented at getting people thinking in new ways."

"I think we've been damaged by the recession, either," says Stone. "Corrnerstone is working on developing a strategy with Levit's. "We're lucky, relative to what's going on," Cohen says. "We can reach a lot of people in a cost-effective manner, and there is a need for that."

While Cornerstone's passion for music is cited by many as its greatest strength, the firm's ability to identify developing talent might be an even bigger strength. "Big artists were unknowns when we first met them," Stone says. "When we put our stamp of approval on someone, it has an impact."
The Billboard Q&A

PHARRELL WILLIAMS DISPLAYS HIS BRAND AMBITION IN MUSIC, APPAREL AND BEVERAGES

BY CORTNEY HARDING

At a Smirnoff press conference at the Bowery Hotel last year, Pharrell Williams admitted that he doesn't sleep. "I'm just operating in a fog," he told the crowd. Williams has plenty of reasons to be worn out. Aside from his thriving career as a producer (of the new Usher album, among other projects), he performs with N.E.R.D. (which is finishing a new album), runs a clothing line (Billionaire Boys Club), and a shoe line (Ice Cream) and will soon launch a branding agency with Cornerstone (see story, page 22). He even has startles lining up to work with him: A gossip column reported that Lindsay Lohan was overheard telling friends he wouldn't return her calls.

Williams' break arrived in 1992 when Teddy Riley got him a gig writing a verse of the Wreckx-N-Effekt hit "Rump Shaker." He then produced songs for performers from Kelis to Mystikal, before landing his first No. 1 with his production work on Brandy's "I'm a Slave 4 U." In 2004, Williams won two Grammy Awards for his production on Justin Timberlake's "Justified."

Along the way he released five albums—three with N.E.R.D., one with the Neptunes and one on his own—and found time to launch two fashion lines. Now he's preparing for the release of the Usher album, finishing the next N.E.R.D. project and working with Shakira.

You're well-known for being a tastemaker, and you have a solid understanding of branding. How did you get started thinking about that in a strategic way?

Sabrina Belli from the Moet Hennessy Co., which is part of LVMH, gave me an opportunity to work on the Hennessy campaign a couple years back, and I worked in creative there. I was learning on the job, and there were a couple of ideas that worked. They were very supportive, and I learned so much from that one opportunity.

How did you first connect with Cornerstone?

I met them when they put me on the cover of the Fader in 2002. They're great guys and Cornerstone is a huge business, but Fader has stand-alone power in itself because of what they do. They're all about discovering what's hot. Once they get on an artist, they really go all out to support them. They not only give them a cover, but they'll try and figure out a way to get involved and work on making sure that artist breaks in the mass media.

Wasn't Cornerstone also involved in promoting and marketing the first N.E.R.D. releases? They've been involved in all our releases. They helped get the word out that we were underground and much more than what would be expected in comparison with the songs I produce for other artists. The branding is very important because one of the most fickle demographics is the indie scene. We had to create our music properly so that the right ears got to it first and it could become viral after that.

How did you get involved writing a song and making a video for the Converse "Connectivity" campaign? That campaign forged my partnership with Cornerstone. They were like, "Converse wants to do X, Y and Z. We want to know what you think and how you would do it, because we felt that would resonate with people better if it was coming directly from you." So I was like, "Well, here's what I want to work with and here's the track." And they were like, "OK, cool." And that was it. It just felt real. Santigold was amazing and Julian Casablancas from the Strokes was amazing. We had a great time in the studio and what that said to a lot of kids was, "Yes, the track's cool, but this is why Converse is cool, because they understand what it would be like for the three of us to get in a room and make music."

The same people who brought you that shoe, of course they would make that kind of decision and put the three of us in the studio to make whatever kind of song we want to make. That's the way of the future, if you ask me, and that's why we joined forces.

In addition to your new venture with Cornerstone, you're still doing your clothing line, Billionaire Boys Club, and your Ice Cream shoe line. Do you have new designs for either in the works? We do new designs every quarter. Ice Cream is expanding. We're developing a TV show around it, actually. I can't speak about it too much because we haven't begun shooting yet, and they would kill me if they knew I was letting the cat out of the bag.

We are also working on this other project, a new platform. It's going to make sure we get ongoing, we're bombarded with CDs but also with animation, photos, everything. We get hit with blueprints for designs because the kids that we inspire are artists. It is an amazing experience for us to see all of these super-inspired, super-talented kids who were just in it because they love what they do.

The problem was that we couldn't employ them all, so we created this platform called artist.com. It's amazing because it's a small online community. They're mostly college students. There's everything on there, from animation to architecture. We have teams at Vanderbilt, Harvard, Yale that are out there working really hard, giving us great feedback on the site and the people they're bringing to it. It's just our way of giving back to our fans and giving them a means to be discovered. It's this big creative dormitory of dope talent and kids getting to commune and increase their visibility so that they can be discovered.

Billionaire Boys Club is known as a luxury brand. How's it holding up in the recession? Billionaire Boys Club is a lifestyle brand. Ice Cream is a little more affordable, but BBC is different. I created that brand because I had a lot of admiration for Ralph Lauren but I wanted to take that concept and pretend that Willy Wonka was the head designer. So it's different, and the clothes are made in Japan, so there's a price that goes along with that. Ice Cream, on the other hand, is like our silliness mixed with a huge, huge respect for skating and how I saw things when I was a kid. It's kind of like me making the clothes I never got to have when I was 15.

How did you end up working on a TV ad for Nike in China? Cornerstone showed me footage of the ad and they needed a track so I gave them something. The people at Wieden and Kennedy, Nike's ad agency, wanted something that felt nostalgic. I had to use some of my older sounds and give them something that felt a little more colossal. And it only plays in China, which is super-interesting because I like exploring sounds for different territories.

What music projects are you working on now?

I'm finishing up with Shakira's new album. I'm in the studio with Usher, I'm going in with Rihanna, I'm going in with Incubus and then with Sara Bareilles.

That's a pretty diverse group of artists.

I just want to make great music—that's what I love to do. And we're finishing the new N.E.R.D. album. We just put one out last year, but we're having fun. It's so cool when we get on tour. With all the support we get from kids, our shows are growing. It's all happening.

You're a machine.

Well, I have no social life, and it's kind of cool that way.
On July 31, Rascal Flatts' American Living Unstoppable tour will stop at the Aaron's Amphitheatre at Lakewood in Atlanta, and both the band and its fans will enjoy some s'mores as part of a promotion with Hershey's.

The band members will be wearing American Living apparel in concert, running commercials on video screens during the show, traveling on tour buses wrapped in American Living branding and selling special American Living merchandise at venues as part of a deal (Billboard, Feb. 28). And that particular show will feature additional branding as part of a deal between the venue owner/operator Live Nation and the office furniture company Aaron's.

This summer concertgoers will see so many words from their sponsors that they'd never guess it's a tough time, as brands tighten their marketing budgets to focus on results. "Good marketers probably increase their budgets in bad times because they have a competitive advantage on a lot of levels," says Jay Coleman, president of EMCI, which specializes in coordinating sponsorship deals. "But most companies don't do that because they want to protect bottom line profits."

Russell Wallach, president of national alliances at Live Nation, says the concert sponsorship market is difficult but not dying. "We've had plenty of conversations with brands whose budgets have been cut, but fortunately we have a great team and we're making headway," he says, citing their sponsorship deals for the Jonas Brothers (Burger King), Nickelback (Nikon) and U2 (Blackberry). Live Nation also arranged for NASCAR to sponsor the Bamboozle Music Festival and extended the deals that made Starwood its official hotel partner and Anheuser-Busch its official malt beverage sponsor at amphitheaters.

"We continue to be cautious in terms of understanding the marketplace," Wallach says. "But we're aggressive out there and we're excited that there are plenty of brands we're talking to every day that have budgets for 2009 and in some cases still have budgets for the summer."

Indeed, North American-based companies will spend $1.1 billion to sponsor music venues, festivals and tours this year, a 3.8% increase from the $1 billion spent in 2008, according to IEG's Sponsorship Report. That's the highest level of spending on music ever reported.

That increase outpaces IEG's projected 2.2% increase for the overall sponsorship business. Most of that growth is driven by new and incremental spending on big-ticket national music festivals and tours, many of which have maintained sponsorship momentum in spite of the economy.

The music industry has also benefited from increased corporate interest in tours by major artists. That signals a shift from the past several years, when corporations focused on large festivals.

Any gain in event marketing may come at the expense of traditional media. "The advertising business is changing dramatically, and going after niche audiences is continuing to be more of the way of the world," Coleman says. "I believe integrated marketing concepts, event marketing and experiential marketing are growing." Sarah Baer, director of 4fifi Productions, which stages the sponsor-driven Vans Warped and Rockstar Mayhem tours, says both events are "looking good," but credits significant efforts and some compromises on rates. "We've had to be flexible with some sponsors and their fluctuating budgets but have managed to keep most," she says. "We'd rather have them out for a little less than not at all, and we believe as the economy turns it will benefit us in the long run to have stuck with them."

Rather than touting discounts, Wallach says Live Nation promotes return on investment. "We refer to every dollar they spend as 'working dollars,' meaning they're not paying big rights fees or to have a sign in our venue. Every dollar they spend with us is going to be working to help the brand sell their products and services, whether that's through our digital assets, our database or engaging the fan on site," he says. "We focus less on discounting and more on providing more value to them and making sure that for every dollar they spend with us, we can demonstrate how it's going to work for them."

Nationally, telecommunications companies, apparel retailers and other lifestyle-centric brands remain some of the most active sponsors. At the same time, however, local and regional music festivals have taken a hit from the fallout in the financial services business. Brands can be reluctant to put their name on a tour, venue or event at a time when they're laying off employees.

Wallach says that even suffering businesses still have to market their products. "When you're relaunching a product, whether it's an automotive product, a new consumer packaged goods product or a new handset product, you have to spend marketing, promotional, media, PR dollars behind that," he says. "So we are still seeing some opportunities in the automotive sector, although obviously not as big as past years."

As bands become even more reliant on touring income, it forces them to plan ahead, which Coleman says helps in putting deals together. "It has always been a challenge when a band will suddenly be touring more, and you get 90 days' notice," he says. "Signing a sponsorship under those conditions is almost impossible. But if we know the following bands will be touring in the summer of 2010, that's going to really help because we're getting into the planning cycle of companies and you can talk to them about building out a program that has lots of arms and legs."

It also helps that many artists now know what it takes to tidy up a deal: commitment. "One of the challenges in the business of selling tour sponsorships over the years is the notion of 'take the money and run,'" Coleman says. "Now if you want a deal, you have to not only be priced right but a company has to believe that they can really have a portfolio of rights, benefits and assets that go along with that sponsorship that allows them to get a lot of bang for the buck."

A true partnership has to build the consumer base for both parties, says Doug Nichols, co-manager of Rascal Flatts. Others say it's just someone's writing a check and they're just taking the money and that's not what we want to do." More complete sponsorships help sell tickets, Nichols says, and he thinks Hershey's and JCPenney will fill that role this summer for Rascal Flatts. "They're both working hard on awareness and they have all kinds of promotions on their sites that will obviously bring awareness to their markets," he says. "They understand that it's tough times, too, and they've been very open to any ideas we have to help create awareness."
GOD SAVE THE BRAND?

PUNKS SING FOR BUTTER—
AND INSURANCE
BY MARK SUTHERLAND

Never mind the bulllocks, indeed—Johnny Rotten and some stampeding cows have started a rush toward punk advertising in the United Kingdom.

The Sex Pistols frontman, now known as John Lydon, stars in a popular U.K. TV commercial for the butter brand Country Life. Dressed in country gent weeds, the one-time scourge of polite society is seen watching traditional English folk dancers, running from cows and declaring, “It’s not about Great Britain—it’s about great butter!” with the gutsy routine once reserved for snarling, “I am an anti-Christ/I am an anarchist.”

On other British channels, punk forefather Iggy Pop stars in ads for the online car insurance brand Swiftcover in which the shirtless Stooges frontman declares: “You think I’m selling car insurance? I’m not—I’m selling time!”

But he is selling car insurance—and lots of it. Swiftcover says its first-quarter sales soared 31% over the same period last year, thanks to the ad. And Lydon has heated up butter sales—Country Life parent company Dairy Crest credited ad, which debuted on U.K. TV Oct. 1, 2008, with driving an 85% increase in sales by volume of its “spreadable” brands in fourth-quarter 2008.

“Punk doesn’t mean what it meant 30 years ago,” says Snowy Everitt, director of the London-based marketing agency Espolonge, which specializes in putting bands and music together.

“For most people in 2009, punk isn’t about music, it’s about attitude. Butter isn’t fun, edgy, sexy or cool—but, in times of economic crisis, advertisers need cut-through and anything that gets you talking is worth a punt.”

Swiftcover marketing director Tina Shortle agrees, crediting Pop with helping the campaign—which has a 3.9% value of £25 million ($38 million)—“stand out in a cluttered market.”

“We weren’t too worried if the target audience didn’t recognize Iggy as a celebrity,” she says. “We just wanted someone renowned for having fun and enjoying life.” Both campaigns have also attracted considerable media attention. Shortle says online searches for Swiftcover and Pop have increased 30% since the campaign started Jan. 4, and Dairy Crest marketing director Paul Fraser says Country Life’s “spontaneous awareness” ratings more than doubled.

Fraser says the brand chose Lydon for his “British rogue” appeal, and the second phase of the campaign, which began May 15, Country Life’s “independent views are a huge part of his consumer appeal,” he says. “And this has obviously struck a chord with our consumers.”

Punk synth ads are also on the rise, and last fall an ad for the upmarket British supermarket Waitrose used the Stranglers hit “Golden Brown.” Although it’s one of the band’s gentler tracks, it’s a hymn to drug use—a fact that Sharons bassist and “Golden Brown” co-writer J Burnell feels may have escaped Waitrose.

“When our manager [Rufus] told us, I thought it was funny,” he says with a laugh. “My first reaction was: Are they advertising Christmas heroin or something? I’d have thought everyone had guessed by now [what the song’s about] but maybe not.” Waitrose did not return calls for comment.

Martin Costello, a consultant at Universal Music Publishing Group, which owns the Stranglers’ publisher: Complete Music Publishing—where Costello was formerly managing director—says the supermarkets paid a “five-figure” sum for the song, and that demand for punk tracks on ads has been rising for the past six or seven years.

“It’s because you now have creative heads at agencies that grow up with it,” he says. Another Complete act, the Only Ones, enjoyed a career revival after the mobile company Vodafone ran an ad that used “Another Girl, Another Planet.”

Burnell says the Waitrose deal didn’t do much for the Stranglers, other than provide a payday. “I don’t think it sold an extra download or tickets for shows,” he says. “It was just a business decision made on our behalf and in our interests—I don’t think it has any association with the Stranglers other than they used a recording made by us 30 years ago.”

Lydon’s and Pop’s links with the products they’re pushing, however, are more explicit. The Swiftcover ads attracted criticism from musicians—and, ultimately, censure from Britain’s Advertising Standards Authority—when it was discovered that the company didn’t insure musicians. “It has since reversed that policy.” It hasn’t damaged the campaign,” Shortle says. “It’s given us greater prominence.”

So will other old punks now climb on the bandwagon? Will the Buzzcocks advertise baked beans or Sham 69 turn up flogging fish fingers? “I wouldn’t be surprised if more bands looking to get cut through go for rebellious figures,” Everitt says. “If it works, why not try it?”

BIG DEALS

Recession-Friendly Rhymes

HONDA TURNS TO A SENSIBLE SPOKESMAN—INDIE RAPPER MICKEY FACTZ
BY MONICA HERRERA

In between Lebron James’ dunks and Kobe Bryant’s three pointers, a different kind of car-commercial is airing during the NBA playoffs on ESPN. The ad features unsigned New York rapper Mickey Factz in a variety of scenarios (driving down the highway, performing in a packed club and, oddly, tying away in a cubicle) while a voice narrates his real-life back story. “Meet Mickey Factz,” the generic voice over says: “He drives a Honda Accord. He’s a hip-hop artist, but he’s also a paralegal.”

The ad concludes with Facts in a garage-turned-art space, rapping: “I’m inspired by my own slick U.K. TV commercials, homemade/Every dollar I receive, I’m just trying to keep it one.”

Don’t normally associate underground rap with affordable midsize sedans? Neither did Honda—until it launched “Rhymes and Reasons,” an integrated advertising campaign that debuted in February and just got extended through March 2010. In order to target African-American men ages 25-45, Honda and its multic全国人民, Muse Communications, developed an Accord campaign starring a recession-friendly hip-hop artist—one less concerned with making it rain than with how to invest his tax refund.

“The thinking behind this campaign is that times are really different right now,” says Barbara Ponce, manager of corporate and diversity advertising at Honda Motor. “We asked, ‘What are the top-of-mind issues going on in the African-American community, and how can the Accord help with that?’

For an emerging artist, Honda’s campaign offers a rare opportunity for name recognition exposure, including Interscope signee Charles Hamilton and Universal Motown’s Kid Cudi, auditioned for the gig by sharing their personal stories on camera. The pool was whittled down to Factz, who’s currently recording his debut album but doesn’t have a record deal or radio play to speak of, while Kanye West and Cudi have a break single on the Billboard Hot 100.

Ponce says that Factz’s back story sealed the deal. “Mickey has a strong following online, and he’s a sensible rapper and I mean that in a complementary sense,” she says. “He isn’t rapping about things that are not connecting with consumers. He’s succeeding in life but also looking for a style that makes sense.”

Factz, who co-owns a marketing consulting firm, GCNewwork, agrees. “I’m a different kind of artist,” he says. “You don’t see any bling blinging on me, no chain around my neck or crazy watch on my wrist.”

Factz has promoted his electro-pop with an acclaimed 2007 mixtape, “Heaven’s Fallout,” and a popular series of free downloads dubbed “The Leak.” In addition to ESPN, Honda’s “Rhymes and Reasons” commercial airs regularly on TNT and BET and can be found at rhymesandreasons.com. It also offers a free download of “Sensibility,” the original song Facts wrote for the campaign, which Honda owns. Visitors can also find freestyle rap videos and blog posts, where Factz shares his thoughts on education and earning credit card debt.

“If there’s a way we can help Mickey support his passion for music, perhaps someone else can feel inspired to discover their own talent,” Ponce says, noting that it was important for the company to work with a new artist. Though she declined to provide any specifics on the campaign’s success, she says Honda hopes to extend the campaign into 2011.

Factz is also preparing to tape a new TV spot for the campaign and recording new material for his debut album—he recently hit the studio with the rapper T.I. in Atlanta. But he says his album will remain on the backburner while he explores more branding opportunities, which in his view are as important for his career as a radio hit. “People know who I am now who wouldn’t have even known me before, and they’re finding out about my music,” he says. “That’s huge.”

GOOD GAS MILEAGE, INDI CRED: MICKEY FACTZ (TOP) AND A STILL FROM THE CAMPAIGN (BOTTOM).
Neville's work was berton's commercial includes and promotion company mait with tress.

BIG DEALS

WITH TEETH

HOW COLGATE GAVE TITO EL BAMBINO A REASON TO SMILE
BY AYALA BEN-YEHUDA

Can fresher breath and a whiter smile lead to No. 1 hits on Billboard’s Latin charts? The success of reggaeton artist Tito El Bambino, who just wrapped a two-year ad campaign with Colgate, suggests that it can’t hurt.

Tito El Bambino’s March release on Siente/Universal, “El Patron,” hit No. 1 on Billboard’s Top Latin Albums chart, where it’s currently No. 4. His single “El Amor” topped the Hot Latin Songs chart, just as it did on the Latin rhythm and tropical airplay charts. The song is also No. 3 on the Latin pop chart and this week, it’s No. 1 on Hot Latin Songs.

Since April 2007, Tito El Bambino (real name: Elfrain Fines Nevaré) has starred in an ad campaign for Colgate Max Fresh that included TV and radio spots, print ads, an online site, point-of-sale materials and personal appearances at product sampling events. While Tito’s songs weren’t licensed for the campaign, he performed Colgate’s jingle, which was also made available as a ringtone through a code on toothpaste boxes and downloaded more than 75,000 times, according to the company’s ad agency, Siebeney USA.

Agency GM Carla Mercado says it settled on reggaeton as the sound of Colgate’s Latin-oriented campaign before deciding on an artist.

“We were re-launching the brand with a new variant so we were looking for someone new, upcoming and fresh,” Mercado says. “The whole reggaeton thing, when it started, was about expressing yourself in a new way.”

After some research—including a check of Billboard’s charts—the agency approached the artist through his manager (and sister) Ida Nevaré. While Nevaré declines to disclose the fee involved, she says Tito was paid upfront for use of his image and then paid separately for each personal appearance. But “the most important thing was the position it gave him in the media,” Nevaré says. “Being involved in a campaign with an established brand set him apart in the urban genre, which is a little marginalized. He already had a fan base, but he went to another level, perhaps with an audience of a different age.”

The campaign was in full swing when Tito released his 2007 album, “It’s My Time,” an EMI Television, only to part ways with the label. Then the producer/songwriter recorded “El Patron” on his own and licensed it to Siente/Universal.

“The Colgate campaign helped keep him current while we were launching this album,” says Venesia, International VP of music Jorge Pino, whose Siente joint venture with Universal will release the album in June in Mexico and South America. Venesia receives commercial time on Univision as part of a deal between the two companies.

Since reggaeton was the hot new sound, and many stations that supported the genre have gone pop or regional Mexican. While Tito’s coming with an ad campaign behind him was certainly an advantage, it was his fusion of pop, tropical and urban rhythms that sealed the deal, Pino says. Now, in addition to his natural markets of Puerto Rico, New York and Miami, “he’s entering markets that he hasn’t entered before”—namely, Texas, Chicago, Phoenix and Los Angeles.

Though it’s common for artists to re-record singles for various radio formats, Tito recorded different versions of “El Amor” as duets with several vocalists. A version featuring Yolandia Monge was released in Puerto Rico, a duet with Jenni Rivera is going to regional Mexican stations, and a version featuring salsa artist La India is available for tropical stations.

“It didn’t matter what obstacles were in my way,” Tito says. “I said I would get to No. 1 because it was the freshest thing and people wanted to hear something innovative.”

BIG DEALS

Miranda Lambert Cottons To Cotton Campaign
BY KEN TUCKER

Rising country star Miranda Lambert, who has sold millions of albums on the success of in-your-face songs “Kerosene” and “Gunpowder & Lead,” has gone cotton soft.

Lambert, along with R&B star Jazmine Sullivan and singer/actress Zooey Deschanel, has become the face of Cotton Inc.’s renewal of its “The Touch, The Feel of Cotton” campaign, originally launched in 1989. The melody, which was popularized by Richie Havens and Aaron Neville and retired in 2001, has been resurrected to reach an audience of 18- to 24-year-old women.

According to Kevin McKernan, president/CEO of the agency Creative License, the 25-year-old Lambert’s image as a sort of bad girl—in “Kerosene” she burns down a cheating boyfriend’s house and in “Gunpowder & Lead” she waits for an abusive mate with a loaded gun—is just fine with Cotton, the research and promotion company for U.S. cotton growers and importers.

“It’s nice that Miranda has some edges,” he says. “She is so down to earth and fashionable and cool.”

Separate TV commercials, created by DDB New York, began airing in April as part of the “Fabric of My Life” campaign, which includes print and Internet components. The one-year deal with a second year option was negotiated by Endeavor, Lambert’s commercial agency for brand partnerships.

Lambert admires being a bit anxious about recording such a well-known song. “I wanted it to be great because Aaron Neville’s work was amazing,” she says, “and you’re going to be compared whether you like it or not.”

Lambert’s version of the song, along with Sullivan’s and Deschanel’s, can be heard on the Web site thefabricofourlives.com, which includes artist bios, album artwork and links to iTunes. “It’s as much about the story for the song, as it is for cotton,” says Aatish Patel, director of music and talent at Creative License. The site also has free downloads of full-length versions of the cotton song.

The campaign’s digital component involving Marion Kraft, Lambert’s manager at Strategic Artist Management. “Miranda’s fans and contemporaries are women 18-34 and they are really active on the Internet,” she says.

Lambert, who has sold 1.7 million copies combined of her first two albums, according to Nielsen SoundScan, is working on her third set, tentatively scheduled for a September release. The first single, “Dead Flowers,” is No. 46 on Billboard’s Hot Country Songs chart. She’s currently touring with superstar Kenny Chesney.

Kraft also likes the fact that Lambert’s deal doesn’t restrict what she can and can’t wear. “They understand that a girl from Texas is going to wear a leather belt and leather cowboy boots from time to time,” Kraft says. “They didn’t tell her, ‘You have to wear cotton socks from now on.’ The deal is easy for her because she already wears cotton.”

Lambert agrees. “Cotton stands for everything I stand for,” she says. “It’s homegrown, it’s real. A large percentage of cotton is grown in my home state, Texas.”

Both Kraft and Lambert were impressed with Cotton’s interest in authenticity. “We didn’t have to make Miranda something that she wasn’t,” Kraft says. “They built the ads and the creative around her.”

According to Patel, “We didn’t want anyone to look like they were shilling for cotton. It was about a more natural, organic fit with the brand.”

Kraft believes that deals with a strong promotional component are becoming more important. “Ideally you want to say, ‘It’s a great song and everybody should love it,’ but these days you need a little more oomph to get to the masses,” she says. “We all need a little help from brand partners that have deeper pockets.”

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AD ROCK
THE RIGHT SONG CAN HELP A PRODUCT SHINE—BUT THE WRONG ONE CAN HIT AN OFF NOTE. HERE'S OUR LIST OF THE BEST FIVE SONGS IN COMMERCIALS—AND FIVE THAT MADE VIEWERS REACH FOR THEIR REMOTES

THE FIVE BEST

VOLKSWAGEN

"PINK MOON," NICK DRAKE

Before Volkswagen used his song "Pink Moon" in a 2000 Cadillac commercial, only music snobs had heard of the late English folk singer Nick Drake. After the ad—which was shot in a group of 20-somethings' slum—a crowded house party in favor of a serene joyride—no one could forget it. "The ad was groundbreaking in the sense that it took a great piece of esoteric music and made it click in a meaningful way," says Josh Rabinowitz, senior VP/director of music for Grey Worldwide. Sales of Drake's albums grew more than 1,200% and Volkswagen won credibility by using its target demo for brilliantly obscure taste in music. "It's one of the first times that you had a brand making really and truly its own expression," Rabinowitz says. "When you choose a lesser-known song, it's as if you have your own jingle, and that's a really clever thing."

Coca-Cola

"I'D LIKE TO TEACH THE WORLD TO SING," THE SEEKERS

It's a naive hippie concept by today's standards. "I'd like to buy the whole world and furnish it with love. Grow apple trees and honeybees and snow-white turtle doves." But the message of unity, and the audacious staging of the ad on a hilltop outside Rome, struck a nerve in 1971. "It was simply the right message, at the right time, delivered through a great piece of music," says Geoff Cottrill, chief marketing officer for Converse (and former head of global entertainment marketing for Coca-Cola). The Vietnam-era spot "positioned Coke as 'the global brand long before it was cool to be a global brand. They recognized the common values in people of every race, nationality and background.'"

APPLE

"REVOLUTION," THE BEATLES

In 1987, Nike produced a commercial that played the Beatles' "Revolution," over a montage of grungy black-and-white footage of triumph and defeat. It included superheroes like Michael Jordan and John McEnroe, as well as energetic children, exhausted triathletes and speedwalking seniors. But the ad got more attention when the Beatles' company, Apple Records, started a legal battle that wasn't settled for two years. "The Nike 'revolution' use was monumental in many ways," Rabinowitz says. "Not only did it resonate with the visuals and concept, but it really opened the door to high-concept ads utilizing great—and expensive—music. It also broke ground for a cottage industry of commercial music licensing experts and internal commercial-licensing resources and departments at labels and publishers, because nobody wanted to get embodied in that type of legal nuisance again."

McDonald's

"A MINHA MENOZA," OS MUTANTES

The use of Brazilian psychedelic rock band Os Mutantes' "A Minha Menina" in a McDonald's TV ad during the 2008 Summer Olympics was "pretty unexpected," says Sony/ATV Music Publishing VP of marketing John Campaneli. (He wasn't directly involved with the ad, but he admired it.) "Putting a non-English-language song in a mainstream ad for a company like McDonald's—and having it work so well—in a testament to the band that the music actually gives forth such a feeling of exhilaration," he says. The 1968 song's tropical melody and fuzzy guitar tone plays during a minute-long scene of children competing in a soccer match. The winning team celebrates with a large gold trophy, while the losing team heals their loss with Happy Meals. The commercial drove a significant increase in Os Mutantes' sales. In the week ending Aug. 10, 2008, downloads of "A Minha Menina" climbed 1,638% compared with the previous week, according to Nielsen SoundScan.

THE FIVE WORST

VICTORIA'S SECRET

"LOVE SICK," BOB DYLAN

Bob Dylan not only contributed one of his best recent songs to this TV commercial, he also appeared in it—his first time on the stage in years. "Presumably because someone believed there's no better way to promote a lingerie brand than having an old dude hanging out in the party scene."

ROYAL CARIBBEAN CRUISE LINE

"LUST FOR LIFE," IGGY POP

While it's funny to imagine a gaggle of geriatric vacationers grooving in the sun to the sound of Iggy Pop, this pairing of punk godfather's classic with generic leisure travel is memorable mostly as a travesty. Moshing on the Lido deck!

WENDY'S

"BLISTER IN THE SUN," VIOLENT FEMMES

When thinking about souring your teeth into a juicy hamburger, "blister" isn't exactly the first word that comes to mind. But Violent Femmes lead singer and sole songwriter Gordon Gano must have been thinking about something else when he signed over the rights to his song—he's a strict vegetarian. Bassist Brian Ritchie wasn't amused: "When you see dubious, or in this case disgusting, uses of music you can thank the greed, insensitivity and poor taste of Gordon Gano."

SWIFFER

"WHIP IT," DEVO

In 2003 the original members of Devo went buck in the studio to record a new version of their classic track for a Proctor & Gamble commercial. While frontman Mark Mothersbaugh insists the group only allowed the use of its song because of the ad's absurdity—"When you've got a dirty floor, you need Swiffer!"—it's hard to reconcile the young punks who asked, "Are we not men?" with the middle-aged guys who ask, "Are we not shills?"

AARP

"EVERYBODY'S HAPPY NOWADAYS," BUZZCOCKS

When Manchester, England, proto-punks the Buzzcocks let their song be used for a membership drive from the United States' largest senior citizen lobbying group, it finally proved beyond a shadow of a doubt that punk isn't dead. It is, however, exhausted, retired and taking it easy down in Florida, playing shuffleboard in elastic-waist band pants and slip-on shoes. —David J. Prince
CONGRATULATIONS
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STEVE BARTELS
DEF JAM RECORDING'S 25TH AND ISLAND'S 50TH ANNIVERSARY
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25 YEARS OF MAKING MUSIC TOGETHER
bonjovi.com
Under the umbrella: Among the acts that have shaped the past and present of Island and Def Jam Records are (clockwise from left) MARIAN CAREY, RIHANNA, KANYE WEST, LL COOL J and THE KILLERS.

ISLAND RECORDS, AT 50, CELEBRATES COMBINED CREATIVE ENERGY WITH 25-YEAR-OLD DEF JAM

BY MELINDA NEWMAN
ON THE SURFACE, the two companies couldn't be more different: Island Records was born on the soft gentle breezes of Jamaica. Def Jam came to life in a dorm room in blaring, brash New York.

Yet since 1998, when Universal Music Group parent Seagram purchased PolyGram for $10.6 billion, the labels, collectively known as Island Def Jam Music Group (IDJMG), have not only co-existed, they’ve thrived together. They may have initially seemed like strange bedfellows by anyone’s definition, but 10 years after the prearranged marriage, their successes have been many, and a shared vision guides the future. Their combined rosters are second to none: Kanye West, Rihanna, Bon Jovi, Mariah Carey, the Killers, Young Jeezy, Fall Out Boy, Lionel Richie, Ludacris, Ne-Yo and dozens of other hitmakers.

But that’s getting ahead of the story. The two entities were both already under PolyGram’s banner by the time of the Seagram purchase and even shared some services, but they operated with relative autonomy. Despite the familiarity, the merger wasn’t without its growing pains: U2 departed from Island to fellow UMG label Interscope. But by early 1999, the post-merger picture was coming into focus. Island Records merged with Mercury, and Def Jam came under the Island Mercury umbrella. Within months, the name Mercury was dropped and the new entity, Island Def Jam Music, emerged. While continuing to operate as separate imprints—as they do to this day—under the IDJMG umbrella, Island’s rock and alternative culture and Def Jam’s R&B and rap roots happily co-exist with each brand’s historical legacy and identity in tact.

Initially led by chairman Jim Caparoso and co-presidents Lyor Cohen and John Reid, IDJMG flourished. By 2000, IDJMG artists scaling the Billboard Hot 100 included Janet Jackson, Sinéad and Montell Jordan. A 1999 distribution pact with Murder Inc. Records led to Hot 100 hits within two years by Ja Rule and Ashanti. Meanwhile, Island continued to launch such innovative artists as PJ Harvey, and Mercury band Bon Jovi (now on Island) continued as one of IDJMG’s cornerstone acts.

More changes were afoot, however, as Vivendi took over Seagram in 2000 in a $34 billion deal. By the end of 2001, Caparoso had resigned and Cohen rose to chairman. Julie Greenwald ascended to president of Island, alongside Def Jam/Def Soul president Kevin Liles.

And the hits kept flowing, from such rock acts as Saliva, American Hi-Fi and Sum 41. In April 2002, Asianti’s self-titled set on Murder Inc./AJM/IDJMG debuted at No. 1 on the Billboard 200, moving more than 500,000 copies—the highest first-week sales for a new artist in almost five years, according to Nielsen SoundScan. (Murder Inc. ended its distribution deal with IDJMG in 2005.) Island continued breaking artists of its own as well, including Hoobastanks, whose mega-smash “The Reason” was one of 2003’s biggest songs, according to Billboard’s year-end charts.

In 2004, the upper ranks of the company underwent a complete change. Cohen departed to become chairman/CEO of Warner Music Group. Liles followed two weeks later. Greenwald eventually left as well, like Liles, to join Cohen at UMG.

Arista boss Antonio "L.A." Reid, who had experienced tremendous successes with such acts as OutKast, Usher and Avril Lavigne, landed as chairman/CEO of IDJMG in February 2006, continuing on as separate imprints—as they do to this day—under the IDJMG umbrella, Island’s rock and alternative culture and Def Jam’s R&B and rap roots happily co-exist with each brand’s historical legacy and identity in tact.

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MARKING THE MILESTONES
Island And Def Jam Roll Out Anniversary Campaigns
Island Records and Def Jam Records are staging separate, simultaneous marketing campaigns in celebration of their respective 50th and 25th anniversaries. Here are a few highlights of what’s planned.

The latest anniversary news is online at islands50.com and defjam.com. Extensive media, advertising, digital and retail campaigns are planned by both labels, which now operate as part of Island Def Jam Music Group.

From March to the Killers on Island and from LL Cool J to Rick Ross on Def Jam, artists spanning the full history of each label will be promoted to older and younger fans alike.

In February, Def Jam released two multi-artist compilations, "DJ Bring That Back Vols. 1 and 2," highlighting one significant hit per year for the label’s 25 years.

Island Records U.K. is staging six all-star concerts featuring Island artists past and present May 26–31 at Shepherd’s Bush Empire in London.

Def Jam’s compilation series continued exclusively through iTunes with the late-February release of "Def Jam 25 Vol. 3: It Takes Two, Part 1" and in early March of "It Takes Two, Part 2," each showcasing artist collaborations.

June brings the release of "B Is for Bob," a new collection by Island Records artist Bob Marley, along with promotion of Island’s influential reggae catalog, through digital and physical retailers.

Def Jam’s compilation campaign continues into the fall, with 25 compilations planned and available exclusively through iTunes. Island plans a digital-only release of its top 50 albums and top 50 tracks from throughout its history.

Island Records founder Chris Blackwell is giving media interviews to mark the label’s 50th anniversary. Def Jam Records is coordinating some activities with the now-separate company Def Jam Enterprises, run by label co-founder Russell Simmons.

Def Jam this fall will culminate its year-long digital compilation campaign with the release of a 12-CD boxed set and will raise its profile at VH1’s Hip-Hop Honors.

Island Records this fall will continue its "Desert Island Discs" catalog promotion along with front-line title promotions. November will bring the release of U2’s 1984 Island Records album, "The Unforgettable Fire."
Tricky Stewart and RedZone would like to congratulate Def Jam on their 25th anniversary.

Def Jam recordings

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Congratulations Island Def Jam
Melissa Etheridge
W.F. Leopold Management
25 years and counting...

On behalf of our clients, Thank You for allowing us to contribute to your 25 year success story.

Mark E. Stewart
Judi A. Stewart

MES Management

www.americanradiohistory.com
# ISLAND DEF JAM'S BEST

## AN EXCLUSIVE BILLBOARD HOT 100 RECAP

To mark the 50th anniversary of Island Records and the 25th anniversary of Def Jam Records, Billboard has created this exclusive combined recap of the top charting songs from either company as tracked on the Billboard Hot 100. A deeper version of this chart appears at billboard.biz/idjm. The list is based on actual performance on the weekly Hot 100 up to the April 18 issue. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. Prior to the Hot 100's adoption in 1991 of enhanced radio and sales information from Nielsen BDS and Nielsen SoundScan, songs had shorter reigns at No. 1 and brief chart lives. To fairly represent the biggest hits from each of the 25 years of Island Def Jam's existence, earlier time frames were weighted to account for the difference between turnover rates from those years and turnover rates since the advent of Nielsen Music data. All titles on Island, Def Jam or their affiliated labels were included on this list, in addition to titles on labels that were promoted by and/or affiliated with Island Def Jam Music Group following the 1999 merger of Island and Def Jam.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Pos.</th>
<th>Peak Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WE BELONG TOGETHER</td>
<td>Mariah Carey</td>
<td>Island/IDJMG</td>
<td>1 (14 weeks)</td>
<td>6/4/05</td>
</tr>
<tr>
<td>2</td>
<td>HOW YOU REMIND ME</td>
<td>Nickelback</td>
<td>Roadrunner/IDJMG</td>
<td>1 (4)</td>
<td>12/22/01</td>
</tr>
<tr>
<td>3</td>
<td>GOLD DIGGER</td>
<td>Kanye West Featuring Jamie Foxx</td>
<td>Roc-A-Fella/Def Jam/IDJMG</td>
<td>1 (10)</td>
<td>9/17/05</td>
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<tr>
<td>4</td>
<td>FOOLISH</td>
<td>Ashanti</td>
<td>The Inc./Def Jam/IDJMG</td>
<td>1 (10)</td>
<td>4/20/02</td>
</tr>
<tr>
<td>5</td>
<td>LIVE YOUR LIFE</td>
<td>Ludacris Featuring Rihanna</td>
<td>Def Jam/Grand Hustle/IDJMG</td>
<td>1 (6)</td>
<td>10/18/08</td>
</tr>
<tr>
<td>6</td>
<td>WITH OR WITHOUT YOU</td>
<td>U2</td>
<td>Island/Atlantic</td>
<td>1 (3)</td>
<td>5/16/87</td>
</tr>
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<td>7</td>
<td>UMBRELLA</td>
<td>Rihanna Featuring Jay-Z</td>
<td>SRP/Def Jam/IDJMG</td>
<td>1 (7)</td>
<td>6/9/07</td>
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<tr>
<td>8</td>
<td>THIS IS HOW WE DO IT</td>
<td>Ludacris Featuring Jamie Foxx</td>
<td>Roc-A-Fella/Def Jam/IDJMG</td>
<td>1 (7)</td>
<td>4/15/95</td>
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<tr>
<td>9</td>
<td>DISTURBIA</td>
<td>Rihanna</td>
<td>SRP/Def Jam/IDJMG</td>
<td>1 (2)</td>
<td>8/23/08</td>
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<td>10</td>
<td>ALWAYS ON TIME</td>
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<td>The Inc./Def Jam/IDJMG</td>
<td>1 (2)</td>
<td>2/23/02</td>
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<td>11</td>
<td>I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR</td>
<td>U2</td>
<td>Island/Atlantic</td>
<td>1 (2)</td>
<td>8/8/87</td>
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<td>12</td>
<td>STAND UP</td>
<td>Ludacris Featuring Shawnna</td>
<td>DTP/Def Jam South/IDJMG</td>
<td>1 (1)</td>
<td>12/6/03</td>
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<tr>
<td>13</td>
<td>PHOTOGRAPH</td>
<td>Nickelback</td>
<td>Roadrunner/IDJMG</td>
<td>2</td>
<td>10/22/05</td>
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<td>14</td>
<td>STRONGER</td>
<td>Kanye West</td>
<td>Roc-A-Fella/Def Jam/IDJMG</td>
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<td>9/29/07</td>
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<td>ADDICTED TO LOVE</td>
<td>Robert Palmer</td>
<td>Island/Atlantic</td>
<td>1 (1)</td>
<td>5/3/86</td>
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<td>16</td>
<td>TAKE A BOW</td>
<td>Rihanna</td>
<td>SRP/Def Jam/IDJMG</td>
<td>1 (1)</td>
<td>5/24/08</td>
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<td>UP WHERE WE BELONG</td>
<td>Joe Cocker And Jennifer Warnes</td>
<td>Island/Atlantic</td>
<td>1 (3)</td>
<td>11/6/82</td>
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<td>18</td>
<td>THE REASON</td>
<td>Hoobastank</td>
<td>Island/IDJMG</td>
<td>2</td>
<td>6/19/04</td>
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<td>19</td>
<td>HIGHER LOVE</td>
<td>Steve Winwood</td>
<td>Island/Warner Bros.</td>
<td>1 (1)</td>
<td>8/30/86</td>
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<tr>
<td>20</td>
<td>HEARTLESS</td>
<td>Kanye West</td>
<td>Roc-A-Fella/Def Jam/IDJMG</td>
<td>2</td>
<td>2/21/09</td>
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<tr>
<td>21</td>
<td>I'D DIE WITHOUT YOU</td>
<td>P.M. Dawn</td>
<td>Gee Street/LaFace/Arista</td>
<td>3</td>
<td>10/31/92</td>
</tr>
<tr>
<td>22</td>
<td>SHAKE IT OFF</td>
<td>Mariah Carey</td>
<td>Island/IDJMG</td>
<td>2</td>
<td>9/10/05</td>
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<td>23</td>
<td>DOESN'T REALLY MATTER</td>
<td>Janet</td>
<td>Def Jam/Def Soul/IDJMG</td>
<td>1 (3)</td>
<td>8/26/00</td>
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<td>24</td>
<td>HEY LOVER</td>
<td>LL Cool J</td>
<td>Def Jam/RAL/Island</td>
<td>3</td>
<td>12/2/95</td>
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<td>INCOMPLETE</td>
<td>Sisqo</td>
<td>Dragon/Def Soul/IDJMG</td>
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<td>8/13/00</td>
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<td>26</td>
<td>MONEY MAKER</td>
<td>Ludacris Featuring Pharoahe</td>
<td>DTP/Def Jam/IDJMG</td>
<td>1 (2)</td>
<td>10/28/06</td>
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<td>THONG SONG</td>
<td>Sisqo</td>
<td>Dragon/Def Soul/IDJMG</td>
<td>3</td>
<td>5/20/03</td>
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<td>28</td>
<td>HAZY SHADE OF WINTER</td>
<td>The Bangles</td>
<td>Def Jam/Columbia</td>
<td>2</td>
<td>2/6/88</td>
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<tr>
<td>29</td>
<td>SET ADrift ON MEMORY BLISS</td>
<td>P.M. Dawn</td>
<td>Gee Street/Island/PLG</td>
<td>1 (1)</td>
<td>11/30/91</td>
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<tr>
<td>30</td>
<td>I Didn't Mean To Turn You On</td>
<td>Robert Palmer</td>
<td>Island/Atlantic</td>
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<td>11/8/86</td>
</tr>
<tr>
<td>31</td>
<td>SO SICK</td>
<td>Ne-Yo</td>
<td>Def Jam/IDJMG</td>
<td>1 (2)</td>
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<td>32</td>
<td>PON DE REPLY</td>
<td>Rihanna</td>
<td>SRP/Def Jam/IDJMG</td>
<td>2</td>
<td>7/30/05</td>
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<td>33</td>
<td>DON'T STOP THE MUSIC</td>
<td>Rihanna</td>
<td>SRP/Def Jam/IDJMG</td>
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<td>U2</td>
<td>Island/Atlantic</td>
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<td>I KNOW WHAT YOU WANT</td>
<td>Busta Rhymes &amp; Mariah Carey Featuring The Flipmode Squad</td>
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<td>GET IT ON TONITE</td>
<td>Montell Jordan</td>
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<td>'03 BONNIE &amp; CLYDE</td>
<td>Jay-Z Featuring Beyonce Knowles</td>
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<td>Ja Rule Featuring Ashanti</td>
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<td>C-Murk Featuring Juelz Santana, Freekey Zekey &amp; Toya</td>
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<td>Rihanna</td>
<td>SRP/Def Jam/IDJMG</td>
<td>1 (3)</td>
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<td>Ashanti</td>
<td>The Inc./Def Jam/IDJMG</td>
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<td>8/2/03</td>
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<td>50</td>
<td>SOMEDAY</td>
<td>Nickelback</td>
<td>Roadrunner/IDJMG</td>
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THE DREAM

CONGRATULATIONS TO DEF JAM FOR ROCKIN' THAT SH*T FOR 25 YEARS!
FROM THE DREAM & THE RADIOKILLA RECORDS FAMILY

Radio Killa Records

www.americanradiohistory.com
from >p36  metal with Slayer. Also on the label—a little act named Public Enemy, fronted by its controversial, outspoken leader, Chuck D. Rubin left the company he founded in 1988, as did the Beastie Boys. Lyor Cohen then partnered with Simmons, coming in as president. Cohen had previously worked with Simmons at Rush Management. Def Jam's continued growth led to the creation of umbrella company Rush Associated Labels to handle Def Jam and its numerous spinoffs. Def Jam routinely scored platinum-plus albums from such acts as LL Cool J, Public Enemy and EPMD.

In 1994, PolyGram purchased Sony's 50% stake in Def Jam. Simmons told Billboard at the time, "I'm excited about our new relationship with PolyGram. The deal process took a long time, but [PolyGram Holding CEO] Alan Levy and [PolyGram Holding president/COO] Eric Kronfeld have both demonstrated their commitment, enthusiasm and support."

In a link that hinted at their shared future, Island, which PolyGram had purchased in 1989, provided support in marketing, promotion and publicity, as needed, although Def Jam continued to operate autonomously.

The first release in the Def Jam/PolyGram era was Warren G.'s "Regulate...G Funk Era" (through Chris Lighty's Violator imprint). The title sold 2.8 million copies, according to Nielsen SoundScan, and was followed by new titles from Method Man, Slick Rick and Redman.

PolyGram purchased another 10% of Def Jam in 1995, giving Def Jam's parent a 60% ownership stake in the label. Def Jam continued to have success with LL Cool J and such new signees as Foxy Brown. In a move that reaped great rewards, Def Jam inked a distribution deal with PolyGram's Sony Music Group. Def Jam's continued growth led to the creation of umbrella company Rush Associated Labels to handle Def Jam and its numerous spinoffs. Def Jam routinely scored platinum-plus albums from such acts as LL Cool J, Public Enemy and EPMD.

THE EARLY YEARS, FROM REGGAE TO ROCK

Dwight D. Eisenhower was president when Chris Blackwell formed Island Records in 1959 with £1,000. From that small sum emerged a genre-busting label, whose defining attributes were passion, quality and independence. Although conventional thinking is that Island took its name from Blackwell's beloved Jamaica, the moniker actually came from the Alex Waugh novel "Island in the Sun."

Appropriately, Island's first releases focused on Jamaican music, primarily ska. Almost immediately, the label was a success: One of its first singles, "Boogie in My Bones," by Laurel Aitken, spent 11 weeks atop the Jamaican charts. Shortly thereafter, Island's first album followed: "Lance Heywood at the Half Moon Hotel." The catalog number was C822. Blackwell's age at the time: "I pressed out 250 copies. I had a lot of stock for a long time," Blackwell told the London Times in May. "But I was in heaven—this was what I wanted to do."

Blackwell's dreams outgrew Jamaica, and in 1962, he relocated the label to London. He relied little on traditional retail, instead selling discs out of the back of his Mini-Cooper and at all-night parties attended by the Afro-Caribbean population. But even the United Kingdom was too small for Blackwell's ambition. In 1964, he licensed a version of "My Boy Lollipop" by Millie Small to Fontana and the result was a 7 million-selling single that reached No. 2 in the United States.

From ska and R&B, Island expanded into rock in the late '60s, signing such acts as Spooky Tooth, King Crimson, Emerson, Lake & Palmer, and Traffic, whose seminal albums "Mr. Fantasy" and "The Low Spark of High Heeled Boys" became some of Island's top sellers at the time. Blackwell then moved Island further into mainstream pop by signing Cat Stevens. However, it was a move back to Blackwell's Jamaican roots that brought Island its first superstar and one of the acts with whom Blackwell is still most closely associated: Bob Marley & the Wailers. He gave the band £4,000 to record its now legendary first album, 1973's "Catch a Fire." (Despite the classic stature it has attained, the album peaked at No. 171 on the Billboard 200.)

"Everybody said I was crazy, that these were bad, unreliable guys who would rip me off," Blackwell said in an interview on Island's U.K. Web site. "But I backed a hunch that it wouldn't quite turn out like that." Marley, who died in 1981, became Island's first superstar and one of the biggest artists the world has ever known. His name still opens doors for Blackwell, he told the Times. "Still now, when I travel in Africa and Asia, I carry Bob's tapes, and because my name is on the sleeve, they act like a passport. I traveled through Africa without a single visa—that is an astonishing legacy."

If the '70s belonged to Marley and a number of other reggae acts that joined Island in his wake, Blackwell moved from Jamaica to Ireland for the other act the defines Island's legacy: U2. The Dublin quartet signed to Island in 1980 and by 1983, with the release of its third album, "War," it was on its way to becoming one of the world's biggest rock bands.

U2's success was so great that Blackwell turned to the band when he needed capital to fund expansion ventures, such as the film production company Island Alive. In return for helping finance Island's growth, U2 received a number of rewards, including a higher royalty rate and 10% of the company. The group's masterpiece, "The Joshua Tree," is certified 10-times platinum by the RIAA, making it one of Island's top sellers.

In the meantime, Blackwell began looking to the United States for repertoire as well. One of his first U.S. signings was Grace Jones, followed by such diverse artists as Tom Waits and Melissa Etheridge.

After 30 years of independence—many of them with Island as the world's largest indie label—Blackwell sold the label to PolyGram in 1989 for £272 million. Blackwell stayed on as CEO of Island Entertainment and Island continued to distinguish itself as a label that signed such forward-thinking acts as P! Harvey, Portishead, Stere MC's, Trick and the Cranberries. Blackwell left PolyGram in 1997, one year before Universal bought the company.
Happy 25th Anniversary

from everyone at

BET Networks

BET.com
I walk 47 miles of barbed wire

In a world that is sometimes ordinary, we are lucky if in our lifetimes we are able to observe greatness: a figure whose ideas are so revolutionary that they change the world forever in ways that are un-quantifiable. Bo Diddley. The Mighty Bo Diddley. The Originator. A Man Amongst Men. A true American original: inventor, singer, songwriter, musician, father, brother, mentor, friend. We'd like to take this opportunity to acknowledge and to thank those who have helped this magician weave his unforgettable magic, from rock 'n roll stages to the history book pages.

Who Do You Love

Mama Ethel, Mama Gussie, Brother Kenneth, Bo's sons, daughters and their families, The Langley Avenue Jive Cats, Chess Records, Norma Jean Wright, Jerome Green, Billy Boy Arnold, Clifton James, Roosevelt "Jesse" Jackson, Ricky & Gloria Jolivet, Debby Hastings, Frank Daley, Sandy Gennaro, Yoshi Shimada, Dave Keyes, Jon Paris, Tom Major, Chris Tuthill, Mitchell Karduna, Mike Oberman, Danny Giorlando, Bobby Ventura, Danny Dennison, Fred and Dinah Gretsch, Sonoko Nimura, David Blakey, David Toraya, Marlies Dwyer, John Rosenberg, Andrew Fredbeck, Myron Finkelstein, Michael Lehman, Larry Mestel, Hadley Poole and Primary Wave Music, Frances Preston and BMI, The Rock and Roll Hall of Fame, The Recording Academy, Rhythm & Blues Foundation, Manny's Music, Peggy Jones, Bob Gruen, Mark Thomasow, Mike Lewis, Nick Guarino, Andy McKaie, Ron Stevens and staff, and most importantly, the many fans around the world for their support throughout the years.

...Margo Lewis and Faith Fusillo
BO IS GONE. But his beat goes on. It's been a year since Bo Diddley died June 2, 2008, of heart failure at age 79 in his home in Archer, Fla., following a prolonged illness. It ended one of the most influential careers in pop music history, a 54-year run during which the man born Ellas Otha Bates earned the rightful title of the Originator as he helped merge blues into rock’n’roll. On such hits as “Bo Diddley,” “Hey Bo Diddley,” “Say Man” and “Who Do You Love,” Diddley created a staccato, second-line-style beat that became an intrinsic part of rock’s foundation. Diddley’s array of inventions included his trademark, square-shaped Gretsch guitar (three models of which are now manufactured by Fender) and a variety of effects that are commonplace today.

In the wake of his passing, those who guided his career now want to ensure Diddley’s legacy transitions into an active and potent future. Leading this effort are Margot Lewis and Faith Fusillo of Talent Source. Lewis had been Diddley’s agent since the early ’80s and became his manager in 1992. Fusillo stepped up at that time as Diddley’s business manager. The two oversee an estate that includes four children, 15 grandchildren, 15 great-grandchildren and three great-great-grandchildren.

“We want to perpetuate his legacy and make sure he gets his due in the world of popular music and popular culture,” Fusillo says. “We really believe [Diddley] is an American original, just like Marilyn Monroe or James Dean. I don’t think he got that due during his lifetime. So we’re exploring all kinds of ways to take [Diddley] into the 21st century. He’s still so well thought-of today, we need to make sure that 50 years from now he’s still considered an American icon.”

Lewis and Fusillo are working with strategic partners—primarily the New York-based publishing and marketing firm Primary Wave Music and also Universal Music Enterprises (UMe), which owns much of Diddley’s recorded catalog—on an array of projects, including exposure for some 200 reels of unreleased and largely unheard Diddley recordings.

“Bo is such an icon,” Primary Wave chief marketing officer Adam Lowenberg says, “that we feel that he is under-represented, and there’s so much meat on the table.”

First and foremost for all concerned was building a new Web site, BoDiddley.com, that Lowenberg says will “form the basis for everything that we do for Bo moving forward.” Working with Boston-based celebrity Web site hosting service PAID, the just-launched site will include biographical information as well as unreleased music, photos and video. It will also serve as a major portal through which fans will be able to buy new Diddley product, including an extensive merchandise line that’s currently in development—although Fusillo says there will be items bearing the “Bo Knows” image from Diddley’s portion of the late-’80s Nike ad campaign that featured dual-sport professional athlete Bo Jackson.

The Web site, Lewis says, will “be the bridge, we hope, to bring [Diddley] into this millennium and expose him to the kids of today. We have to create a site so that people can discover who he was . . . and also be interesting to his [older] fans, who might not get involved in checking things out regularly on the Internet.”

A future part of the Web site initiative will be a Diddley-shaped USB drive that Lowenberg says fans will be able to use to receive new musical offerings and other exclusive content.

Available now, however, is a Diddley Collector’s Pack on iTunes featuring the artist’s hits and an exclusive unreleased track—a frenetic jam recorded during the late ’60s.”
BO DIDDLEY

The Beat Goes On...

BO DIDDLEY plays with DEBBY HASTINGS (above) and with NORMA JEAN WOFFORD and JEROME GREEN (below).

How many titles has your songwriter charted?

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

from >>p44  Bonnie Raitt: "Bo's music will continue to influence people as long as someone can beat out that signature rhythm on whatever instrument they can. He was one of the greats and a wonderful man as well."

Phil Lesh (Grateful Dead, Phil & Friends): "That groove is everywhere. It's so fundamental, it permeates. You can hear it in all different kinds of music, and it moves so nicely. Personally I kind of like to do things inside it; I like to take the groove and move it over an eighth note and set up that tension between the thing that stars on the downbeat and the same pattern that starts an eighth note later, and then you can build that up and it's very satisfying. It's very fruitful, shall we say."

Bob Weir (Grateful Dead, Ratdog): "He was famous for that one rhythm, but he was actually a pretty eminent blues artist. He had an amazing sense of dynamics. When musicians get together and they're working up stuff, it's quite common to hear somebody say, 'I want you to play this Bo Diddley,' and everybody knows what that means. It rumbles and rolls, and the notes don't come real fast so you get a little time to be real choosy about what notes you play and it allows you to dance with your instruments. It's a fun rhythm to play, so we tend to stretch it out and live in it for a while."

Nils Lofgren (E Street Band): "That groove, however Bo fell into it, I'm sure he realized he had a gem . . . and he called it his own and sold it to us, and it was a beautiful thing and still is. It's a signature beat that you can play against a four-count bar, but you can't lose it. If someone's playing that beat you can improve around it with funk, rock, melodic playing, nasty stuff, pretty stuff—but not at the expense of the beat. The drummer doesn't have to play it, the guitar player can play it against regular backbeat drums, and it's going to color the entire picture."

John Doe (X, the Knitters): "He came to Los Angeles once in about '83 and played this place called the Music Machine, and everybody was just out of their minds because Bo Diddley hadn't played in L.A. since someone knows when. They had put together a group of guys that played the blues OK but really didn't have a clue to what to do with Bo Diddley and, with all apologies, it was terrible. That same night Dave[Alvin] and a few of us went to the owner of the club and said, 'Get him back six months from now and we'll put together a band and it will be great,' and we did. And it was."

Ted Nugent: "Bo Diddley's incredible impact on music and America is immeasurable. As my American blues brother Billy Gibbons exclaimed, accurately, that a newborn infant exposed to the Bo Diddley rhythm would begin to gyrate accordingly. We often hear the term 'primal' associated with good rock'n'roll music, but clearly Bo handed off the purity of primal direct from our aboriginal campfires straight to the masses via his electric guitar grind. It is pure. I was privileged and deeply honored to jam with Bo and actually play bass guitar in a few of his concerts back in 1970. It changed my life. I wallowed in the belly of the beast and was instantaneously moved to better appreciate and more effectively implement the soulfulness of his music into my own. All dedicated musicians, knowingly or otherwise, directly or indirectly, cannot make stirring music without the immense touch of Bo Diddley guiding them one way or another."

Jack Ingram: "One way I look at it is when I Listen to Tom Petty, we don't have "American Girl" without Bo Diddley—and that could be said about thousands of other classic American rock'n'roll tunes. Without Bo Diddley, we'd be missing an entire segment of the soundtrack of our lives. My kid brought me a guitar he made in class the other day; he's 3 years old, and in preschool they were making guitars that look like Bo Diddley's. So his influence is bigger than I can fathom. It's bigger than the money he made or the records he sold."

Keith Urban: "In '97 I was in a band called the Ranch. We were opening for Bo at a club in New York City. We finished our set, and I made sure to get out into the audience to see Bo play. After his show, we were packing up backstage, and in walks Bo and he says, 'Hey, boy, was that you just pickin' on that there guitar?' I said, 'Yeah.' He said, 'Mmm, you're a good guitar player, boy, and then he just nodded and walked away. I remembered this photo that was taken backstage that night; I'd had it on a table in my apartment for years, but when I moved it was packed up. I actually found it after I was asked by the organizers of the Grammy Awards to play with B.B. King, Buddy Guy and John Mayer as part of a tribute to Bo. It really was a full-circle moment for me."

—Gary Graff

HOW DIDDLEY GAVE WOMEN THEIR DUE

One of the lesser-known aspects of Bo Diddley's career was his support for female musicians, even in the early years of rock 'n'roll, says Margot Lewis, who along with Faith Fusillo guided Diddley's career through their company, Talent Source. Lewis suggests the person who could attest to that best was Diddley's longtime bassist/bandleader, Debby Hastings.

"Bo was brought up by women all around him, and he was comfortable with women," Hastings recalls. "He was also the kind of guy who liked to give people a chance. "So even back in the '50s, when he came upon a female musician who was good he had her in the band. He had the Duchess [Norma Jean Wofford] in his band for a while, and I was with Bo for 24 years as his bass player and 14 or 15 as bandleader. It was a lot of fun because he'd give me as much freedom as I wanted, and he was a very freelwheeling musician."

—GG
REELING THEM IN

This Summer’s Hottest Soundtracks

*(500) DAYS OF SUMMER*
**Release date:** July 14 (Sire)

The offbeat romantic comedy starring Zooey Deschanel and Joseph Gordon-Levitt was a boxy favorite when it debuted at the Sundance Film Festival earlier this year, and the soundtrack—featuring Deschanel’s band She & Him, Regina Spektor, the Smiths and Australian up-and-comer Temper Trap—received early plaudits as well. “If Juno met Garden State, it’s right in that pocket,” Fox Music president Robert Kraft says. That’s a good sign. “Juno” has sold 992,000 copies and “Garden State” 1.4 million, according to Nielsen SoundScan.

THE BOAT THAT ROCKED
**Release date:** August TBA (Universal)

This tale of a pirate radio station set up in the North Sea in the ’60s stars Kenneth Branagh, Philip Seymour Hoffman and Bill Nighy. It’s the second movie directed by veteran producer/screenwriter Richard Curtis—the first was the music-heavy “Love Actually.” In 2003, whose soundtrack featured a mix of contemporary artists like Wyclef Jean and retro acts like the Beach Boys. For “Boat,” the soundtrack is filled with ’60s acts from the Kinks to the Who. The two-disc set has 16 songs, including the Trooggs’ “With a Girl Like You” and Otis Redding’s “These Arms of Mine.” “It’s just riddled with the best songs of the period,” says Kathy Nelson, president of film music for Universal Music Group and Universal Pictures. The movie and soundtrack were released in April in the United Kingdom on Mercury; the soundtrack has sold 61,000 copies, according to the Official Charts Co.

TRANSFORMERS: REVENGE OF THE FALLEN
**Release date:** June 23 (Warner Bros. Records)

Linkin Park’s “What I’ve Done” was featured in the first “Transformers” movie—and the band rock band is back for the sequel, working with composer Steve Jablonsky and the score’s executive producer, Hans Zimmer, to incorporate a new song into the soundtrack. The tune, “New Divide,” was released to radio May 18, the same day it was made available at iTunes as a single, and has sold 152,000 downloads, according to Nielsen SoundScan. The band’s singer/guitarist/rapper Mike Shinoda has been writing about the film music process on his blog, noting that they’re “keeping the drums a little looser on this track, not doing too much studio trickery. It creates a nice interplay between the organic feel of the rhythm track and the more robotic feel of the keyboards.” Get it? Robotic?

Public Enemies
**Release date:** June 30 (Decca)

It’s the summer’s prestige cops’n’robbers release, with Michael Mann directing Christian Bale and Johnny Depp in the tale of the G-men who hunted down gangster John Dillinger. The score is by longtime Mann collaborator Elliot Goldenthal, the duo worked together on the iconic score for “Heat” in 1995. The soundtrack gets a similar Prohibition-era sheen as the film. Diana Krall appears as a chartermate on camera, singing “Bye Bye Blackbird,” and Universal’s Nelson says other songs of the period will be represented, and will include tracks by Billie Holiday, Blind Willie Johnson and Otis Taylor.
MUSIC

LATEST BUZZ

>>> SAY YOUR PRAYERS
Judas Priest has chosen 10 songs not previously released in live-album form for its next concert set, "A Touch of Evil: Live," which is due July 14, in the midst of the band's U.S. summer tour. "A Touch of Evil" includes live versions of such longtime fan favorites as "Paintkiller," "Dissident Aggressor," "Riding on the Wind," "Between the Hammer & the Anvil" and "Eat Me Alive." It also features "Hellrider" from "Angel of Retribution," the group's 2008 reunion album with frontman Rob Halford, and two tracks — "Death" and "Prophecy" — from last year's rock opera "Nostradamus."

>>> SCARJO V2.0

>>> THE BOSS ON THE ROAD
Bruce Springsteen & the E Street Band will play three shows at Giants Stadium in New Jersey this fall before the arena is torn down. Springsteen made the announcement onstage May 21 at a concert at the Izod Center in East Rutherford, N.J. The shows will take place Sept. 30 and Oct. 2-3, and tickets will go on sale June 3, according to a flier distributed following the gig. The band will take a break from its European trek in June to headline the Bonnaroo festival in Manchester, Tenn.


DANCE

BY KERRI MASON

Field Of Dreams

Minimal Techno Act Taps Unlikely Partner

Cologne, Germany's Kompakt Records is teaming with Los Angeles' Anti- Records to release "Yesterday & Today," the sophomore album from the band. aka Stockholm-based producer Axel Willner. It's Kompakt's first stateside label partnership and Anti-'s first electronic release, and both sides say it represents a rare chance for electronic music to reach a wider audience.

"For us, it was essential," Kompakt label manager Jon Berry says. "We don't have a North American office, and we've reached a plateau with our awareness in terms of what we are able to do from Europe and working with [the U.S. distributor] Forced Exposure."

Ten-year-old Kompakt is credited with nurturing the recent explosion of minimal techno, a dancefloor trend that has trickled up to acts like Kanye West and the Black Eyed Peas. But while its brand is strong in Europe and among tastemakers worldwide, its reach is limited.

"With the awareness that Anti-brings, not only with their fan base but their experience in being able to develop and bring out new artists, we feel that they are the perfect partner for us to take the Field to that next level," Berry says. "I guess it's more about nurturing the crowd that the Field brought forward with his first album, but expanding that and making the record available in areas of the U.S. that we'd never been able to sell records in."

The Field's 2007 debut, "Here We Go Sublime" (Kompakt), was one of those rare electronic albums that bridged the genre gap. Shoegazing, psychedelic, yet somehow poppy, it won the adoration of the blogosphere, the press and all types of music fans. In that group was Andy Kaulkin, GM of Anti-, an Epitaph sister label and the home to Bob Mould, Neko Case and Ramblin' Jack Elliott.

I was enthralled by that record," Kaulkin says. "It was really, really beautiful." Kaulkin says, "I'm a fan of a lot of Krautrock stuff from the '70s, modern bands like Tortoise and experimental music, and I do love all kinds of electronic dance music. But I always felt like the Kompakt stuff and the Field in particular combined that sensibility with a very broad spectrum of sounds and emotions."

Inspired by the music, and having trouble finding Kompakt titles for his own collection (this was before the catalog made it to iTunes), Kaulkin wanted to make contact. He reached out to friend Tom Windish of the Windish Agency, who handles stateside booking for Kompakt artists, including the Field. Windish introduced him to Berry, and the pair began brainstorming.

"Growing up, I was inspired to go into the music industry because of Brett Gurewitz and Epitaph. I was a fanatic about that label," Berry says. Both sides met at the Anti-offices in September 2008 and struck a deal.

"Yesterday & Today" was released May 19. Willner-plus two instrumentalists — hit the road May 21 on a co-headlining, 22-date tour with DFA band the Juan Maclean.

"The only difference you'll see between our Kompakt version and the Anti-version is a very small Anti-logon the back," Berry says. "I anticipate that Anti's strong influence as one of today's biggest independent labels will allow us to be made available in larger chain outlets, such as Best Buy, and also smaller markets where Kompakt's influence as a label has yet to be established."

ROCK

BY KATIE HASTY

The Dailey Show

Will Dailey Dials In CBS Promotional Machine

For Will Dailey, there's the obvious benefit to being signed to CBS Records — he's first in line when it comes to getting his music on CBS shows.

The singer/songwriter's tunes have been featured nearly 30 times in shows ranging from "NCIS" to "Harper's Island," each time accompanied by an ad card that identifies him, the song and where the track can be purchased.

Being signed to CBS Records doesn't guarantee Dailey placement, nor does it prevent him from licensing songs to other networks: MTV and ABC have both used his work.

But for Larry Jenkins, the head of CBS Records, synching up an artist with the parent company is only the beginning of the promotional campaign — and Dailey is in the middle of a unique multi-EP release strategy that he hopes will build his fan base beyond hardcore CBS viewers during the next year.

Dailey plans to write and record four EPs this year as part of his "Torrent" series. "The whole idea was born talking to my label, how I had a tonerial outpouring of music," he says. "I didn't want to push one record for two- and-a-half years. My fans want something new, and it feels dangerous for me, because I don't have any other songs."
write only 10 songs every two years.”

Each volume of the “Torment” EP series will be built around a theme and released digitally at first, then paired, two at a time, in a deluxe physical package. “Torment Vol. 1: Fashion of Distraction,” which was inspired by the Byrds and features contributions from Roger McGuinn, was released Jan. 10.

On March 17, Dailey released “Torment Vol. 2: By the Blue Hills,” which is dedicated to his hometown Boston and features guests like El-lost Easton (the Cars) and Kay Hanley (Letters to Cleo). The other two “Torment” volumes will come out this fall.

The combined “Torment Vol. 1 & 2” hits shelves June 9 and features bonus songs and a Code Master DVD. The audio technology, which was provided by T Bone Burnett, allows the album to be digitally downloaded in a variety of high-definition audio formats. Burnett, who is managed by Jenkins, has also brought the Code technology to recordings by John Mellencamp, Elvis Costello and Bob Dylan.

The double-disc set will be sold at a single-CD retail price. “It’s like THX sound being introduced to movie theaters—nobody knew they wanted it until they heard it,” Jenkins says. “We let people be their own judge, at no extra price.”

The release will also have a retail tie-in with NewRebry Comics, anyone pre-ordering Dailey’s forthcoming albums will receive an autographed CD booklet. The iTunes release features additional live tracks, as well as a music video for the track “Mood Rock”—a clever Peter Lenngelengo-esque take of Dailey being inserted in a ’70s infomercial.

Dailey will also perform June 8-9 at NARM, on top of recent shows at the Mercury Lounge in New York, the Viper Room in Los Angeles and several gigs in Boston.

at Ladyhawke’s label, the Sydney-based Modular Recordings. “Until then, we had been plugging away and gradually building.”

“My Delirium” has also given Ladyhawke her biggest Australian success, peaking at No. 8 in late April and helping the album to an Australian Recording Industry Assn. gold certification (35,000 shipped).

Booked by X-Ray Touring, the singer spends much of her time in Los Angeles but has homes in London and Sydney. She won’t see much of those during a busy summer, playing U.K. festivals including Glastonbury, T in the Park and V. “Ladyhawke” had a low-key U.S. release in December, hitting No. 41 on Billboard’s Heatseekers chart. “The focus will start to move in that (U.S.) direction now,” Goetze says.

—Lars Brandle

**NEW LIFE**

The Italian metal act Lacuna Coil is lining up European festival shows after notching its highest chart peaks yet on both sides of the Atlantic with its fifth album, “Shallow Life” (Century Media Records). The set made the top 50 on the OCC chart one week after its April 20 U.K. release, then entered the May 9 Billboard 200 at No. 16. Its predecessor, “Karmacode” (2006), reached No. 28 on the Billboard 200 and sold 496,000 copies in the United States, according to Nielsen SoundScan.

“I feel this album can be appreciated by people who listen to different kinds of music, not just metal fans,” singer Cristina Scabbia says. “We’ve had a lot of good reactions and I can definitely see our popularity is increasing.”

Lacuna Coil, whose theatrical metal features its trademark altering male/female vocals, toured March 20-May 16 as part of Disturbed’s SB City Music As a Weapon trek, alongside Killswitch Engage and Chimaira. “We’ve been enjoying playing in front of large numbers of people who might not have seen us otherwise,” Scabbia says.

Booked by the Agency Group, Lacuna Coil this summer will hit rock festivals across Europe, including England’s Download, Italy’s Rock in Idro and Belgium’s Graspop. The band’s publishing is administered by Kobalt Music.

—Nicholas Browne

**ZAPPED AGAIN**

When Zap Mama’s Congolese-born founder/frontwoman Marie Daïlle flew from her Brussels home to Brazil in 2008, she planned on recording one track. One year later, the result is the act’s seventh album, “ReCreation,” released globally May 25 and 26 through Concord Music Group’s Heads Up label.

“When I arrived in Brazil, everything was so inspiring,” she says. “I hadn’t planned an entire new album. But the music, the sounds and vibrations were so strong, it just happened.”

Vocal duets with Bilal and G Love were recorded in the United States, while another track reunited Daïlle with members of Zap Mama’s original all-female a cappella quintet, last heard together on the 1994 album “Sambalyma” (Luaka Bop).

“Today the group is effective Daïlle and whoever she assembles in the studio but, she says, “I still think of the original members as my sisters and 15 years later we’ve re-created the sound we made.” Elsewhere, the fusion of Brazilian and contemporary R&B rhythms puts the album somewhere between Erykah Badu and Bebel Gilberto. Zap Mama is playing a string of 15 U.S. shows, running through July 11.

Management/booking is by the San Francisco/New York-based Festival Network Management, with publishing handled by Kesia Editions.

—Nigel Williamson

Thirty years into their career, the members of the art-rock band Sonic Youth are persistent as ever in the studio, although they’re changing their strategy outside of it. For “The Eternal,” their 16th studio album (June 9), the band left longtime label Geffen Records and returned to the indie world, signing a one-record deal with Matador Records.

Guitarist Lee Ranaldo, an instrumental part of the band’s noise-fueled sound since its early days, spoke to Billboard about Twitter, Joy Division and his visual arts projects.

1. Where did the title “The Eternal” come from?

Thurston Moore, Sonic Youth’s lead singer, thought it up, and I’m not sure if he knew what the connotations were. Obviously, it’s an immediate reference to the longevity of the band. But we also found out that there’s a Joy Division song called “Eternal,” which we didn’t realize at the time. I don’t know if that was in the back of Thurston’s head but it’s funny that we called this “The Eternal” right when we were really interested in Joy Division.

2. Why did you decide not to continue with Geffen?

We’d been on Geffen for a long time, and I think we felt that we needed a change. I just don’t think we felt very close to the people at the label after all this time or that they understood what we were trying to do. I don’t have any regrets, because at the time we signed with Geffen, it was the right thing to do. For the first couple records like “Goo” and “Dirty,” it afforded us some larger budgets and allowed us to play around. But to some degree it doesn’t matter what label we’re on, because it doesn’t really affect our process at this point.

3. Did you immediately jump to Matador, or did you consider other options?

There were a bunch of interesting possibilities, including releasing the record ourselves. We talked to a bunch of really cool labels, and Matador is a label that we’ve always been keen on. Everyone there is a music person rather than a business person. Everyone’s going out to shows and just keen on music in general, and they’re excited to have us working with them.

4. How much of a need is there for new release to use different promotional tools?

All that stuff is factoring in to one degree or another. We’ve prepared extra tracks for iTunes and for other digital downloading services. There’s a Sonic Youth Twitter site and occasionally one of us will bump a thought up. It is part of the evolving nature of the industry, and we’re used to entertaining various ideas at how you market a record. I don’t feel like there’s any reason to battle against that kind of stuff. I’m not old-guard enough.

5. What is the upcoming tour going to be like?

We’ll be playing most of the new record, and we’re happier than when we’re playing our most recent material. There are a lot of songs on this record where more than one of us is singing, so there’s going to be more multi-instrumental stuff, which is one thing that’s going to be different for us. Basically we’re going to play a handful of older material, like the new concert we’ve been working on, which is one-third new material and two-thirds stuff from every period in our career.

6. Do you have any creative plans outside the band?

I just released this 12-inch vinyl record, called “We’ll Know Where When We Get There,” in conjunction with an art show in Paris. It’s mostly ambient recordings and some electric guitar. I’ve also been doing a lot of visual art stuff too. I’m doing a video and sound show with my wife, with live image projection, spoken word, guitar playing and backing tracks. And there’s a new book of poems in the works. That stuff always keeps pace with everything else, whenever there’s time to fit it in.
Singer/Songwriter Strays Far From Her Soviet Roots

Regina Spektor is in London, standing near the River Thames and the Westminster Bridge. “You’re getting the most picturesque view ever, in any interview I’ve done,” she says on the phone. “It’s just beautiful.” It’s Spektor’s day off—kind of—from nearly a week in London, as part of a U.K. press tour to promote her new record.

With the June 23 release of her fifth album, “Far,” the 29-year-old singer/songwriter seeks to build beyond her cult fan base that already is smitten with her piano-driven pop. She self-released her first three albums from 2001 to 2003, but it was Sire’s 2004 reissue of her third album “Soviet Kitsch” and her 2006 set “Begin to Hope” that helped the songstress make her mark.

“A lot of times you have this kind of middle-ground artist that’s already gone gold,” Warner Bros. VP of marketing Mitra Darab says. “But you still have so much more to do. You have to get her to the mainstream.”

To date, the mainstream knows Spektor best from the appearances her songs have made in film and TV—everything from shows like “CSI: NY,” “Veronica Mars” and “Grey’s Anatomy” to commercials for XM Satellite Radio and JCPenney. To date, “Begin to Hope” has sold 600,000 copies in the United States, according to Nielsen SoundScan.

Leading up to the release of “Far,” Spektor created videos for the first single, “Laughing With,” as well as “Dance Anthem of the ‘80s,” “Eet” and “Man of a Thousand Faces,” as well as streaming the song “Blue Lips” on her Web site. Darab says “Laughing With” has been serviced to triple A, adult top 40 and select modern rock stations, while the London Eye4 launches on May 26 exclusively on iTunes with a link to pre-order the album.

In addition, the entire album will be streamed through multiple partners a week or two before release, Darab says. “It’s a way to placate the demand from Spektor’s over-enthusiastic fans—who have been known to hack into computer systems to get unreleased music—while broadening the album’s reach for those still unfamiliar with her. “We believe that we’re getting music well heard and well sampled from this record in advance enough so that people have a sense of what it’s about,” Spektor’s manager Ron Shapiro says.

In recording “Far,” the biggest changes began with the exit of former Sire president Michael Goldstone, who left in May 2008 to join QPrime Management’s Mom & Pop Music Co. Goldstone signed Spektor to Sire in 2004 and worked with her on “Begin to Hope,” but this time it was Warner Bros. Records chairman/CEO Tom Whalley who oversaw the recording process.

While Spektor still has a close relationship with Goldstone, she says she felt like she and her music were in a good place when he left the label. “My most important thing at the end was to protect my songs and to never have my art compromised,” Spektor says. “(Whalley) cares about my music and I feel really privileged, really at home on Sire and on Warner Bros. So in a way it has not been really difficult, because I’m so hands-on anyway that it’s not like Michael was holding my hand through picking songs on my record or helping me do things that a lot of A&R people do.”

While Goldstone didn’t have an official role in the making of “Far,” he did recommend one of the album’s four producers, Garrett “Jackknife” Lee, who worked on “Laughing With,” “Two Birds” and “Dance Anthem of the ‘80s.” The rest of the tracks were divvied up among Jeff Lynne (Electric Light Orchestra, Traveling Wilburys), Mike Elizondo (Dr. Dre, Eminem) and David Kahne, who produced “Begin to Hope.” Spektor compares the recording process to going to college. “I almost feel like, ‘Well, I might as well have a few professors instead of just one,’” she says. “And so that’s sort of how it happened, my desire to be like, ‘Well, I could do a few songs with different people and then I’ll get to learn their different styles and kind of experience it that way.’”

Ultimately, “Far” plays much like typical Spektor: sunny piano, whimsical lyrics and off-kilter vocal quirks mixed with several more accessible and radio-ready numbers. Throughout the album she sings about people’s relationship with God (“Laughing With”), tells the story of tracking down the key of a lost wallet (“The Wallet”) and shows off her best dolphin impression (“The Folding Chair”).

Spektor was in London to promote her album on “Later . . . With Jools Holland,” and building her overseas audience is a key component in the promotion for “Far.” In late June, Spektor will head back across the pond to perform at several major U.K. festivals, including Glasstorony, Latitude and T in the Park. After a fall U.S. tour, there are plans for her to tour Australia, New Zealand and Japan in early 2010. Spektor supposes her worldliness comes in part because she was born in Russia, then briefly stayed in Austria and Italy before settling in the Bronx, when she was 9. “I feel very American at the end of the day,” she says, “but in other ways I sort of do feel like I’m kind of a mutt of all over the world because I got to experience travel through immigration very early on.”

Warner Bros. VP of international marketing Michael Nance credits Spektor’s worldwide appeal to the universality of her music—not only have overseas audiences been exposed to her songs from synchs in American media, but Spektor also has received placements in American media and advertising created in other countries. “There’s a lot of good music that has a very American kind of feel to it, but she has something much broader than that and it’s hard to put your finger on it,” Nance says.

While there haven’t yet been any synchs secured for music from “Far,” “Soviet Kitsch” and “Begin to Hope” are still thriving off song placements, which Darab says helps with Spektor’s catalog and profile. Tracks from the previous releases will be featured in the upcoming films “(500) Days of Summer” and “My Sister’s Keeper.”

To cater to both ends of the spectrum—the longtime fans, who especially love Spektor’s quirk, and the mainstream, which initially was won over by the more conventional tunes—the marketing effort began with alerting Spektor’s fans through MySpace and Facebook before heading to mainstream media. The week of the album’s release, Spektor will perform on “Late Show With David Letterman” and “Good Morning America.”

While those types of mainstream outlets will bring new listeners, Darab says it’s the dedicated fans who are responsible for the initial buzz. “Regina fans are completely rabid, total diehard fans,” she says. “Anything you do with her spreads so quickly.”

ON THE DOWNLOAD

Despite not having a reputation as a singles artist, Spektor’s ad and TV placements have driven digital download sales.

贯torony, Latitude and T in the Park. After a fall U.S. tour, there are plans for her to tour Aus-

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HIP-HOP
BUSTA RHYMES
Back on My B.S.
Producers: Various
Universal Motown
Release Date: May 19
Busta Rhymes’ eighth studio album has been a long time coming, originally slated for release as early as late 2007 but held up by Rhymes’ break with Dr. Dre’s Aftermath Entertainment. Despite its belated release, 2006’s Billboard 200-topping “The Big Bang.” Now with Universal Motown, Rhymes seems to have used the wait time for market research; there’s something for everyone on “Back on My B.S.” from the business plan of “Respect My Conglomerates” with Lil Wayne and Jadakiss, to thumping sex-up “Sugar” featur- ing Jelly Roll, to club jumper “Arab Money,” which stands out not only for its exotic hook but for its culturally disconcerting lyrics. What is there not quite enough of is Rhymes himself—the deft MC is a bit crowded out by collaborators’ mix turns and auto-tuned refrains. Those tunes that he owns, such as the Pharrell-produced, Jamaican- African “Kill Dem,” or even the verses Rhymes wrestles from Akon and T.I. in the energetic “Don’t Believe Em,” are the best evidence that the rapper is still one of the most skilled in the game.—EN

R&B
RUBEN STUDDARD
Love Is
Producers: Jimmy Jam, Terry Lewis, Stargate, John Rich
Hickory Records
Release Date: May 19
On his fourth album, “Ameri- can Idol” season-two winner Ruben Studdard lives up to his “Velvet Teddy Bear” nickname with a collection of originals and covers devoted to the sin- gular theme of love. The singer teamed with veteran produc- ers Jimmy Jam and Terry Lewis, as well as Stargate and John Rich, to capitalize on his strength as a balladeer, and oddly enough, the strategy works best on the record’s midtempo numbers. The nim- ble “How You Make Me Feel” wastes no time bouncing along to a sweet storyline and recalls Stargate’s regular collaborator, Ne-Yo; a cover of Michael Jack- son’s “I Can’t Help It” feels sen- sual and genuine; and “Song for Her,” co-written by Stud- dard for his new wife, shows the singer’s vocal’s at their strongest. Less success- ful is a plodding rendition of Ex- treme’s “More Than Words” and the album’s belabored first single, “Together,” but those are slight missteps on the way to an overall happy ending.—MW

LIONEL RICHIE
Just Go
Producers: Various
Island
Release Date: May 19
A quick look at the writing and pro- duction credits for Lionel Richie’s latest reveals his obvious desire to connect with an audience too young to remember mid-’80s hits like “Dancing on the Ceiling” and “Hello.” Akon, Ne-Yo, Stargate, “Tricky” Stewart and the-Dream all contribute to an album with an up-to-the-minute digital sheen. Yet thanks to Richie’s confidently grown-up vocals and his consis- tently mature subject matter—here’s a guy whose romantic timeline stretches past tonight to “Forever and a Day,” as one track puts it—“Just Go” never sounds calculated or desperate. In fact, highlights like “I’m in Love” and “I’m Not Okay” showcase a cultivated cool—perhaps a first for this longtime champion of tender- ness and devotion.—MW

ROCK
PHOENIX
Wolfgang Amadeus Phoenix
Producers: Phoenix, Philippe Zdar
Loyauté/Glassnote Records
Release Date: May 26
Paris-based quartet Phoenix continues its run of success with this fourth full-length, blending retro and futuristic sounds with a panache shown by few contemporaries. The group has polished its ’60s- rock-revivalist sound to near perfection, but keeps expand- ing its aura palette, experiment- ing with layered rhythms and sonic textures. Opener “Lisztomania” captures the group at its peak: Sprightly rock rhythms and shimmering guitar licks intertwine beauti- fully with Thomas Mars’ lead vocals, which ruminate on mu- sical fame throughout raucous verses and spar, keyboard- plinking choruses. But in a de- parture from past releases, Phoenix doesn’t linger in the ma- tch box, and there’s some- thing for everyone: “9010:” with its pulsating fuzz bass riff, is the band’s rock moment in the group’s catalog, while “Fences” gives a nod to soph- omore album “Alphabetical,” with its sticky, dancefloor- ready groove. And the two- part centerpiece “Love Like a Sunset” juxtaposes an ami- nuous instrumental with a heart- felt open-chord ballad.—TC

CRACKER
Sunrise in the Land of Milk and Honey
Producers: David Barbe, Cracker
429 Records
Release Date: May 19
David Lowery and Johnny Hickman loosened the song- writing reins for the ninth Cracker album, involving drummer Frank Funaro and bassist Sa Maida from the outset. The result may be the band’s strongest record to date, with punk- and glam-fueled tunes jostling alongside the band’s hooky pop-American main- stays. In fact, while focus track “Turn On, Tune In, Drop Out With Me” is undeniably catchy, recalling the band’s early-’80s “Kerosene Hat” era, it’s full-on numbers like the raucous, Clash-styled “Show Me How This Things Works” and the anemic Kiss-meets-Mott the Hoople “Hey Bret (You Know What Time It Is)?”—more cowbell on the latter, please—that sends the blood pressure soaring. Lowery and Hickman share the wealth by bringing in guests, including John Doe, Adam Dunz and Patterson Hood. Indeed, the Drive-By Truckers frontman’s Waylon-and-Willie-styled honky-tonk duet with Lowery, “Friends,” in which a pair of boozing champs pledge eter- nal comradeship, is a left-field delight.—FM

BLUES
JENNI MULDAUR
Dearest Darlin’
Producers: Steve Rosenthal, Don Fleming
Dandelion Music
Release Date: May 12
The daughter of blues singer Maria Muldaur and folk singer Geoff Muldaur pitches the family business a soulful step louder. “Dearest Darlin’” is such an authentic rump- shaker it could be a solo album by one of Ike & Tina Turner’s ites, all guts and glory with roots deep in obscure ’50s and ’60s road- house R&B. Wily opener “I’ve Got a Feeling,” a long-ago ver- sion for Big Maybelle, sets the tone, in which the singer airs her suspicions about a straying mate: “My name is Janni but he calls me Jane.” Since “Jane is a friend I’ve known for years,” it’s a case you don’t need “The Ladies No. 1 Detec- tive Agency” to solve. The title song is an obscure Bo Didley tune (with guest vocal by Joseph Arthur) that’s as close to a love song Bo ever wrote to anyone other than himself. “I’d Rather Live Like a Hermit” is from the rich Cold War tra- dition of R&B influenced by the atom bomb. Muldaur’s bravado is evident on every- thing from James Brown’s “Lost Someone” to NR&B’s “Blame It on the World.” The rowdy yet disciplined band is anchored by Brian Jackson on piano and the late Sean Costello on guitar.—WR

DAVE MATTHEWS BAND
Big Whiskey and the Groogrux King
Producer: Rob Cavallo
RCA Records
Release Date: June 2
“Big Whiskey” is a big moment for the Dave Matthews Band—it’s the group’s first album in four years and first since the sudden August death of founding saxophonist (and titular king) LeRoii Moore. But this eulogy is a celeb- ration, and “Big Whiskey” is a dense, humid album that, befitting its New Orleans origins, shrewdly cuts its melancholy with exuberance and vice versa. “Shake Me Like a Monkey” is classic DMB stutter-stepping funk, “Southbound” is an Eastern-flavored epic, “Why I Am” is a radio-directed battle rocket with a sneaky little time shift, and “Time Bomb” unfolds into a full-blast rocker with Matthews doing his best Eddie Vedder. Moore’s ghost haunts throughout—the saxman’s fluttery work appears sporadically, most visibly on the sweet, sad “Lying in the Hands of God”—and the band clearly poured grief into the swelling carpe diem dive “Divine.” Matthews’ lyrics can be of the make-love-shine variety, and there are a few meandering detours as usual, but “Big Whiskey” finds the band at its most pointed and purposeful in years.—JV

HIDING IN PUBLIC
Worlds Away, Yards Apart
Producers: Kevin Poree, David Holland
Self-released
Release Date: May 19
Hiding in Public subscribes to the long lineage of British pop songcraft, starting of course with the Beatles but also the Small Faces and Squeeze. “Worlds Away, Yards Apart,” the group’s third release, was delayed by singer/guitarist Jamie Moss’ stint in the back line of Queen + Paul Rodgers but displays the same unaffected yet so- phisticated leaning of its predecessors. Despite its eclectic bent, this is consist- ently engaging, from the rootsy richness of the title track to the brassy, Rat Pack- saluting punch of “Bikini Blue Sky” to the cabaret rollick of “Picture of Me With a Portrait of the Queen.” The contempl- ative “Free After Free Fall” hews toward folk-rock, while “She Was Mine” mines cab- anet dynamics and “Sangria Evening” incorporates a gen- tle Latin sway. It’s a series of subtle delights that make for an understated but captivat- ing whole.—GG

Tori Amos
Abnormally Attracted to Sin
Producer: Tori Amos
Universal Republic
Release Date: May 19
Tori Amos will forever be best- known as the fiery redhead straddling a piano bench with the same rock’n’roll fervor as a guitarist wielding a Strat. But since her electric ’92 breakthrough “Little Earthquakes,” her style has gone beyond the black and white of the grand piano to include a full range of colors and instruments. Her 12th studio release, “Abnormally Attracted to Sin,” finds her in full command of her expanded arsenal, creating an overall sound that’s as psychedelic as it is classic. “Strong Black Vine” channels her affection for Led Zeppelin; “Ophelia” uses man- dolins, percussion and solo piano to great effect; and her album standout “That Guy” is cosmic cabaret, complete with strings. The sounds coupled with the usual Amos lyrical content—metaphors rendered through literary heroes, religious imagery, exotic food, cities as charac- ters, triple entendres—make for a singular tapestry that, as the artist matures, requires less and less prior knowl- edge of her catalog to enjoy.—KM
**AMERICANA**

**COLIN LINDEN**

*From the Water*

**Producer:** Colin Linden

**True North Records**

**Release Date:** May 19

Though hardly a household name, Colin Linden is well-known in Nashville and Canadian studios as an in-demand producer, song-writer and session musician, as well as a member of the long-standing Canadian trio Blackie & the Rodeo Kings. "From the Water" is his 11th solo album, and it's a nice encapsulation of his many collaborative gifts. Linden works the roots spectrum—blues, country and folk— in a seamless, lyrical style that is often reminiscent of the Rodeo Kings, the Band's later records (one, "Jericho," which Linden produced). Several songs openly deal with life/death issues, and the final five, including such titles as "Later Than You Think" and "God Will Always Remember Your Prayers," honor the memory of keyboardist and longtime collaborator Richard Bell, who died in 2007.—LR

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**RED STICK RAMBLERS**

*My Suitcase is Always Packed*

**Producers:** Red Stick Ramblers, Gary Paczosa, Brandon Bell

**Sugar Hill Records**

**Release Date:** May 19

Baton Rouge, La-based Red Stick Ramblers don't just walk the walk on "My Suitcase Is Always Packed." A five-piece who all write, with four singers, two fiddles, guitar, bass/banjo and drums, they travel fast and light, switching styles with carefree abandon. Dedicated enough to regional roots to

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**NEW & NOTEWORTHY**

**POLLY SCATTERGOOD**

**Polly Scattergood**

**Producer:** Simon Fisher Turner

**Mute**

**Release Date:** May 19

English songbird Polly Scattergood entrances, disturbs and impresses with her debut self-titled album. This 22-year-old native of Colchester, England, threads together upbeat pop melodies with electronic and dark synth beats. Many of the songs, deceptively ethereal at first, suddenly take the listener to dark places. In "Nitrogen Pink" when Scattergood sings of "sweet, rotting memories" she's referring to an acquaintance's early death from cancer. In "Bunny Club," which sounds like a potential dance hit, she recounts giving lap dances to strange men under pink, fluorescent lights. In "Breathe In, Breathe Out" she croons about a lost lover, and in "I Hate the Way" Scattergood turns the classic romance song on its head, combining discordant melodies with painful lyrics about swallowing pills and suicidal thoughts. The lyrics make the listener think twice—are they about Scattergood or someone else? The mystery is just one part of the appeal.—AK

---

**CRITICS' CHOICE **

A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send review copies to Wayne Robins, Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003 or to the writers in the appropriate genre.

---

**LEGEND & CREDITS**

**EDITED BY WAYNE ROBINS**

**CONTRIBUTORS:** Troy Carpenter, Gary Graff, Ronald Hart, Monica Herrera, Alisa Kolenovic, Keni Mason, Michael Menachem, Fred Most, Evie Nagy, Wayne Robins, Leland Rucker, Gary Trust, Jeff Wتحليل Chris Williams, Mikael Wood

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

---

**ADAM LAMBERT**

*No Boundaries*

**Writers:** Kara DioGuardi, Cathy Dennis, Mitch Allan

**Publisher:** not listed

**Producers:** not listed

**Atlantic Records**

"American Idol" runner-up Adam Lambert takes his time, humming his way through the introduction of "No Boundaries," this year's "American Idol" coronation song that many in the biogosphere have compared unfavorably to Kelly Clarkson's "The Climb." Lambert, though, is quickly on the attack like former star Matt Lanter and fellow "Idol" contestant Adam Lambert playing defense, knocking you down with his elbows. There's a slight hitch in his voice, but Lambert gets more comfortable as the rock-of-the-'80s orchestrations build to mind-boggling crescendos. Throwing caution to the wind, and maybe even leaving his cake out in the rain, Lambert shows on this towering in inevitable power ballad he can "weather the hurricane."—WR

---

**BEYONCE**

*Ego* (3:56)

**Producers:** Beyonce, Elvis "BlacElvis" Williams, Harold Lilly

**Label:** Columbia

**Writers:** E. Williams, H. Lilly, B. Knowles

**Producers:** various

**Music World/Columbia**

Beyoncé has enjoyed success at various formats thanks to her alter-ego Sasha Fierce ("Single Ladies [Put a Ring on It]"), which has balanced out her pop persona (" Halo"). The fifth single from her "I Am... Sasha Fierce" album combines elements of both sides of her musical personality. "Ego" sounds like an homage to old-school R&B midtempo jams yet is firmly rooted in today's production trends. Beyoncé's pop side is explored throughout, with a restrained vocal and a clever piano breakdown. Credit the singer for not polishing up her vocal during that interlude, choosing instead to show her real voice, limitations and all, just like the old days.—CW

---

**JONAS BROTHERS**

*Paranoid* (3:38)

**Producer:** John Fields

**Writers:** N. Jonas, J. Jonas, K. Jonas II, C. Dennis, J. Fields

**Policemans:** various

**Hollywood Records**

While their place in pop culture is often the spotlight, it's perhaps overlooked that Jonas Brothers continue to come into their own as songwriters. Following last year's "Burnin' Up," "Lovebug" and "Tonight" from their Billboard 200 chart-topper "A Little Bit Longer," "Paranoid" further the brothers' evolution as craftsmen of catchy and original-sounding hooks. This first single from "Lines, Vines and Trying Times," due June 16, is a textbook pop pop, busting into one of the band's most obvious made-for-radio choruses yet. Set aside the act's saturation of multiple media. This song shines on its own musical merit.—GT

---

**KALI UJER**

*I Never Knew You* (4:17)

**Producers:** E-P. F. Sean Martin

**Writers:** C. Paiko, J. Melene, F. Sean Martin

**Publisher:** not listed

**Definitive Jux**

Punctuating his 11th year as one of the most renowned MC's in underground hip-hop, New York's Cage returns from a four-year hiatus with "Depart From Me," his second album for the Definitive Jux label, June 30. The one-time Eminem rival offers up a free-five-song EP that includes the album's first single, "I Never Knew You." Available on MTV's Suburban Blog. The main track boasts an ominous, electric piano-looped beat produced by E-P and featuring the guitar work of Hatebreed's F. Sean Martin. Cage utilizes a single-speak cadence reminiscent of Suicidal Tendencies' Mike Muir to deliver a pitch-black tale of following a girl he saw on the street back to her house that doesn't end well. The video was directed by actor Shia LeBeouf, who's also developing a biopic on the rapper.—RH
Teena Marie Celebrates 30th Anniversary With Stax Debut

A recent fan post on YouTube about Teena Marie says it all: "She still sings like she did 30 years ago."

Showing no signs of slowing down, the R&B funkstress displays her inimitable chops on her current single, "Can't Last a Day." Stationed at No. 55 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 16 on Adult R&B, the song is the lead track from the June 9 release "Congo Square"—Marie's Stax Records/Concord Music Group debut and 13th studio album.

Entailing what Marie describes as that "mystical, joined-through-God kind of love," the midtempo "Can't Last" features another noteworthy singer, Faith Evans. After initially recording the song, Marie came up with the idea of doing it as a duet with Evans.

"Of the younger ladies, she's the one I love most," Marie says. "I've always loved her vocal style. She reminds me of a younger me."

On "Congo Square," Marie pays tribute to artists who inspired her, ranging from Sarah Vaughan and Curtis Mayfield to Marvin Gaye and Billie Holiday. The album borrows its title from a section in New Orleans' French Quarter where slaves were allowed to wear their fancy clothes to dance and sing on Sundays.

"I thought about all the amazing music and musicians who came out of New Orleans from father of jazz Louis Armstrong to unknowns on the corner playing their guitars," Marie says. "That powerful and spiritual music is not just about older musicians but also about younger artists who are helping to keep jazz alive."

Each of the 16 songs that Marie wrote and mostly produced for "Congo Square" features something musically reminiscent of several of her favorite artists. "Ear Candy 101" calls to mind Mayfield's vocal styling while its bridge possesses a Gaye vibe. "Marry Me" evokes Aretha Franklin's early blues flavor; "Rose'n Thorn" pays homage to Marie's favorite jazz singer Vaughan. Also riding along on Marie's journey melding jazz, soul and dance funk are rapper MC Lyte, Howard Hewett, pastor Shirley Murdock, pianist George Duke, drummer Terri Lynne Carrington, bassist Brian Bromberg and Marie's daughter Rose LeBeau.

Formerly with Cash Money/Universal Motown, Marie released two albums prior to "Congo Square": 2006's "Sapphire" and 2004's "La Dona." Each of those albums have sold 164,000 and 477,000, respectively, according to Nielsen SoundScan.

BUSTA'S 'BACK'

Veteran rapper Busta Rhymes returns to the charts this week with his eighth studio album, "Back on My B.S." It debuts at No. 5 on the Billboard 200 and No. 2 on Top R&B/Hip-Hop Albums with 59,000 copies, according to Nielsen SoundScan. Rhymes' Universal Motown debut boasts a who's who of featured guests: Lil Wayne, Mary J. Blige, Jadakiss, T-Pain, Jamie Foxx, Pharrell, Akon, Common and Estelle, to name a few. "Back on My B.S." also reunites Rhymes with Universal Motown president Sylvia Rhone. The executive was label chief at Elektra when Rhymes released his first solo album, 1996's "The Coming." Leaving Elektra after four albums, Rhymes segued to J Records and then Aftermath/Interscope, where his 2006 album, "The Big Bang," debuted at No. 1 on the Billboard 200.

Source: The Billboard 200 through the June 6 chart

Sales through the week ending May 24

Source: www.americanradiohistory.com
BORN TO BE ‘WILD’

Gloriana—a four-part harmony group with brothers Tom and Mike Gossin, Rachel Reinert and Cheyenne Kimball—is on the fast track to stardom. Less than two years after forming, the country foursome is finding success on the radio and in the coveted opening slot on rising star Taylor Swift’s first headlining tour.

Propelling the group’s strong start is the first single, “Wild at Heart.” It’s No. 21 on Billboard’s Hot Country Songs chart.

But this isn’t an overnight success story. The Gossins are North Carolina natives who toiled as a duo for 10 years before moving to Nashville in 2007. There they met Reinert, who had relocated from California to pursue solo stardom.

“We found her on MySpace and really loved her voice,” Tom Gossin says. “We knew it was a long shot, but we sent her a message saying, ‘Do you want to get together with some strange dudes?’ She showed up and we knew right away it would work.”

After a performance at a Nashville club, 3rd & Lindsey, the trio was approached by Kimball, who once had a pop deal on Epic and an MTV reality show, “Cheyenne.” “The four of us got together and just clicked,” Reinert says.

Gloriana is signed to Grammy Award-winning producer/lable owner Matt Serletic’s fledgling Emblem imprint, also home to Matchbox Twenty and Rob Thomas. Produced by Serletic, Gloriana’s self-titled debut album follows in the harmonic footsteps of the Eagles and Fleetwood Mac. “The record takes you on a journey of four different voices that all come together,” Gossin says.

Slated for a late-summer release, the album will be marketed and distributed by Warner Bros.

In the meantime, Gloriana has been sharpening its performance skills on the road. “The group had done shows with Brooks & Dunn, LeAnn Rimes and the Zac Brown Band before getting a call from Swift. ‘She said, “I love your sound. I want to snatch you up before anyone else does,”’ Reinert says. “None of us had even met her before.”

Describing the Swift tour as an amazing opportunity during a recent Billboard interview, Serletic adds, “We’re trying [to build] a great fan base, one fan at a time.”

One of those fans is Tony Thomas, APD and music director at country KMPS Seattle. “Gloriana has a tight vocal sound mixed with a tremendous likability factor—they sell themselves,” he says.

Programmer Lisa McKay of country WQDR Raleigh, N.C., agrees. “There is a youth [movement] happening in country right now. New artists and groups are emerging as the front-runners for the next few years. Gloriana fits into that perfectly.” —Ken Tucker

Additional reporting by Mitchell Peters.
Eminem, ‘Idol’ Stir Up Chart Excitement

Just when you thought the Billboard 200 was looking awfully sleepy, comes Eminem, who, in typical fashion, causes a stir.

The rapper’s “Relapse” bows atop the list with 608,000 copies, according to Nielsen SoundScan—the biggest sales week of the year for any album, and the best since AC/DC’s “Black Ice” began at No. 1 with 784,000 last October.

His last studio set, 2004’s “Encore,” took a bow at No. 1 with 711,000 after a shortened debut week. It was released four days earlier than scheduled in order to counter leaks. Then, a little more than a year later, his greatest-hits set “Curtain Call” debuted at No. 1 with 441,000 in December 2005.

“Relapse” gives Eminem his fifth straight No. 1 debut and fifth overall toper. His only set to miss the No. 1 slot was the debut of “The Slim Shady L.P.,” which peaked at No. 2 in 1999.

Only one other artist has notched five consecutive debuts at No. 1 in the history of the chart: DMX. The rapper did so with his first five entries between 1998 and 2003.

HIGHS AND LOWS: Eminem leads a busy Billboard 200 tally, where seven albums arrive in the top 10 for the first time since the May 24, 2008, chart. All told, the list houses 41 new entries, with 17 of them bowing in the top 50.

Among those entering this week are Lionel Richie, whose “Just Go” arrives at No. 24 with 19,000 copies. He was one of the many artists who profited from a performance slot on the May 19-20 “American Idol” season finale.

Additionally, 2008 “Idol” champ David Cook moves 61-29 with his self-titled set (17,000, up 111%) after he sang his new single, “Permanent,” on the show. Keith Urban and Jason Mraz, who separately collaborated with this year’s contestants on the finale, motor to Nos. 27 and 30, respectively, each gaining by more than 19%.

All this action makes for an exciting chart. But despite the huge sales figures at the top of the list and the numerous debuts, album volume for the week is still down compared with the same week of 2008.

For the week ending May 24, album sales stood at 6.6 million, down 8.7% compared with the week ending May 25, 2008—7.2 million.

A year ago, the chart hosted a No. 1 debut for “3 Doors Down’s self-titled set (154,000) and bows at Nos. 2 and 3 from Bun B’s “II Trill” (98,000) and Julianne Hough’s self-titled debut (67,000), respectively.

‘IDOL’ IMPACT: After Kris Allen won “American Idol” last week, bearing runner-up Adam Lambert, many observers—who seemed sure Lambert was a lock for the title—worried aloud which contestant would go on to have the more successful career.

I say the jury is still out. While Lambert’s iTunes album “Season 8 Favorite Performances” opens at No. 3 on the Billboard 200 with 16,000, that’s not terribly far ahead of Allen’s same-named offering at No. 50 with 10,000. And, Allen devotees had two albums purchases to pick from: the 12-track “Season 8” set for $9.99 or his iTunes Pass option for $16.99. The latter also included his coronation single, “No Boundaries.”

So, with two Allen albums to choose from, perhaps consumers simply opted for one or the other, instead of both?

Combined, Lambert’s 16 available individual song downloads sold 393,000 compared with the 498,000 that Allen’s 15 songs sold.

One could imagine that Lambert’s fans were more motivated to buy a full album instead of individual song downloads, whereas Allen fans were more keen on picking up select 99-cent songs.

While a lot was made of the whole red state vs. blue state vibe of the Allen/Lambert showdown, the geographic sales figures are a bit more balanced than one might have thought. While the South Central region (which includes Allen’s home state of Arkansas) made up the largest share of Allen’s first-week album sales (more than 2,000—20.5%), that region just barely edged out the figure he racked up in the Pacific (19.8%).

As for Lambert’s geographic breakdown, 23% of his album’s sales came from the Pacific (which includes his hometown of San Diego). However, his second-biggest region was the South Atlantic (19%), which includes Georgia, the Carolinas and Virginia.

Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Artist</th>
<th>ALBUM</th>
<th>DIGITAL</th>
<th>TRACKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eminem</td>
<td>Relapse</td>
<td>6,570,000</td>
<td>145,700</td>
</tr>
<tr>
<td>Last Week</td>
<td>5,828,000</td>
<td>133,000</td>
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<tr>
<td>Change</td>
<td>12.9%</td>
<td>9.5%</td>
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<tr>
<td>This Week</td>
<td>7,205,000</td>
<td>1,464,000</td>
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<tr>
<td>Change</td>
<td>15.2%</td>
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Weekly Album Sales (Million Units)

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<thead>
<tr>
<th>Artist</th>
<th>ALBUM</th>
<th>WEEKLY ALBUM SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eminem</td>
<td>Relapse</td>
<td>6.6M</td>
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Go to www.billboard.biz for complete chart data.
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<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Week of Entry</th>
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<tbody>
<tr>
<td><strong>NEW</strong></td>
<td><strong>ADELE</strong></td>
<td><strong>GREATEST HITS</strong></td>
<td>1</td>
<td>11</td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>KID CUDI</strong></td>
<td><strong>MAN ON THE Moon</strong></td>
<td>21</td>
<td>16</td>
<td>19</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>RICK ROSS</strong></td>
<td><strong>HAPPY FELLA</strong></td>
<td>9</td>
<td>6</td>
<td>11</td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>LADY ANTEBELLUM</strong></td>
<td><strong>AN ALL AMERICAN ANNIVERSARY COLLECTOR'S EDITION</strong></td>
<td>13</td>
<td>9</td>
<td>0</td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>STEVIE NICKS</strong></td>
<td><strong>IN THE MEAN TIME</strong></td>
<td>14</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td><strong>KATE VOGÉLE</strong></td>
<td><strong>A FINE MESS</strong></td>
<td>15</td>
<td>5</td>
<td>13</td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>TAYLOR SWIFT</strong></td>
<td><strong>FEARLESS</strong></td>
<td>16</td>
<td>4</td>
<td>12</td>
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<td><strong>NEW</strong></td>
<td><strong>JON LEVINE</strong></td>
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<td>17</td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>ERIC CLAPTON &amp; STEVE WINWOOD</strong></td>
<td><strong>LIVE FROM MADISON SQUARE GARDEN</strong></td>
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<td><strong>NEW</strong></td>
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<td><strong>Dark Horse</strong></td>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>BOB DYLAN</strong></td>
<td><strong>THE DEFINITIVE ROD STEWART</strong></td>
<td>21</td>
<td>1</td>
<td>0</td>
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</tbody>
</table>

**The Singer**

His third effort gives him his first top album with 37,000. His first single, "Don't Look Away" peaked at No. 27 last year.

He's one of the many artists who performed on the two-night American Idol season finale last week (Fri 7-20) and in turn, sees his set rise with a 22% increase.
### Top Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Journey</td>
<td>Journey's Greatest Hits</td>
<td>Capitol</td>
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<tr>
<td>ABBA</td>
<td>ABBA Gold</td>
<td>Parlophone</td>
<td>$18.99</td>
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<tr>
<td>Creed</td>
<td>Minutes of组成的</td>
<td>Epic</td>
<td>$16.99</td>
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<tr>
<td>Black Sabbath</td>
<td>The Best Of</td>
<td>Sony Music</td>
<td>$17.98</td>
</tr>
<tr>
<td>U2</td>
<td>Songs of Innocence</td>
<td>Apple Music</td>
<td>$12.99</td>
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### Top Digital

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<th>Artist</th>
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<tr>
<td>Green Day</td>
<td>21st Century Breakdown</td>
<td>Reprise</td>
<td>$4.49</td>
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<tr>
<td>Eminem</td>
<td>The Eminem Show</td>
<td>Aftermath</td>
<td>$12.95</td>
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<tr>
<td>2 Chainz</td>
<td>It's Based On信任</td>
<td>Cash Money</td>
<td>$4.99</td>
</tr>
<tr>
<td>Beyoncé</td>
<td>Crazy Love!</td>
<td>Columbia</td>
<td>$9.99</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Red</td>
<td>Big Machine</td>
<td>$10.80</td>
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### Top Internet

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<th>Title</th>
<th>Label</th>
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<tr>
<td>Eminem</td>
<td>Encore</td>
<td>Shady Records</td>
<td>$6.99</td>
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<tr>
<td>Rihanna</td>
<td>Unapologetic</td>
<td>Island Def Jam</td>
<td>$8.99</td>
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<tr>
<td>John Legend</td>
<td>Love In The Future</td>
<td>Columbia</td>
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<tr>
<td>Justin Bieber</td>
<td>All That Matters</td>
<td>Interscope</td>
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<tr>
<td>Taylor Swift</td>
<td>Red</td>
<td>Big Machine</td>
<td>$10.80</td>
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### Top Comedy Albums

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<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
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<tbody>
<tr>
<td>Weird Al Yankovic</td>
<td>Awesome Al (The Best of Vol. 1)</td>
<td>SONY MASTERWORKS</td>
<td>$11.99</td>
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<tr>
<td>Lewis Black</td>
<td>Unpredictable</td>
<td>Comedy Central</td>
<td>$12.99</td>
</tr>
<tr>
<td>Jeff Foxworthy</td>
<td>Classic Foxworthy</td>
<td>Sony Music</td>
<td>$12.99</td>
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### Exclusive Charts from Billboard.Biz

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**Between the Bullets: FUNNY MAN**

Dane Cook notch a top 10 album on the Billboard 200 for the second time in his career, as "Isolated Incident" opens at No. 5 with 61,000.

The comedian/actor's first top 10, 2005's "Retaliation," debuted and peaked at No. 4 with 86,000 and spent 84 weeks on the list. It was one of several heralded May 17 by Comedy Central's commercial-free airing of Cook's "Isolated" stand-up special.

Cook is one of just three comedy acts that have landed top 10 albums since 2005. Only "Weird Al" Yankovic ("Straight Outta Lynwood," No. 10 in 2006) and Flight of the Conchords' self-titled soundtrack, No. 3 last year also have managed the feat.—Keith Caulfield and Gordon Murray
**Hot 100 Airplay**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>BLAME (KING T-ONE LABEL)</td>
</tr>
<tr>
<td>2.</td>
<td>POKER FACE (CHERRYBOMB)</td>
</tr>
<tr>
<td>3.</td>
<td>LONG LIVE (UNIVERSAL MOTOWN)</td>
</tr>
<tr>
<td>4.</td>
<td>ALCOHOL (HOLLYWOOD RECORDS)</td>
</tr>
<tr>
<td>5.</td>
<td>LITTLE ROCK (STUDIO)(ATLANTIC)</td>
</tr>
<tr>
<td>6.</td>
<td>MY LIFE WOULD SUCK WITHOUT YOU (REPUBLIC)</td>
</tr>
<tr>
<td>7.</td>
<td>18 TO 34 (BIG MACHINE)</td>
</tr>
<tr>
<td>8.</td>
<td>YOU FOUND ME (SONY BMG)</td>
</tr>
<tr>
<td>9.</td>
<td>RIGHT ROUND (VEER)</td>
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<tr>
<td>10.</td>
<td>LOVE STORY (SHOUT)</td>
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<tr>
<td>11.</td>
<td>GHOSTS YOU SOLD (INTERSCOPE)</td>
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<tr>
<td>12.</td>
<td>HELLO (BIG MACHINE)</td>
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<td>13.</td>
<td>I NEED TO BE THERE (REP RECORDS)</td>
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<tr>
<td>14.</td>
<td>LET'S GET DOWN (MACHINE SHOP)</td>
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<td>15.</td>
<td>HOW YOU DOO (EPIC)</td>
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<td>16.</td>
<td>YOU BELONG WITH ME (PARADISE)</td>
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<td>17.</td>
<td>LOST YOU (CASTLE)</td>
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<td>18.</td>
<td>WAKING UP IN VEGAS (SONY)</td>
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<td>19.</td>
<td>IT HAPPENS (SHOUT)</td>
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<td>20.</td>
<td>TULIPAN (E/M)</td>
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**Hot 100 Digital Songs**

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<thead>
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<th>Title</th>
<th>Artist (Label)</th>
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<tr>
<td>1.</td>
<td>WALK THIS WAY (BAD BOY)</td>
</tr>
<tr>
<td>2.</td>
<td>IMMA BE ME (POLARIS)</td>
</tr>
<tr>
<td>3.</td>
<td>DON'T STOP BELIEVIN' (ILLINOIS)</td>
</tr>
<tr>
<td>4.</td>
<td>Points (EPIC)</td>
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<td>5.</td>
<td>WAKING UP IN VEGAS (SONY BMG)</td>
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<tr>
<td>6.</td>
<td>MAD WORLD (KARMA)</td>
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<td>7.</td>
<td>FIRE BURNING (BAD BOY)</td>
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<td>8.</td>
<td>PERMANENT (POLARIS)</td>
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<td>9.</td>
<td>LET'S GET DOWN (REPUBLIC)</td>
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<td>10.</td>
<td>DON'T STOP BELIEVIN' (ILLINOIS)</td>
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**Album Charts**

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<tr>
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<tbody>
<tr>
<td>1.</td>
<td>RATTLEBATTLE (ATLANTIC)</td>
</tr>
<tr>
<td>2.</td>
<td>THE LOST EPIPHANY (REPUBLIC)</td>
</tr>
<tr>
<td>3.</td>
<td>RUN TO YOU (REPUBLIC)</td>
</tr>
<tr>
<td>4.</td>
<td>BEST DAYS OF YOUR LIFE (COLUMBIA)</td>
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<tr>
<td>5.</td>
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**Single Charts**

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<tbody>
<tr>
<td>1.</td>
<td>TURN MY SWAG ON (POE BOY)</td>
</tr>
<tr>
<td>2.</td>
<td>GOODBYE (EPIC)</td>
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<td>3.</td>
<td>GOODBYE (EPIC)</td>
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<td>4.</td>
<td>YOU DOWN (MACHINE SHOP)</td>
</tr>
<tr>
<td>5.</td>
<td>IM SO HAPPY (INTERSCOPE)</td>
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</table>

**Confidentations**

- **CD single available**: Digital Download available. 
- **DVD single available**: Digital Download available. 
- **Mainstream**: Confirmed. 

**HitPredictor**

- **Indicates title ranked** - Indicates title ranked.

**Dance Club Play**

- **Compiled from national sample of clubs in DJS.**

**Award Cert. Levels**

| **ALBUM CHARTS** | **CD single available**: Digital Download available. 
- **Digital Downloads available**: DVD single available. 
- **Mainstream**: Confirmed. 
- **HitPredictor**: Indicates title ranked.

**WORLDWIDE**

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<td>THE LOST EPIPHANY (REPUBLIC)</td>
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<tr>
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<td>RUN TO YOU (REPUBLIC)</td>
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<tr>
<td>4.</td>
<td>BEST DAYS OF YOUR LIFE (COLUMBIA)</td>
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<tr>
<td>5.</td>
<td>ALL THE ABOVE (REPUBLIC)</td>
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**SINGLES CHARTS**

- **Gold certification for net shipment of 500,000 units (Gold)**
- **Rhythm and Blue certification for net shipment of 10 million units (Diamond)**
- **Certification for net shipment of 500,000 units (Platinum)**

**Music Video Sales Charts**

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<td>RUN TO YOU (REPUBLIC)</td>
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**DVD Sales/VHS Sales Charts**

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<td>ALL THE ABOVE (REPUBLIC)</td>
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<tr>
<td>Title</td>
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<tr>
<td>1.</td>
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<td>CAUSE I CAN'T HELP MYSELF</td>
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<td>HUSH HUSH</td>
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<td>WAKE UP</td>
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<td>10.</td>
<td>WALK BEFORE YOU RUN</td>
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<td>11.</td>
<td>WHERE DO YOU RIDE</td>
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<td>19.</td>
<td>LATE TO THE PARTY</td>
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<td>20.</td>
<td>FIREWORKS</td>
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Two groups enjoy top 10 rankings in their first chart appearances: TIMS (pictued) vaults #5-6 on Mainstream Top 40 with "Don't Trust Me," while Cordova's "Show Me What I'm Looking For" debuts #1 on Adult Contemporary, rising 1-2 on Adult Top 40.
## HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
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<th>Week 4</th>
<th>Week 5</th>
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<th>Peak</th>
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<td>Ye Humpin'</td>
<td>Sugarland</td>
<td>Capricorn</td>
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<tr>
<td>KISS A GIRL</td>
<td>Kenny Chesney</td>
<td>Arista</td>
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<tr>
<td>OUT LAST NIGHT</td>
<td>Dierks Bentley</td>
<td>Warner Bros.</td>
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<td>SIDeways</td>
<td>Montgomery Gentry</td>
<td>Mercury</td>
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<td>ONE IN EVERY CROWD</td>
<td>George Strait</td>
<td>Mercury</td>
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<td>WHATSOEVER IT IS</td>
<td>Zac Brown Band</td>
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<td>SHE'S COUNTRY</td>
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<td>I RUN TO YOU</td>
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<td>LOST YOU ANYWAY</td>
<td>Toby Keith</td>
<td>Epic</td>
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<td>YOU BELONG WITH ME</td>
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<td>I TOLD YOU SO</td>
<td>Carrie Underwood</td>
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<td>Billy Currington</td>
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<td>ALRIGHT</td>
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<td>HOW YOU DON'T</td>
<td>The Lost Highway</td>
<td>EMI Nashville</td>
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<td>SOLITARY THINKIN'</td>
<td>Randy Houser</td>
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<td>23</td>
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<tr>
<td>I'LL JUST HOLD ON</td>
<td>Blake Shelton</td>
<td>Atlantic</td>
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<td>SUMMER NIGHTS</td>
<td>Justin Moore</td>
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<td>SMALL TOWN USA</td>
<td>Jackie Ingram</td>
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<td>BAREFOOT AND CRAZY</td>
<td>Highway 101</td>
<td>Capitol Nashville</td>
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## TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
<th>Week 6</th>
<th>Week 7</th>
<th>Week 8</th>
<th>Week 9</th>
<th>Week 10</th>
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<tr>
<td>Kenny Chesney</td>
<td>Greatest Hits II</td>
<td>Capitol Nashville</td>
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<td>Daryn Worley</td>
<td>Daryn Worley</td>
<td>Curb</td>
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<td>Chuck Wicks</td>
<td>Chuck Wicks</td>
<td>EMI Nashville</td>
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<td>George Strait</td>
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<td>Craig Morgan</td>
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## HOT COUNTRY SONGS Chart Notes:

- The Hot Country Songs chart features the top-performing country music songs based on airplay, sales, and streaming data.
- Chart data is compiled weekly by Nielsen Soundscan and reflects performance from the previous week.
- Top songs are indicated by their peak position on the chart.

---

**Top Country Albums**

- The Top Country Albums chart ranks the top-performing country music albums based on sales, streaming, and other chart factors.
- Albums are compiled weekly by Nielsen Soundscan and reflect performance from the previous week.
- Chart data is updated weekly and reflects the most current performance of albums.

---

**Top Bluegrass Albums**

- The Top Bluegrass Albums chart ranks the top-performing bluegrass music albums based on sales, streaming, and other chart factors.
- Chart data is compiled weekly by Nielsen Soundscan and reflects performance from the previous week.
- Albums are included in the chart based on their performances in the bluegrass genre.

---

**Between the Bullets**

- "Kenny's Got 'Hits'" features exclusive articles and interviews with Kenny Chesney and other country music artists.
- The column highlights recent chart performances, new releases, and upcoming events in the country music world.

---

**Data Source**: Billboard Country Chart, June 6, 2009

---

**Go to** [www.americanradiohistory.com](http://www.americanradiohistory.com) for complete chart data.
### Top R&B/Hip-Hop Albums

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<td>ONIEMEM</td>
<td>Refugee</td>
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<td>2</td>
<td>BUSTA RHYMES</td>
<td>Back On My B.S.</td>
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<tr>
<td>3</td>
<td>METHOD MAN &amp; REDMAN</td>
<td>Blackout 2</td>
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<td>CHRISTIE MICHELLE</td>
<td>Epiphany</td>
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<td>5</td>
<td>DRAMA</td>
<td>Gangsta Grillz; The Album Vol. 2</td>
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<td>DORROUGH NGENIUS</td>
<td>Come Pays</td>
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<td>T. I.</td>
<td>Love Is Just Go</td>
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<td>LIONEL RICHIE</td>
<td>Perfect World...</td>
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<td>CAM'RON</td>
<td>Do What U Like</td>
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<td>10</td>
<td>KERI WILSON</td>
<td>I Got Love In A Perfection Ward...</td>
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<td>CIARA</td>
<td>Fantasy Ride</td>
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<td>Murda Was The Case</td>
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<td>The Last Kisses</td>
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<td>Intuition</td>
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<td>Do Everything (SSS) (15.98)</td>
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<td>I Am... Sash Fierce</td>
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<td>ASHER ROTH</td>
<td>A Different Me</td>
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<td>22</td>
<td>NEW</td>
<td>A Different Me</td>
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<td>23</td>
<td>ANTHONY HAMILTON</td>
<td>The Point Of It All</td>
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<td>24</td>
<td>METHOD MAN &amp; REDMAN</td>
<td>Blackout! 10th Anniversary Collector's Edition</td>
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### Mainstream R&B

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<td>BIRTHDAY SEX</td>
<td>BOYFRIEND #2 (FEAT. T. I.)</td>
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<td>BOYFRIEND</td>
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<td>Boyfriend 2 (Feat. T. I.)</td>
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<td>4</td>
<td>Y'NITE</td>
<td>Y'Nite (Feat. Y'Nite)</td>
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<td>5</td>
<td>TURN MY SWAG ON</td>
<td>Turn My Swag On (Feat. T. I.)</td>
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<td>6</td>
<td>HALLE BERRY (SHE'S FINE)</td>
<td>Halle Berry (She's Fine) (Feat. T. I.)</td>
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<td>7</td>
<td>EVERY GIRL</td>
<td>Every Girl (Feat. T. I.)</td>
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<td>8</td>
<td>NEVER EVER</td>
<td>Never Ever (Feat. T. I.)</td>
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<td>ALWAYS STRAPPED</td>
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### Adult R&B

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<td>PRETTY WINGS (FT. T. I.)</td>
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<td>BLAME ME</td>
<td>KEKE HUTCH (FT. T. I.)</td>
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<td>3</td>
<td>CHOCOLATE LEGS</td>
<td>KEKE HUTCH (FT. T. I.)</td>
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<td>THE POINT OF IT ALL</td>
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<td>KEKE HUTCH (FT. T. I.)</td>
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<td>CANT LAST A DAY</td>
<td>KEKE HUTCH (FT. T. I.)</td>
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<tr>
<td>7</td>
<td>TOGETHER</td>
<td>KEKE HUTCH (FT. T. I.)</td>
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<tr>
<td>8</td>
<td>MAGIC</td>
<td>KEKE HUTCH (FT. T. I.)</td>
</tr>
<tr>
<td>9</td>
<td>YOU COMPLETE ME</td>
<td>KEKE HUTCH (FT. T. I.)</td>
</tr>
<tr>
<td>10</td>
<td>I DON'T NEED IT</td>
<td>KEKE HUTCH (FT. T. I.)</td>
</tr>
<tr>
<td>11</td>
<td>BLAME IT</td>
<td>KEKE HUTCH (FT. T. I.)</td>
</tr>
<tr>
<td>12</td>
<td>EVERYBODY KNOWS</td>
<td>KEKE HUTCH (FT. T. I.)</td>
</tr>
<tr>
<td>13</td>
<td>WATCH ME</td>
<td>KEKE HUTCH (FT. T. I.)</td>
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### Rhythmic

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>BLAME ME</td>
<td>KEKE HUTCH (FT. T. I.)</td>
</tr>
<tr>
<td>2</td>
<td>BLAME ME</td>
<td>KEKE HUTCH (FT. T. I.)</td>
</tr>
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<td>KEKE HUTCH (FT. T. I.)</td>
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<tr>
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<td>BLAME ME</td>
<td>KEKE HUTCH (FT. T. I.)</td>
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<tr>
<td>5</td>
<td>BLAME ME</td>
<td>KEKE HUTCH (FT. T. I.)</td>
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### Hot Rap Songs

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<tbody>
<tr>
<td>1</td>
<td>LIFE ON D-BLOCK</td>
<td>SMITH LOUTCH</td>
</tr>
<tr>
<td>2</td>
<td>SOULJA BOY TELLEM</td>
<td>SOULJA BOY TELLEM</td>
</tr>
<tr>
<td>3</td>
<td>THE SOUND</td>
<td>MARY MARY</td>
</tr>
<tr>
<td>4</td>
<td>PAPER TRAIL</td>
<td>T.I.</td>
</tr>
<tr>
<td>5</td>
<td>UGK</td>
<td>UGK</td>
</tr>
<tr>
<td>6</td>
<td>SOUL</td>
<td>SEAL</td>
</tr>
<tr>
<td>7</td>
<td>SOLANGE</td>
<td>SOLANGE</td>
</tr>
<tr>
<td>8</td>
<td>TRILL/UGK/JIVE</td>
<td>SOLANGE</td>
</tr>
<tr>
<td>9</td>
<td>THE VOICE</td>
<td>MIKE JONES</td>
</tr>
<tr>
<td>10</td>
<td>THE Recession</td>
<td>RAYKAN LEWIS</td>
</tr>
<tr>
<td>11</td>
<td>Boss Of All Bosses</td>
<td>SLIM THUG</td>
</tr>
<tr>
<td>12</td>
<td>Debb/Rap Pop EP</td>
<td>CHRISTELLE</td>
</tr>
<tr>
<td>13</td>
<td>So Glad I'm Me</td>
<td>LAKISHA JONES</td>
</tr>
<tr>
<td>14</td>
<td>Fearless</td>
<td>JAZMIN SULLIVAN</td>
</tr>
<tr>
<td>15</td>
<td>Freedom</td>
<td>AKON</td>
</tr>
<tr>
<td>16</td>
<td>SICKLEOLOGY</td>
<td>TECH NINE COLLABOS</td>
</tr>
</tbody>
</table>

Data for week of June 6, 2009 | Charts Legend on Page 63
### HOT DANCE CLUB PLAY

<table>
<thead>
<tr>
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### TOP JAZZ ALBUMS

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### TOP ELECTRONIC ALBUMS

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### TOP ELECTRONIC AIRPLAY

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### TOP WORLD ALBUMS

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### TOP CONTEMPORARY JAZZ ALBUMS

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### TOP CONTINENTAL CROSSOVER ALBUMS

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### QUICK JAZZ SONG LIST

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### TOP CLASSICAL ALBUMS

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### HOT TOP 100 DANCE

**DANCE**

<table>
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<th>Week</th>
<th>Sales Data</th>
<th>Sales Count</th>
</tr>
</thead>
</table>
| INFINTY 2000 | GARY JAMES PROJECT | J.ORIG | 20-24 | 8 | 54
| BASS | KARL LANE JR | J.BL | 24 | 1 | 52
| LINDA | JULIET | J.GROBAN | 24 | 2 | 51
| PET SHOP BOYS | KERRY LEEDS & JORGE ROSSIO | J.D | 25-29 | 1 | 50
| FAMILY FORCE | STEVE MARCHAL | J.H | 29 | 3 | 49
| PET SHOP BOYS | KERRY LEEDS & JORGE ROSSIO | J.D | 29-30 | 2 | 48
| FAMILY FORCE | STEVE MARCHAL | J.H | 30 | 3 | 47
| PET SHOP BOYS | KERRY LEEDS & JORGE ROSSIO | J.D | 30-31 | 1 | 46
| FAMILY FORCE | STEVE MARCHAL | J.H | 31 | 3 | 45
| PET SHOP BOYS | KERRY LEEDS & JORGE ROSSIO | J.D | 31-32 | 2 | 44
| FAMILY FORCE | STEVE MARCHAL | J.H | 32 | 3 | 43

**TOP ELECTRONIC AIRPLAY**

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<tr>
<th>Title</th>
<th>Artist</th>
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**TOP SOUL/ROCK**

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**TOP WORLD ALBUMS**

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**TOP 100 R&B-Soul**

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**TOP POP**

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### Japan

**Billboard Japan Hot 100**

**United Kingdom**

**Billboard Canadian Hot 100**

**Canada**

**Germany**

**Billboard European Hot 100**

**Europe**

**Euro Digital Songs**

**UK**

**Italy**

**Spain**

**Italy Digital Songs**

**Spain Singles**

**Switzerland**

**Switzerland Singles**

**Ireland**

**New Zealand**

**Ireland Singles**

**New Zealand Flanders**

**European Airplay**
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For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com /// For Help Wanted postings in print and online contact Benjamin Alcott: 646-654-5416 or Ben.Alcott@nielsen.com
Native issues in the first away June plans for ican situation their minds than we. The organization will give away a concert poster designed by musician Michael Everett to the first 5,000 fans who distribute the food to Amer-Indian reservations around the U.S., as well as setting plans for building our second food storage facility.

As an incentive for those attending the Bonnaroo festival June 11-14 in Manchester, Tenn., Conscious Alliance will give away a concert poster designed by musician Michael Everett to the first 5,000 fans who distribute the food to Amer-Indian reservations around the U.S., as well as setting plans for building our second food storage facility.

The organization also sets up a tent with more than 300 posters at each festival. We have a full art gallery, where people come in and learn about our cause, and they get educated about hunger issues around the United States," in particular those involving Native Americans, Levy says.

—Mitchell Peters
From left: BMI president/CEO Del Bryant, BMI VP of writer/publisher relations Barbara Cane; BMI senior director of writer/publisher relations and BMI Foundation board member Samantha Case and BMI senior VP of writer/publisher relations Phil Giuban.

Colbie Caillat holds her songwriter and song of the year awards.

From left: BMI president/CEO Del Bryant, Kenneth Gamble, Leon Huff and BMI VP of writer/publisher relations Barbara Cane.

BMI held its 57th annual Pop Awards, honoring the songwriters and publishers of the past year's most-performed pop songs, May 19 at the Beverly Wilshire Hotel in Los Angeles. Legendary songwriting duo Kenneth Gamble & Leon Huff, BMI were recognized as BMI Icons and honored with a musical tribute with performances by Gavin DeGraw, Estelle and Michael Buble. Songwriter of the year honors resulted in an eight-way tie; the winners were Colbie Caillat, Polow Da Don, T-Pain, Alan Chang, Matchbox Twenty's Paul Doucette and Brian Yale, Chris Brown and Maroon 5's Adam Levine. Caillat also garnered song of the year honors for "Bubbly," which she co-wrote and recorded. Universal Music Publishing Group was named publisher of the year, with 20 awarded songs and the highest percentage of copyright ownership among the year's top 50.

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Michael Buble performs "Halo" and Miss Jones during the Gamble & Huff tribute.


Estelle performs "Don't Leave Me This Way" during the tribute to Gamble & Huff.
JUNE 24-25, 2009
TIME & LIFE BUILDING ★ NYC

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