

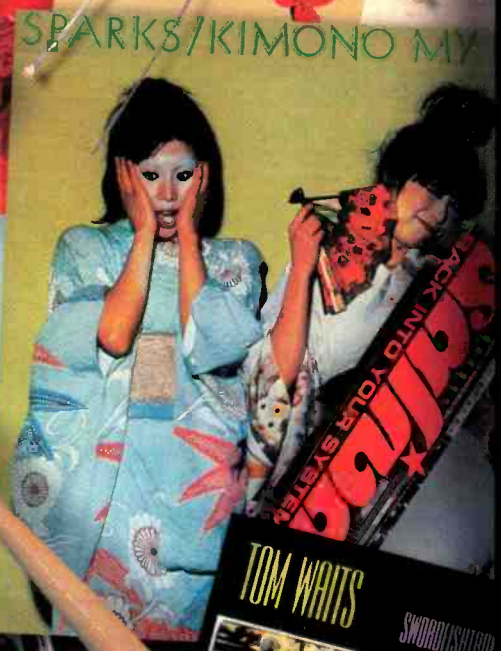
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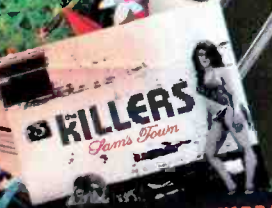
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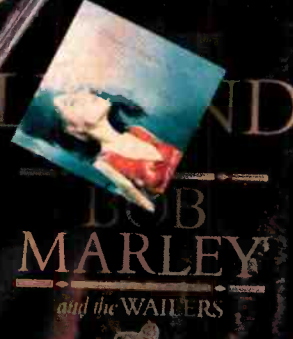
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Marcie Allen
President,
MAC Presents



Kyle Andrews
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Roxanne Bernstein
Senior Brand Manager,
Crystal Light



Mike Boris
SVP Executive
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Mike Byrne
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Advertising Markets,
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Jonathan Daniel
Co-Founder,
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Bonny Dolan
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Artist Liaison,
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Wayne Fletcher
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Rosi Golan
Singer, Songwriter



Michael Freeman
Music Producer,
McGarry Bowen



Sanne Hagelsten
Founder,
Zync Music



Camille Hackney
SVP Brand Partnerships
& Commercial Licensing,
Atlantic Records



Jack Horner
Founder,
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Julie Hurwitz
Senior Director,
Advertising & Brands,
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KEYNOTE

David Jones
Global CEO,
Euro RSCG Worldwide &
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Rob Kaplan
SVP, Global Marketing,
Sony/ATV Music



Jedd Katrancha
Senior Director,
Creative Services,
Downtown Music
Publishing



David Keefe
Global Director, Media
& Entertainment,
Siegel & Gale



Joe Killen
SVP & Discipline Lead
Music & Entertainment,
Momentum Worldwide



Stephanie Diaz Matos
Founder/Creative Director,
Search Party Music



Bill Meadows
Exec. Integrated Producer,
Music & Celebrity Talent,
Crispin Porter + Bogusky



Larry Mills
Director of Entertainment
Partnerships,
Getty Images



Christopher Moon
Artist Manager,
Network Management



Peter Nashel
Partner,
Duotone Audio Group



Umut Özyaydini
Global Music Marketing Manager,
Worldwide Sports
& Entertainment Marketing,
Coca-Cola



Panos Panay
Founder & CEO,
Sonicbids



Josh Rabinowitz
SVP Director
of Music,
Grey Worldwide



Douglas Scott
President,
OgilvyEntertainment



Mark Shedletsky
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Leah Siegel
Singer, Songwriter



Joel Simon
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Rob Stone
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Steve Stoute
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KRIS VS. GLAMBERT
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TV RATINGS DROP BUT
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Pharrell
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- 9 - 10 ZURICH HALLENSTADION
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- 7 AALBORG GIGANTUM
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- 30 PARIS BERCY

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- 3 ST PETERSBURG ICE ARENA
- 5 MOSCOW OLIMPIJSKI
- 10 MILANO MEDIOLANUM FORUM

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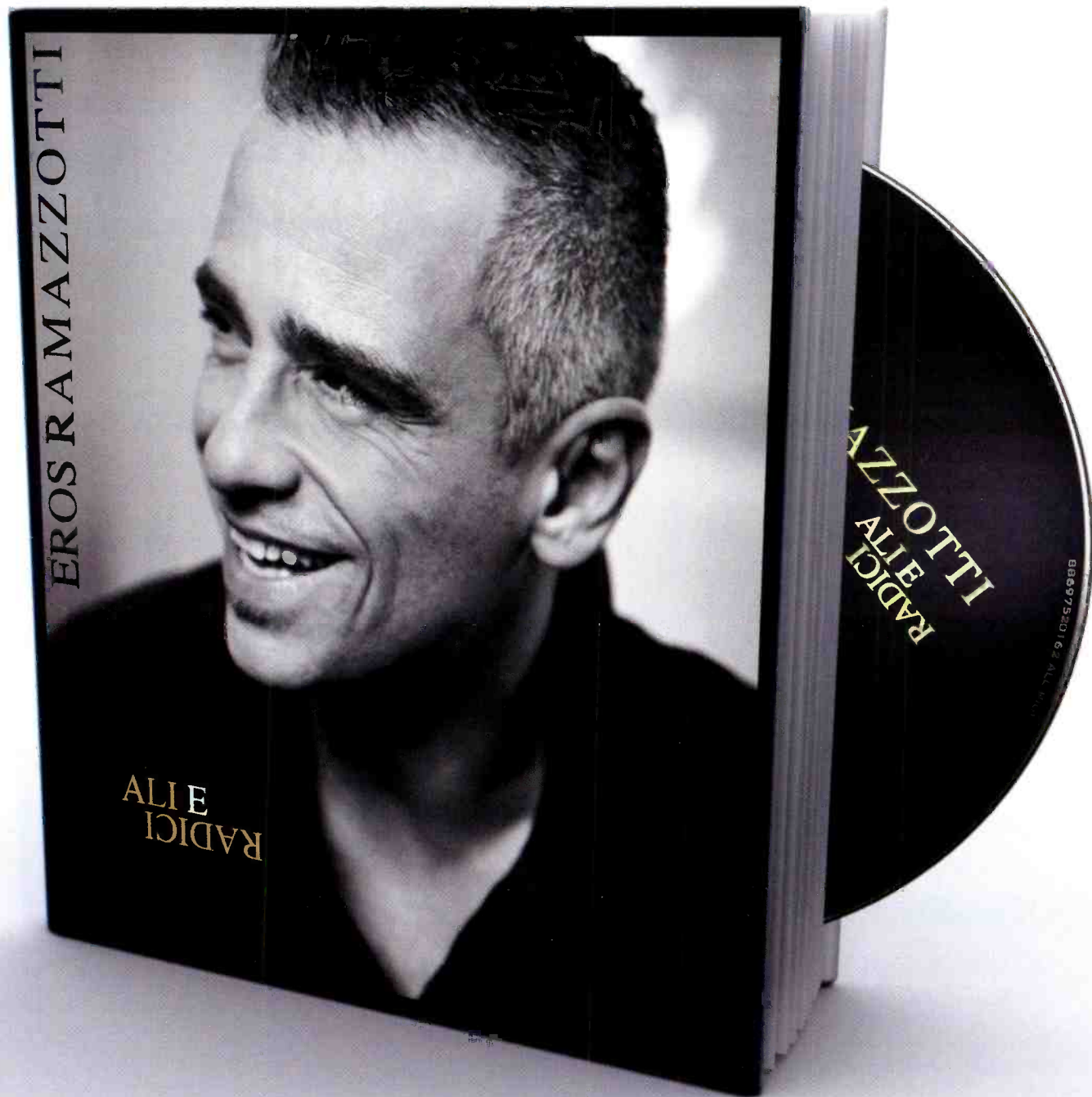
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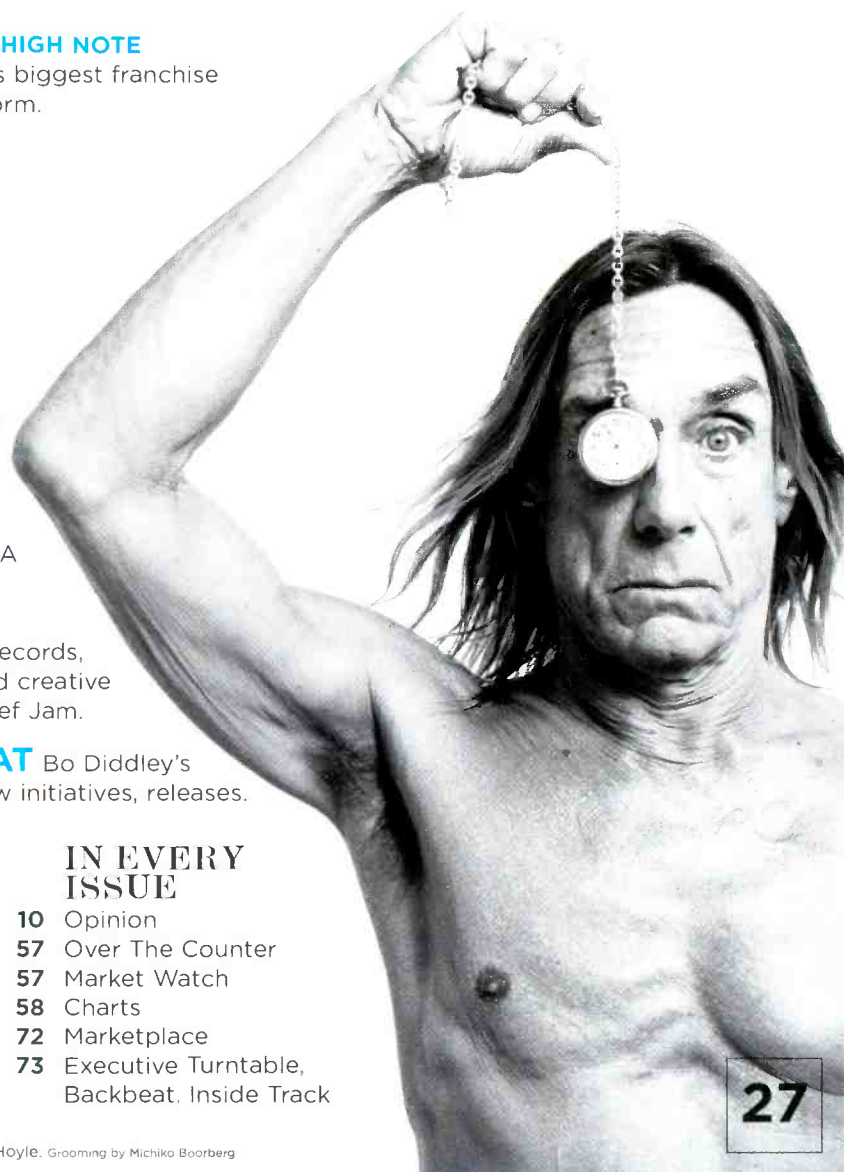
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ON THE COVER: Photography by Matt Hoyle. Grooming by Michiko Boorberg

HOME FRONT

360 DEGREES OF BILLBOARD

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.

Events

FILM & TV MUSIC
This conference provides the opportunity to learn from, network and share music with the best in the business. The '08 event sold out, so don't miss this year's: Oct. 29-30 at the Beverly Hilton in Los Angeles. More: billboardevents.com.

MUSIC & ADVERTISING

Join Billboard and Adweek to explore how music and advertising are intertwined during keynotes with the **Veronicas**, Pharrell Williams, Steve Stoute and David Jones. For details, go to billboardevents.com.



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No. 1

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TOP GOSPEL ALBUMS	#1 MARY MARY / THE SOUND
HOT GOSPEL SONGS	#1 HEZEKIAH WALKER & LFC / SOULED OUT
TOP INDEPENDENT ALBUMS	#1 DANE COOK / ISOLATED INCIDENT
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TOP VIDEO RENTALS	#1 TAKEN
TOP VIDEO GAME RENTALS	#1 X360: X-MEN: ORIGINS: WOLVERINE



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CONGRATULATIONS to all of our ARTISTS, SONGWRITERS, AND STAFF



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Taylor Swift ☆☆☆☆☆

Overview | Albums | Tracks | Videos | Photos | Concerts

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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...

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Categories

- Today's Country
- Soft Country
- Country

Links

Official Homepage

Similar Artists

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

Taylor Swift Videos

1-6 of 42 videos



Love Story Taylor Swift

Our Song Taylor Swift

Picture to Burn Taylor Swift



Teardrops On My Guitar Taylor Swift

Change Taylor Swift

White Horse Taylor Swift

View All Taylor Swift Videos »

Taylor Swift Photos

1-8 of 194 photos



View All Taylor Swift Photos »

Top Taylor Swift Albums

1-6 of 50 albums



Taylor Swift [Bonus Tracks] Mar 2008

Fearless Jan 2008

Taylor Swift [Deluxe Edition CD/DVD] Nov 2007



The Taylor Swift Holiday Collection Jan 2007

Teardrops on My Guitar Dec 2006

Tim McGraw Jan 2006

View All Taylor Swift Albums »

Pandora Radio

Play Taylor Swift artist radio

Play radio station with songs similar to:

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

Top Tracks

1-7 of 216 tracks

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

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Artist on Last.fm

Artist Similar Artists



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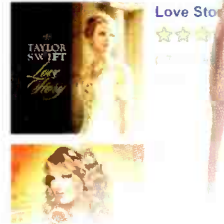
Lyrics on Yahoo! Music

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- Teardrops on My Guitar
- The Outside
- Invisible
- Picture to Burn
- Should've Said No
- Stay Beautiful
- Our Song

Albums on Amazon

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EXECUTIVE EDITOR: ROBERT LEVINE 646-654-4707
DEPUTY EDITOR: Louis Hau 646-654-4708
SENIOR EDITOR: Ann Donahue 323-525-2292
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
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EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SENIOR CORRESPONDENTS: Ed Christman (Retail) 646-654-4723
Paul Heine (Radio) 646-654-4669 Gail Mitchell (R&B) 323-525-2289
Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069
SENIOR EDITORIAL ANALYST: Glenn Peoples gpeoples@billboard.com
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293 Mike Boyle (Rock) 646-654-4727
Cortney Harding (Indies) 646-654-5592 Mitchell Peters 323-525-2322
INTERNATIONAL: Lars Brandle (Australia), Wolfgang Spahr (Germany), Robert Thompson (Canada)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Andre Paine 011-44-207-420-6068
BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536
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ONLINE EDITOR: Mariel Concepcion (Billboard.com) 646-654-4780
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Trainman, Anastasia Tsioulcas
SPECIAL PROJECTS MANAGER: Kristina Tunzi

DESIGN & PHOTOGRAPHY
ART DIRECTOR: Christine Bower-Wright SENIOR DESIGNER: Greg Grabowy
PHOTO EDITOR: Amelia Halverson

CHARTS & RESEARCH
DIRECTOR OF CHARTS: SILVIO PIETROLUONGO
ASSOCIATE DIRECTOR OF CHARTS: Raphael George
SENIOR CHART MANAGERS: Keith Caulfield (The Billboard 200, Heatseekers, Cast, Compilations, Digital Albums, Internet, Pop Catalog, Soundtracks, L.A.) Wade Jessen (Bluegrass, Country, Christian, Gospel; Nashville)
CHART MANAGERS: Bob Allen (Boxscore; Nashville), Anthony Colombo (Rock, Spotlight Recaps, Video), Mary DeCroce (Blues, Kid Audio; Nashville), Raphael George (R&B/Hip-Hop, Rhythmic, Rap), Gordon Murray (Comedy, Dance, Electronic, Jazz, New Age, Reggae, Social Network, World), Silvio Pietroluongo (The Billboard Hot 100, Hot Digital Songs), Paul Pomfret (Hits of the World; London), Gary Trust (Adult Contemporary, Adult Top 40, Pop 100, Mainstream Top 40), Alex Vitoulis (Classical), INTERIM CHART MANAGER: Raully Ramirez (Latin)
CHART PRODUCTION MANAGER: Michael Cusson
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BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

DIGITAL
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ADVERTISING SALES
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ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
MANAGER OF SALES ANALYTICS: Mirna Gomez 646-654-4695
ADVERTISING COORDINATOR: Alexandra Hartz 646-654-5581

MARKETING
SENIOR MARKETING DIRECTOR: LILA GERSON 646-654-4629
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SALES/MARKETING ART DIRECTOR: Melissa Subatch
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AUDIENCE MARKETING
AUDIENCE MARKETING DIRECTOR: NEIL EISENBERG
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AUDIENCE MARKETING ASSISTANT MANAGER: Nidia Augustin
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International)

LICENSING, EVENTS & REPRINTS
DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN andrew.min@nielsen.com
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez 646-654-4648
SPONSORSHIP SALES MANAGERS: Matthew Carona 646-654-5115; Kim Griffiths 646-654-4718
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DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677
GROUP FINANCIAL DIRECTOR: Barbara Grienerger 646-654-4675
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuevel angeline.biesheuevel@nielsen.com
MAGAZINE REPRINTS: Doug Kline 1-800-290-5460 Ext. 133 or BB@theYGSGroup.com

PRODUCTION
PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
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COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTIST: Ray Carlson

OPERATIONS
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DISTRIBUTION DIRECTOR: Lou Bradfield
PERMISSIONS COORDINATOR/ASSISTANT TO PUBLISHER: Dana Parra 646-654-4696
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

BILLBOARD OFFICES
NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4500
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
NASHVILLE: 3200 West End Ave., Suite 500, Nashville, TN 37203
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ, UK
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Ten Years After Napster, The Pirate Bay Case Proves That Legal Remedies Work

BY MITCH BAINWOL

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 met. 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 ever-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—23% 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 host of illegal sites have either gone dark, settled a legal claim against them or converted to a legitimate service because of the industry's efforts. Napster, iMesh, Bearshare and Kazaa have taken licenses and started legitimate services while Audiogalaxy, listen4ever.com, Grokster, Morpheus, WinMX, Aimster, allofmp3.com, 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 steadily 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 to 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 spouting nonsense. 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 to court to establish its rights.

Yet all that is in the past. No doubt, 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 about hope 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 Bainwol is chairman/CEO of the RIAA.

FOR THE RECORD

■ A Happening Now story in the May 30 issue misidentified Latin singer Victor Manuelle's record label. It is Kiyavi Records.

■ In the Indies column in the May 30 issue, the quote from attorney Gary Greenstein should have read: "It is only rational 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 deals where they take a lower rate and the station streams their music much more frequently, and they end up making the same amount despite the lower rate."

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CHEAT CODES
U.K. tries to fight fraud in secondary ticketing



NARM PREVIEW
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Buckcherry hits the road with Kiss



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Bryan Leach details his Polo Grounds imprint

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>>> TIME WARNER, AOL TO SPLIT

Time Warner made official plans to separate its AOL division sometime around the end of this year, a widely expected move that will shed one of the company's weakest divisions. Time Warner says the deal has been approved by its board, but it still needs regulatory approval. Once completed, the deal would again make AOL an independent, publicly traded company.

>>> MYSPACE MUSIC BOWS NEW SERIES

MySpace Music introduced its first original programming feature called the MySpace Music Feed, a weekly series of short-form videos of exclusive performances, interviews and behind-the-scenes footage. Each three- to five-minute installment will focus on new music releases expected that week. Much of it will feature acts that perform at MySpace-sponsored events, although the programming won't be limited to those that do, according to the company.

>>> JIM BEAM BACKS KID ROCK

Jim Beam's new Red Stag bourbon will serve as the headline sponsor for Kid Rock's 2009 Rock N' Rebels tour. The partnership begins June 14 at the NASCAR Sprint Cup Series Lifelock 400 Race in Brooklyn, Mich., where Kid Rock will serve as grand marshal of the event. His 25-city tour kicks off June 26 in West Palm Beach, Fla.

Compiled by Chris M. Walsh. Reporting by Mike Shields, Stacy Straczynski and Reuters.



RETAIL BY MONICA HERRERA

'AMERICAN IDOL' HITS A HIGH NOTE

Ratings Are Down, But TV's Biggest Franchise Still A Premiere Sales Platform

When the final two contestants of season eight of "American Idol"—the folksy singer/songwriter Kris Allen and the zeitgeist-capturing vocalist Adam Lambert—faced off one 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 sales 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 115,000 copies, followed by his version of Sam Cooke's "A Change Is Gonna Come" at No. 56 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 notches 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 through my head," Allen 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 even enter our heads 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 own 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 19 is really respectful of who I am as an artist and what I want to go for," Allen says. "I'll 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." ...



'Idol' nights: Clockwise, from top: finalist ALLISON IRAHETA (left) and CYNDI LAUPER; finalists performing with QUEEN; winner KRIS ALLEN; Above: THE BLACK EYED PEAS

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. Peoples' 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. Established artists already have brand identity, and so consumers have beliefs that 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 Web site, greenlabelsound.com, consumers can download exclusive music and watch exclusive videos by Matt & Kim, Flosstradamous & 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 Crimmins and Martin Horn 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 two key factors in event sponsorships because they influence 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 the 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 is 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.



6 QUESTIONS

with BOB FRANK
by ED CHRISTMAN

E1 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 E1 Music Publishing, spoke with Billboard about how the label is faring as it marks its first decade.

1 How do E1 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 without 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 that 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.

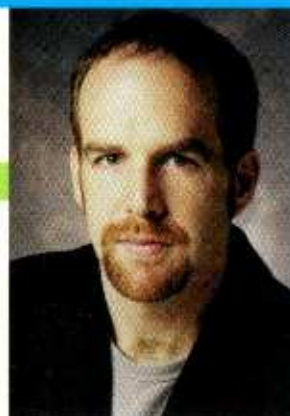
2 With all those avenues, will the "long tail" theory ever kick in?

It's less about the long tail and more about increased demand in the meaty 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.

3 What's your A&R strategy as the market for recorded music continues to decline?

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 did not 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.

4 Is E1 still in acquisition mode? It seems your parent is more interested in investing in movies than music.

That's only because that's where the closable strategic opportunities have presented themselves thus far. We've been hunting 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 E1 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.

5 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.

6 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/rebrand 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 are both very successful in their own world. Our CEO, Darren Throop, has built a powerful and spirited team.



GLOBAL BY LARS BRANDLE

CREDIT WHERE IT'S DUE

Aussie Labels Accept Lower Synch Fees For Onscreen Mentions

BRISBANE, Australia—Australian labels are embracing TV synch 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 artist," says Nick Dunshea, co-owner/A&R director of the Chiefs' Australian

label, the Melbourne-based Liberator 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, "Off With 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 Dunshea 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 Emiliana Torrini's track "Jungle Drum" was credited in Channel 7's promo for the wildlife series "The Zoo."

Saward says the April 14-March 5 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" (Mush-

room/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 synch 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 experts expect them to soon extend into product commercials.

"That's the way this is heading," says Norman Parkhill, founder of the Sydney-based in-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 synch fees in exchange for onscreen credits. A network would typically pay up to \$2,000 Australian (\$1,540) per week to synch a song, but it might pay as little as \$100-\$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 synch 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." ...

GLOBAL BY TOM FERGUSON

Fight For Your Rights

Overseas Income Soars For U.K. Collecting Societies

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 Nevrkla, chairman/CEO of the U.K. collecting society Phonographic Performance Ltd. (PPL). Nevrkla 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, Nevrkla 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."

Nevrkla'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.

Nevrkla 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 £139.8 million (\$206.9 million), including £21.7 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] ter-

ritories," PRS 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, Nevrkla 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 DeLoitte to create a new suite of systems that will, according to Nevrkla, "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 2008, 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.

Nevrkla dismisses such arguments. "I can't go to Giorgio Armani 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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"The industry in America will succeed, and that will be a fundamental step toward sorting out China and other territories."

—FRAN NEVRKLA, PPL



KAISER CHIEFS: JOCELYN BAIN HOGG

GLOBAL BY JULIANA KORANTENG

The Summer Of Scalping?

Lack Of Consensus Among U.K. Secondary Ticketers Leads To Fraud Fears

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 Iridium 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 en-

forcement 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, OfficialBoxOffice.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 Tixdaq estimates the total

U.K. secondary ticketing market is worth £250 million (\$386 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 neither Viagogo nor Seatwave are ASTA members, with Seatwave founder/CEO Joe Cohen seeking to launch an alternative umbrella organization after branding ASTA "ineffectual."

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."



BAKER



ELLIS

'This year, instead of a few huge companies fleecing U.K. festival fans, there will be a string of smaller scams across Europe.'

—REG WALKER, IRIDIUM CONSULTANCY

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 keynote 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 initially will reprice 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 gather 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 may have hijacked 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 amary-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 Echonet 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 Vlassopoulos**, CEO of the mobile content company Moderati.

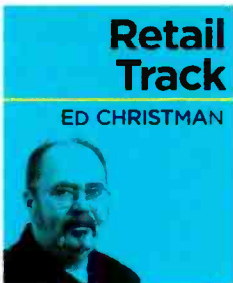
The convention will have special programming tracks for indie labels and retailers, including the American Assn. of Independent Music's Music Business Crash Course (June 7) and the "Noise in the Basement" Creative Conference for Independent Retailers (June 9).

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 nowadays, 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."



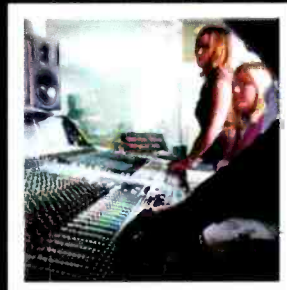
Retail Track

ED CHRISTMAN



Setting up for San Diego: NARM president **JIM DONIO**

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Soda Pop Stars

Two Beverage Campaigns Put Up-And-Coming Artists In The Limelight

The easy way to pair up music with brands is to slap a high-profile act or hitsong onto a campaign and pay sponsorship and synch 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 the brands. Their execution highlights how even the biggest brands are open to new musical ideas and faces that make sense.

Dr Pepper's "Vida a 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 **Andrés Levin**—who is also leader of the fusion band **Yerba Buena**—and the group's lead singer **Cucu 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 elec-

tronic 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 vida23.com allows users to mix their own song.

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 jingle but

as a fun, uptempo song that jibed 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 a 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 Días de Sevenísima" campaign, which runs through August, López Negrete targeted 18- to 34-year-old Latinas with children. He worked with writer/producer **Gustavo Farias**, who at the time was working with singer **Denise**

González, an unsigned artist recording her debut album.

With Farias, López Negrete wrote a song called "Sevenísima," 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 Garzón 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."

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Be a pepper, too: Yerba Buena's **CUCU DIAMANTES**



Latin Notas
LEILA COBO

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. Wisin & Yandel, Yahir and Alexander Acha 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 Schachner, 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 re-

luctance of some consumers to use credit cards or enter confidential information online.

An earlier attempt at an MP3 store in Mexico was spearheaded by the Mexican independent label Noiselab from its own branded storefront within Beon.com. But when it came to sales, "nothing happened," Noiselab founder Hector Mijangos says. "Everybody is downloading from blogs and torrents."

For Mixup Digital to be successful, Mijangos thinks it should offer added value: "If you buy 10 records you'll get one free, or 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

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EN BREVE

TILLÁN APPOINTED MTV TR3S GM

José Tillán has been appointed GM/executive VP of the bilingual entertainment channel MTV Tr3s. After helping launch the channel in 2006 as its senior VP of music programming and talent strategy, Tillán moved on to a regional position as senior VP of content and creative for MTV/VH1 Latin America. He will continue to be involved with those networks and serve as executive producer of this year's Los Premios MTV awards show. Tillán will be based in New York and Miami and report to MTV GM Stephen Friedman, who had temporarily helmed MTV Tr3s after the departure of Lucia Ballas-Traynor last summer.

—Ayala Ben-Yehuda

UNIVISION UNVEILS SUMMER CONCERTS

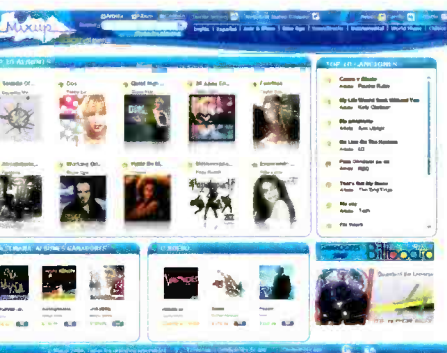
Univision Radio formed a partnership with Smirnoff Ice to produce and promote three Latin summer concerts. The events, called Fiestas Chulas, are part of a national Smirnoff Ice promotion and will be sponsored by Diageo, the maker of Smirnoff Ice. The first show, featuring Baby Bash, took place May 22 at the 2,000-capacity Pavilion at Sunset Station in San Antonio. Valeria Gastaldi, former member of the Argentine pop group Bandana, opened. Singer/songwriter Jeremías will perform July 3 at the intimate Gibson showroom in Miami, which fits 200 people. And on Sept. 11, Gastaldi will open for Ozomatli at the El Rey Theater in Los Angeles. All concerts are by invitation only, and fans can win tickets online at coolcontodos.com or from radio contests.

—Leila Cobo

MEDINA LAUNCHES DIGITAL GIRL

Sony Music Latin label manager Loren Medina is leaving the company and launching her own online marketing firm, Digital Girl, in partnership with former Sony Latin publicist Rocío Gutiérrez. The company will be based in Los Angeles and focus on developing and implementing online marketing campaigns for artists.

—LC



In the mix: Mixup Digital is the online outlet of Mexico's top retailer.



WestWood Entertainment

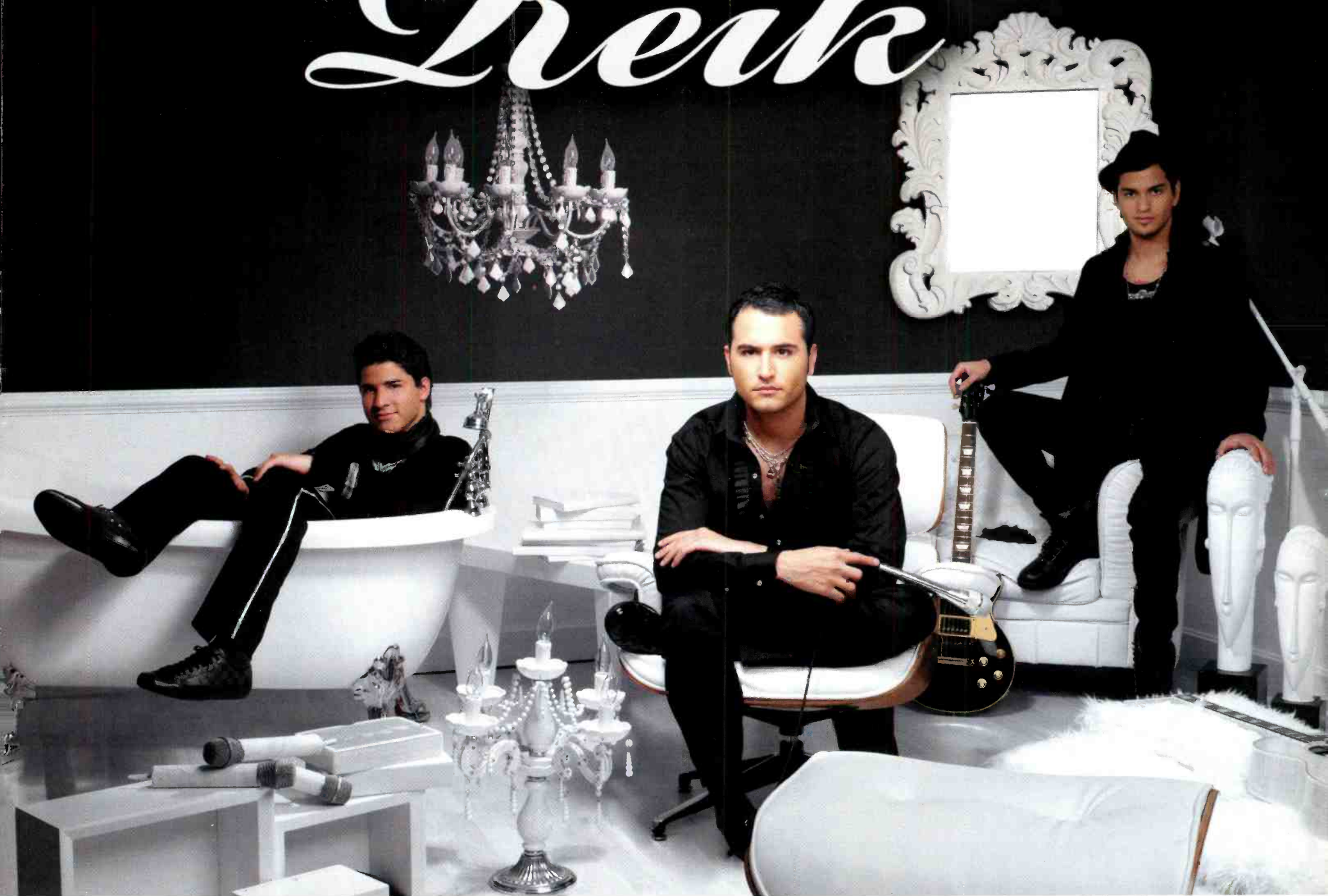
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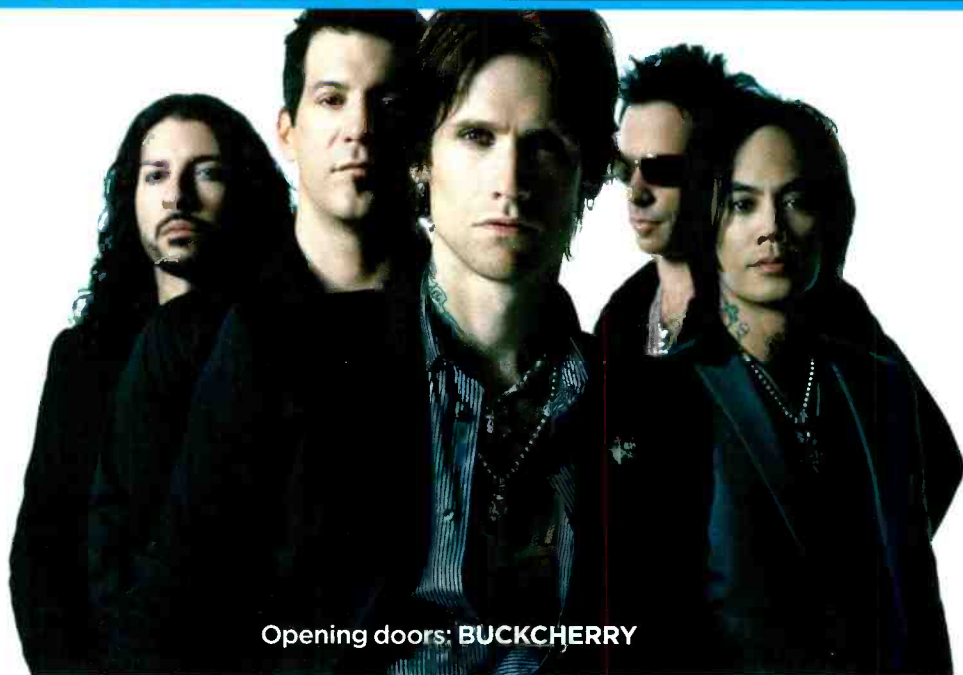
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UPFRONT



Opening doors: BUCKCHERRY

Open For Business

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

Buckcherry has made great 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.

So why veer off that headlining path to open for **Kiss** for 50-plus shows beginning in September? "It's Kiss," Buckcherry guitarist **Keith Nelson** says. "They're the biggest band in the world. They're legends."

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 Benjamins**, **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—it seems 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 they'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."

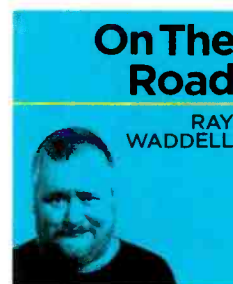
The upcoming Kiss tour has garnered attention for plotting its routing based on fan voting on the music social networking site Eventful, which Nelson thinks is a "brilliant idea. Our interaction with our fans has really been key to a lot of decisions with this band," he says. "With the Internet and the 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 15 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 road dogs, 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.



On The Road

RAY WADDELL

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,845,125 (\$250/\$175/\$140/ \$95)	CHER Colosseum at Caesars Palace, Las Vegas, May 12-13, 16-17, 19-20, 23-24	26,493 29,983 eight shows four sellouts	Concerts West/AEG Live
2	\$2,647,805 (\$1,787.415) \$51.85	PINK O2 Arena, London, May 1-2, 4	55,845 56,190 three shows	Marshall Arts
3	\$2,451,342 (\$1,661,285) \$110.67/\$51.64	LIONEL RICHIE O2 Arena, London, April 4-5	32,343 35,042 two shows	Marshall Arts
4	\$2,450,119 \$179.50/\$54	BILLY JOEL & ELTON JOHN Scotttrade Center, St. Louis, May 14	19,692 sellout	Live Natlon
5	\$2,258,537 \$179.50/\$54	BILLY JOEL & ELTON JOHN Qwest Center, Omaha, Neb., May 12	17,211 sellout	Goldenvoice/AEG Live
6	\$2,216,574 (\$1,587,622) \$45.38	SNOW PATROL O2 Arena, London, March 14-16	54,554 56,973 three shows	Metropolis
7	\$2,155,362 (\$1,464,350) \$66.24/\$64.82	AC/DC O2 Arena, London, April 14, 16	36,383 37,310 two shows	S.J.M. Concerts
8	\$2,129,922 (\$2,752,015 Australian) \$108.28/\$77.32	THE PUSSYCAT DOLLS, LADY GAGA Acer Arena, Sydney, May 22-23	22,468 23,270 two shows	Michael Coppel Presents
9	\$1,943,542 \$175/\$125/ \$99.50/\$29.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Crew Stadium, Columbus, Ohio, May 23	25,088 sellout	The Messina Group/AEG Live
10	\$1,834,838 (4,062,343 reales) \$158.08/\$76.78	KISS Arena Anhembi, São Paulo, Brazil, April 7	27,865 38,000	T4F-Time For Fun
11	\$1,221,043 (2,552,720 reales) \$191.33/\$86.10	OASIS Arena Anhembi, São Paulo, Brazil, May 9	19,259 40,400	T4F-Time For Fun
12	\$1,031,073 (\$702,610) \$69.71/\$55.03	BOB DYLAN O2 Arena, London, April 25	17,873 17,905	ITB
13	\$994,724 (\$1,223,670 Canadian) \$101.61/\$44.71	NEIL YOUNG, EVEREST Mlie One Centre, St. John's, Newfoundland, April 6-7	14,458 two sellouts	Live Nation Global Touring, Gillett Entertainment Group
14	\$977,238 (\$1,146,593 Canadian) \$129.98/\$24.38	IL DIVO Alr Canada Centre, Toronto, May 5	12,727 sellout	Live Nation Global Touring
15	\$975,028 (\$640,265) \$76.14/\$45.69	ERIC CLAPTON, ARC ANGELS M.E.N. Arena, Manchester, England, May 14	12,120 12,500	3A Entertainment
16	\$959,572 \$82.25/\$42.25	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Merrifweather Post Pavilion, Columbia, Md., May 22	19,316 sellout	I.M.P., The Messina Group/AEG Live
17	\$955,915 (\$634,300) \$37.68	AL MURRAY O2 Arena, London, May 8-9	28,945 35,044 two shows	Avalon Promotions
18	\$845,080 (\$557,735) \$68.18/\$53.03	ENRIQUE IGLESIAS O2 Arena, London, May 15	15,195 17,229	S.J.M. Concerts
19	\$801,020 \$167.50/\$62.50	VICENTE FERNÁNDEZ, SHAILA DURCAL Citizens Business Bank Arena, Ontario, Calif., May 22	7,430 sellout	Ralph Hauser Promotions
20	\$799,465 (1,682,694 reales) \$166.29/\$42.80	HEAVEN AND HELL Credicard Hall, São Paulo, Brazil, May 15-16	12,657 12,740 two shows	T4F-Time For Fun
21	\$784,010 \$70/\$40	DAVE MATTHEWS BAND, THE AVETT BROTHERS Cynthia W. Mitchell Pavilion, The Woodlands, Texas, May 1	15,677 18,596	Live Nation, in-house
22	\$761,296 \$196.25/\$51.25	VICENTE FERNÁNDEZ, MARIBEL GUARDIA Stockton Arena, Stockton, Calif., May 10	7,549 8,612	Ralph Hauser Promotions, F&Y Entertainment
23	\$755,144 \$88/\$68/\$48	T.I., YOUNG JEEZY, PLIES, YUNG LA Cobo Arena, Detroit, March 7	9,718 sellout	Sweetheart Productions, Olympia Entertainment
24	\$743,698 \$75/\$29.50	NICKELBACK, SEETHER, SAVING ABEL Lakewood Amphitheatre, Atlanta, April 23	18,209 sellout	Live Nation
25	\$743,689 (\$903,307 Canadian) \$144.28/\$43.84	NEIL YOUNG, EVEREST John Labatt Centre, London, Ontario, April 15	8,973 sellout	Live Nation Global Touring
26	\$741,945 (\$504,515) \$51.47/\$44.12	GIRLS ALOUD O2 Arena, London, April 26	17,469 17,549	Live Nation-U.K.
27	\$736,300 \$147/\$47	FLEETWOOD MAC Scotttrade Center, St. Louis, May 5	12,016 19,080	Live Nation, in-house
28	\$732,325 (\$926,314 Canadian) \$130.22/\$31.23	NICKELBACK, SEETHER, SAVING ABEL Pengrowth Saddledome, Calgary, Alberta, April 2	13,475 sellout	Live Nation
29	\$714,260 (\$882,975 Canadian) \$141.56/\$44.49	NEIL YOUNG, EVEREST Rexall Place, Edmonton, Alberta, April 23	10,144 sellout	Live Nation Global Touring
30	\$713,543 \$146.75/\$32.25	FLEETWOOD MAC St. Pete Times Forum, Tampa, Fla., April 22	7,542 23,722	Live Nation, in-house
31	\$711,375 (\$468,010) \$76/\$45.60	ERIC CLAPTON, ARC ANGELS Echo Arena, Liverpool, England, May 13	8,751 sellout	3A Entertainment
32	\$699,238 \$91.25/\$61.25/ \$46.25/\$26.75	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Alltel Arena, North Little Rock, Ark., May 16	13,614 14,583	Varnell Enterprises, The Messina Group/AEG Live
33	\$687,090 \$198/\$63	VICENTE FERNÁNDEZ, MARIBEL GUARDIA Cow Palace, Daly City, Calif., May 9	6,760 9,145	Ralph Hauser Promotions, F&Y Entertainment
34	\$685,208 \$172.50/\$52.50	VICENTE FERNÁNDEZ, SHAILA DURCAL Rabobank Arena, Bakersfield, Calif., May 23	6,607 7,607	Ralph Hauser Promotions, Monterrey Productions
35	\$681,581 \$64.75/\$44.75	NICKELBACK, SEETHER, SAVING ABEL Alltel Arena, North Little Rock, Ark., April 19	12,760 13,381	Live Nation, in-house

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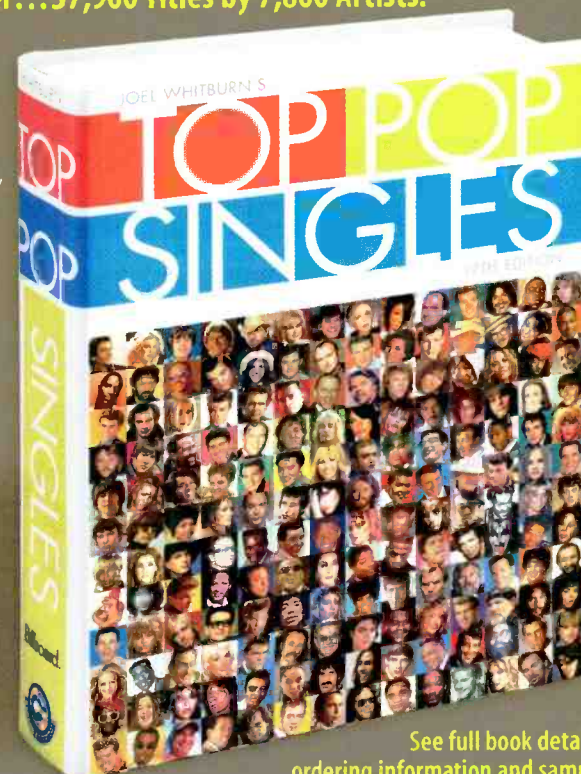
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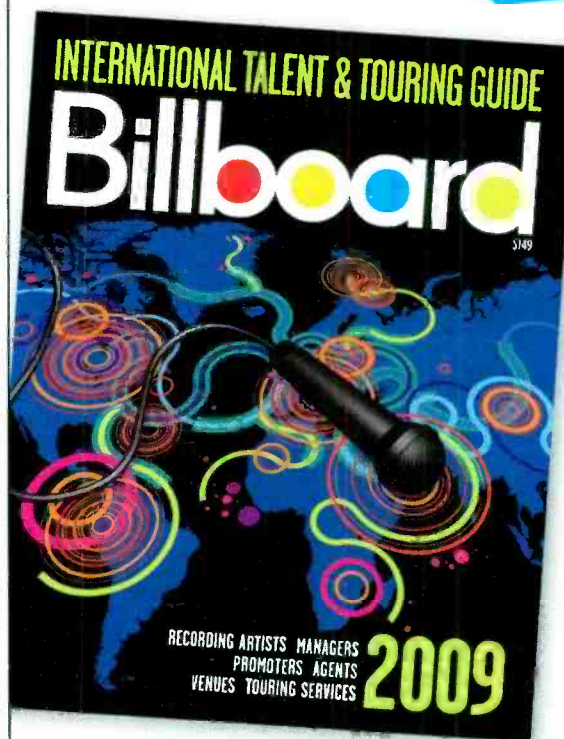
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As Seen On TV

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 one every other month. Next on deck is Rob Thomas, with more to follow.

When Rhapsody and MTV's Urge music service merged to form what is now Rhapsody America, MTV committed \$230 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 debut set 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 recordholder, Lil Wayne's "Tha Carter III."

But artists and labels hoping for similar results should be

Rhapsody in green: GREEN DAY, with samples of the exclusive footage it provided the music service for TV ads.

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 an ad at them, we're not that interested."

According to Peter Standish, 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," Standish 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 path to the stage are more than 50 visual clues 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 ads 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.

BITS & BRIEFS

AUTO TUNED

MySpace Records and Toyota are teaming for a music competition called Rôck 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 window that users can embed on sites like MySpace and Facebook. Participating artists—which so far include 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 cover 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.

AOL MUSIC TOTAL MONTHLY STREAMS JUN 6 2009



After the indie act's song premiered on AOL's Spinner and teen-skewed RED sites, it makes a grand entrance near the top.

TOP SONGS

1	KRIS ALLEN	No Boundaries 19	760,976
2	DAVID COOK	Come Back To Me 19/RCA	476,947
3	OWL CITY	Hot Air Balloon OWL CITY	267,008
4	CLAY AIKEN	On My Way Here RCA	215,796
5	ELLIOTT YAMIN	Fight For Love HICKORY	167,363
6	DAVID ARCHULETA	A Little Too Not Over You 19/JIVE	149,671
7	DAVID COOK	Light On BIG MACHINE	124,623
8	TAYLOR HICKS	Seven Mile Breakdown MODERN WHOMP	115,189
9	DAVID ARCHULETA	Crush 19/JIVE	83,062
10	KELLY CLARKSON	My Life Would Suck Without You RCA	76,160



On Top Songs, the "Idol" winner takes up one of nine slots occupied by former contestants from the Fox TV show.

TOP VIDEOS

1	SOULJA BOY TELL'EM	Kiss Me Thru The Phone COLLIPARK/INTERSCOPE	234,663
2	SOULJA BOY TELL'EM	Turn My Swag On COLLIPARK/INTERSCOPE	207,641
3	LIL WAYNE	Prom Queen CASH MONEY/UNIVERSAL MOTOWN	176,352
4	TAYLOR HICKS	Seven Mile Breakdown MODERN WHOMP	166,445
5	LADY GAGA	Poker Face STREAMLINE/KONLIVE/INTERSCOPE	155,920
6	T.I. FEATURING JUSTIN TIMBERLAKE	Dead And Gone GRAND HUSTLE/ATLANTIC	147,158
7	DAVID ARCHULETA	Touch My Hand 19/JIVE	138,874
8	KERI HILSON	Knock You Down MOSLEYZONE 4/INTERSCOPE	128,748
9	MILEY CYRUS	Full Circle HOLLYWOOD	118,999
10	FLO RIDA	Right Round PDE BOY/ATLANTIC	116,784

Source: AOL Music for the four weeks ending May 21.

WALK THIS WAY

The iPhone may have usurped it 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 excess sound 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. —AB



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J RECORDS
SENIOR VP
OF URBAN/
POLO
GROUNDS
MUSIC
PRESIDENT

Bryan Leach

The label executive talks about the lessons he learned from TVT and what's ahead for his Polo Grounds imprint.



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 doubles 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 mastertones, 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 sneeze at before. But 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 benefiting from having additional muscle in place to go beyond that. Partnering with a major was 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 businessmen 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 writ-

ers 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 seasonal 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. . . .

Labels have always had artists who have been considered singles sellers. The bottom line lies in developing artists and making strong albums. Development sells records.

Modern 'Mad Men':
Cornerstone
founders **ROB
STONE** (left) and
JON COHEN



BRAND NEW DAY

**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 forgoes 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 Stoute 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 hired John Stubb to boost their digital offerings. "This was back in the days of AOL; [fashion site and legendary Web 1.0 flop] 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 offerings 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 political ideologies, 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 in to cold, hard cash. "We are good 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, mostly 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 like 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 worlds."

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 bestowed covers on M.I.A. and Kanye West, and while there have been a few misses—still waiting on that second album from Nina 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 helped coordinate with Nike.

In terms of music sales, the Nike mixes are one of Cornerstone's most successful projects. Cohen and Stone acted as the A&R men for the tracks: choosing the artists, connecting them with Nike and then marketing the music.

"In the case of Nike Plus, we were aggregating content for a distinct purpose, helping DJs and rappers create soundtracks for running," Cohen says. The appeal of the tracks, which are roughly 45 minutes long and marketed to athletes and couch potatoes alike, is hard to deny. LCD Soundsystem's "45:33" has sold 26,000 copies, A-Trak's "Running Man" has sold 10,000, and Aesop Rock's "All Day" has sold 20,000, according to Nielsen SoundScan. The Crystal Method's "Drive" has sold 48,000, and the latest, De La Soul's "Are You In," sold 1,000 in its first week of release.

"Nike gives us the opportunity to license great creative work, and it means the world to both us and the acts," Cohen says. "When LCD Soundsystem [principal James Murphy] takes parts of his Nike track and uses those on his album, which then goes on to win a ton of critical acclaim, that makes us really happy."

Not only are the tracks an example of smart synergy between a brand and an audience, they're also legitimately excellent songs that stand on their own musical strength. Another Cornerstone and Nike project, the Kanye West/Nas/KRS-One/Rakim track "Classic (Better Than I've Ever Been)," was nominated in 2008 for a best rap collaboration Grammy Award.

"Out of all those, I think [Mountain Dew's] Green Label Sound is the only proper label. They deserve a lot of credit, because they've been a real partner and they've helped the bands out in so many ways." Green Label Sound launched last year as a digital singles label; the first release in 2009 will be U-N-I's "Land of the Kings," in addition to a sampler with tracks from Chromeo, Amazing Baby, Holy Ghost and Solid Gold. Green Label Sound released four tracks last year, according to Frank Cooper, VP of portfolio brands for Pepsi-Cola North America Beverages.

"The best thing about Cornerstone is that they understand the record industry while not being confined by it," he says. "They have great creative instincts, strong research, and they understand how to work with large companies. It's a rare combination."

Cooper says the concept for Green Label Sound presented a number of challenges. "We had been in the music space for a while, but we had a couple different goals with Green Label Sound," he says. "We wanted to focus on DIY artists and give them greater exposure and help them build careers, but at the same time add value to our consumers. Some people were skeptical at first, but we knew we could work with Cornerstone to do the program in a sensitive way and help build both the brand and the bands."

One of those bands is Matt & Kim, a cheerful indie pop duo

from Brooklyn. In addition to being one of the first Green Label Sound releases, Matt & Kim are also signed to Cornerstone's in-house record company, Fader Label. Their latest album, "Grand," has sold 13,000 copies, according to Nielsen SoundScan. The band is equally pleased with its success on the brand-sponsored label as its traditional record label.

"I was really wary about being part of the whole branding thing at first," the duo's Matt Johnson says. "I grew up being a DIY punk kid, and the thought of working with huge corporations freaked me out. But then I looked at what Cornerstone and Green Label Sound had to offer: They did a wheatpaste poster campaign for the track in five cities, which isn't cheap. They subsidized all our shows so we could keep the ticket price at \$5. The branding wasn't huge or obvious. At that point, I couldn't see a downside."

Johnson credits the partnership with helping attract MTV's attention while also keeping the band's reputation intact. "We did a Virgin Mobile commercial in Canada and got tons of hate mail afterward," he says. "We haven't had a single person give us trouble about Green Label Sound, and we have a whole bunch of new fans, too."

Another artist who owes Cornerstone a thank-you card is singer/songwriter Santigold. Her debut album had barely settled in record stores' racks when she became a central part of Converse's Connectivity campaign, appearing in print ads and on billboards, as well as recording an original song with Pharrell Williams and Strokes frontman Julian Casablancas (see Q&A, page 25).

"After we got the Connectivity concept from our ad agency, Anomaly, we went to Cornerstone to flesh out how to get it done," Converse chief marketing officer Geoff Cottrill says. "I've been working with Cornerstone for a long time, and the biggest attraction for me is Rob and Jon. Their understanding of pop culture and youth marketing is really unrivaled in their space."

Cottrill says that Cornerstone coordinated the track and helped release the accompanying music video. It also oversaw the release of the track to blogs and peer-to-peer networks.

"They helped drive home the point that this was a legitimate song and not some sort of theme song or song about shoes," Cottrill says.

He adds that Cornerstone also participated in another recent Converse project, a CD of unsigned bands that will be distributed at shoe store chain Journey's nationwide. "We had a contest and more than 5,000 bands submitted tracks," he says. "This is a project we'd love to do again."

While Cornerstone is often pigeonholed as a hipster agency, the partners take pains to point out their musical range. "We did a campaign for Caress with Nicole Scherzinger from the Pussycat Dolls," Stone says. "We would be excited to work on more mainstream acts. Our biggest goal is to create successful partnerships between bands and brands, and if those bands happen to be hitmakers, so be it. There is no company mandate that we have to work with indies."

Stone adds that the freedom and flexibility to pick and choose their projects without a company mandate is a large part of their success. "At record labels, for example, you don't get to decide what projects you work on," he says. "Sometimes you get stuck with something you're not passionate about, and you don't do your best work. We're able to pick projects based on the partners and our passion and not have to take things on just to get a check."

Their impact hasn't been damaged by the recession, either; Cornerstone is working on developing a strategy with Levi'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 asset, Cohen and Stone think their 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."

EXCLUSIVE

BOY IN DA CORNER(STONE)

CORNERSTONE + PHARRELL = STRATEGIC SYNERGY

Pharrell Williams says he was always aware of the power of branding, even if he didn't know it at first. "As I grew as an artist, I began to realize how central marketing and branding was to success," he says. So perhaps it's only a natural progression for him to launch his own branding agency in partnership with longtime collaborator Cornerstone. Both parties tell *Billboard* the deal is still taking shape, and

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 presence, and that was what 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's not like you're selling something to people. The problem with a lot of 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 co-founder Rob Stone feel confident about the new venture. "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—last year, 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 the strengths of brands 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 creative types. He's very talented at getting people thinking in new ways." —CH



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 starlets 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-Effect hit "Rump Shaker." He then produced songs for performers from Kelis to Mystikal, before landing his first No. 1 with his production work on Britney Spears' "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?

Sabina Belli from the Moët Hennessy Co., which is part of L.V.M.H., 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

is 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're underground and much more indie 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 release 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 it would resonate with people better if it was coming directly from you." So I was like, "Well, here's who 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 magic." 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, because every time we get onstage, 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 artst.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 go 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. ...



BRANDS ON THE RUN

EVEN IN TOUGH TIMES, LIVE SPONSORSHIPS GIVE COMPANIES A WAY TO SHOW OFF

BY RAY WADDELL

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 tour sponsorship deals for the Jonas Brothers (Burger King), Nickelback (Nikon) and U2 (BlackBerry). Live Nation also arranged for Nestlé 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 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 4fini 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 launching 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 ever 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 says, 'Alright, I'm going to go touring now,' 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 nail down 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 to do 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 sponsorships 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. Otherwise "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." ■■■

BIG DEALS

GOD SAVE THE BRAND?

PUNKS SING FOR BUTTER—AND INSURANCE

BY MARK SUTHERLAND

Never mind the bullocks, 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 popular U.K. TV commercials for the butter brand Country Life. Dressed in country gent tweeds, 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 gusto he once reserved for sneering “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 Quest credited that 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 Espionage, which specializes in putting brands 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 talked about is worth a punt.”

Swiftcover marketing director Tina Shortle agrees, crediting Pop with helping the campaign—which has a rate-card 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 also have 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” rating 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, stresses Country Life’s use of British ingredients. “John’s independent views are a huge part of his consumer appeal,” he says. “And this has obviously struck a chord with our consumers.”

Punk synch deals 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 Stranglers bassist and “Golden Brown” co-writer JJ Burnel feels may have escaped Waitrose.

“When our manager told us, I thought it was very 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 to Universal Music Publishing Group, which now owns the Stranglers’ publisher Complete Music Publishing—where Costello was formerly

managing director—says the supermarket 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 grew 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.”

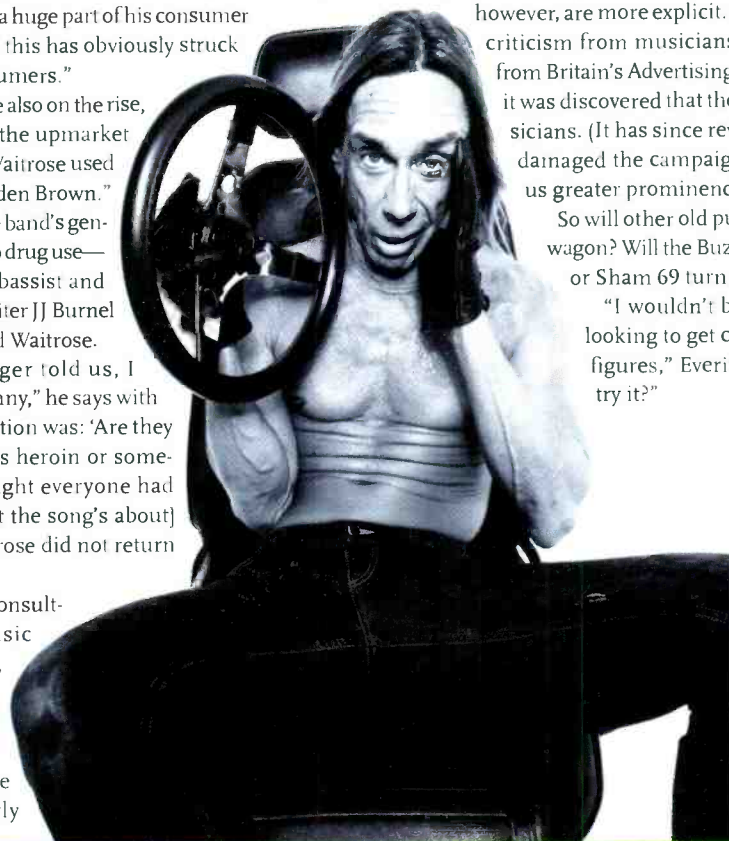
Burnel says the Waitrose deal didn’t do much for the Stranglers, other than provide a payday. “I don’t think it sold an extra download or tickets for shows,” he says. “It was just a business decision made on our behalf and in our interests—I don’t think it has any association with the Stranglers other 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 brands looking to get cut-through go for rebellious figures,” Everitt says. “If it works, why not try it?”

‘Lust’ or butter: IGGY POP (left) and JOHN LYDON (below)



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, typing 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 Factz in a garage-turned-art space, rapping: “I’m inspired by my dreams whenever I’m sleeping, homie/Every dollar I receive, I’m just trying to keep it on me.”

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 multicultural agency, 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 offered a rare opportunity for national exposure. More than 200 rappers, 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 protégé Cudi has a breakout 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 complimentary 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.”

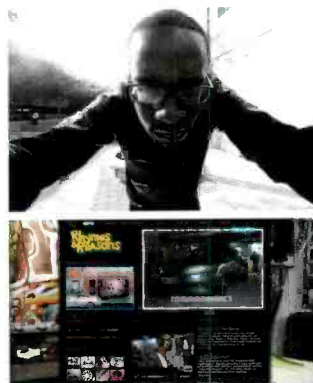
Factz, who co-owns a marketing consulting firm, GFCnewyork, agrees. “I’m a different kind of artist,” he says. “You don’t see any bling on me; no chain around my neck or crazy watch on my wrist.” Factz has promoted his electro-rap with an acclaimed 2007 mixtape, “Heaven’s Fallout,” and a popular series 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.honda.com. It also offers a free download of “Sensibility,” the original song Factz 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 erasing 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, adding 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 back burner 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 ever known me before, and they’re finding out about my music,” he says. “That’s huge.”



Good gas mileage, indie cred: MICKEY FACTZ (top) and a still from the campaign (bottom).

MICKEY FACTZ: TEXAS MALIKA TOUSSAINT-BAPTISTE

Grinning his way up the charts: TITO EL BAMBINO

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 suc-

cess 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 Patrón," 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: Efraín Fines Nevarez) 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, Siboney 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 relaunching 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 Nevarez. While Nevarez 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," Nevarez 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," on EMI Televisa, only to part ways with the label. Then the producer/songwriter recorded "El Patrón" on his own and licensed it to Siente/Universal.

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

Much has changed in the Latin music industry 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-mix singles for various radio formats, Tito recorded different versions of "El Amor" as duets with several vocalists. A version featuring Yolandita 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

Soft Material

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 cottony soft.

Lambert, along with R&B star Jazmine Sullivan and singer/actress Zoëy Deschanel, has become the face of Cotton Inc.'s revival 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 McKiernan, 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 admits to 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 of a showcase for the artist 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 interested 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 home-grown, 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." ●●●

COTTON AD: CHRIS GRAYNER

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 Cabriolet commercial, only music snobs had heard of the late English folk singer Nick Drake. After the ad—in which a group of 20-somethings shun 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 among its target demo for brilliantly obscure taste in music. "It's one of the first times that you find a brand making really creative choices," 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."



—Monica Herrera

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 world a home 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."

—Ayala Ben-Yehuda



NIKE

"REVOLUTION," THE BEATLES

In 1987, Nike produced a commercial that played the Beatles' "Revolution" over a montage of grainy black-and-white footage of triumph and defeat. It included superstars like Michael Jordan and John McEnroe, as well as energetic children, exhausted triathletes and speedwalking seniors. But the ad got even 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 embroiled in that type of legal nuisance again."

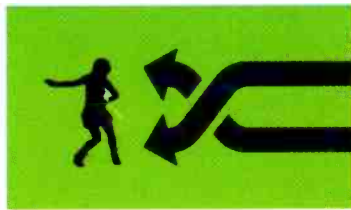
—Evie Nagy

APPLE

"JERK IT OUT," CAESARS

Caesars never received the acclaim that artists like Feist and Yael Naim got from their iPod spots, but this 2005 ad for the first-generation iPod Shuffle set the template that turned iPod ads into one of the most important platforms for music discovery since the invention of radio. The contrast of the silhouetted dancer against the solid-color background, with the white iPod and headphones in constant motion, put the music front and center. "It was an innovation on so many levels," says Stephanie Diaz-Matos, founder/creative director of Search Party Music. "The product itself was an innovation, and the way they used a little-known song to drive the spot was both an innovation in advertising and emphasized the very reason to buy the product."

—David J. Prince



MCDONALD'S

"A MINHA MENINA," 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 Campanelli. (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—is a testament to the band that the music actually gives forth such a feeling of exuberance," 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.

—Mitchell Peters

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—the first time he had done so. Presumably because someone believed there's no better way to promote a lingerie brand than having an old dude hanging out in the panty aisle.

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 the 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 sinking 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 Richie wasn't amused: "When you see dubious, or in this case disgusting, uses of our 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 back 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 it 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-waistband pants and slip-on shoes. —David J. Prince

Billboard consulted with a six-person panel of experts in advertising and branding, each of whom voted for five ads for the best and worst uses of music.

JOHN CAMPANELLI, VP of marketing, Sony/ATV Music Publishing

GEOFF COTTRILL, chief marketing officer, Converse

STEPHANIE DIAZ-MATOS and SARA MATARAZZO, executive producers/music supervisors, Search Party Music

MIKE TUNNICLIFFE, brands, technology and entertainment entrepreneur, Tuna Music/Filament Entertainment Group

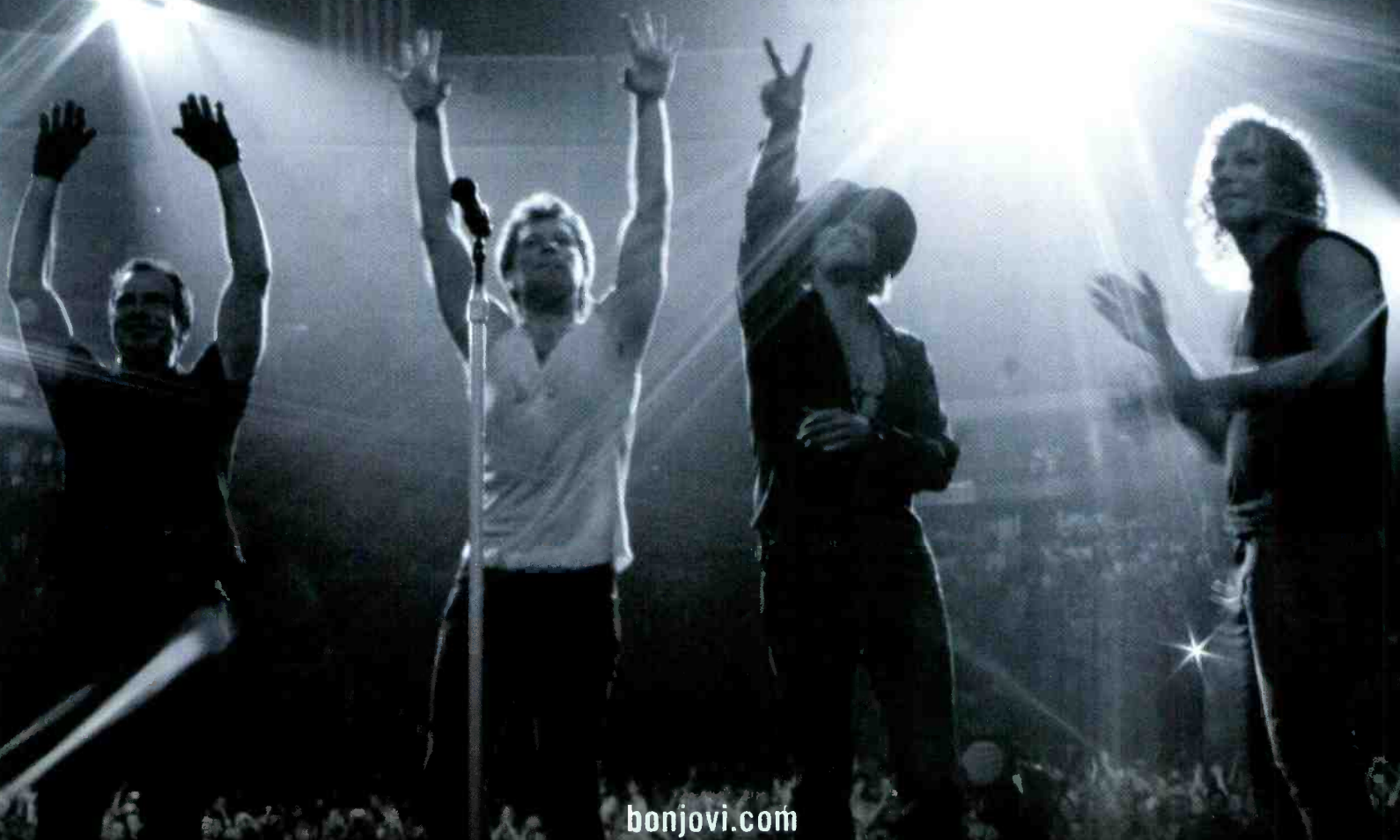
JOSH RABINOWITZ, senior VP/director of music, Grey Group

**CONGRATULATIONS
LAREID AND
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DEF JAM RECORDING'S 25TH AND ISLAND'S 50TH ANNIVERSARY

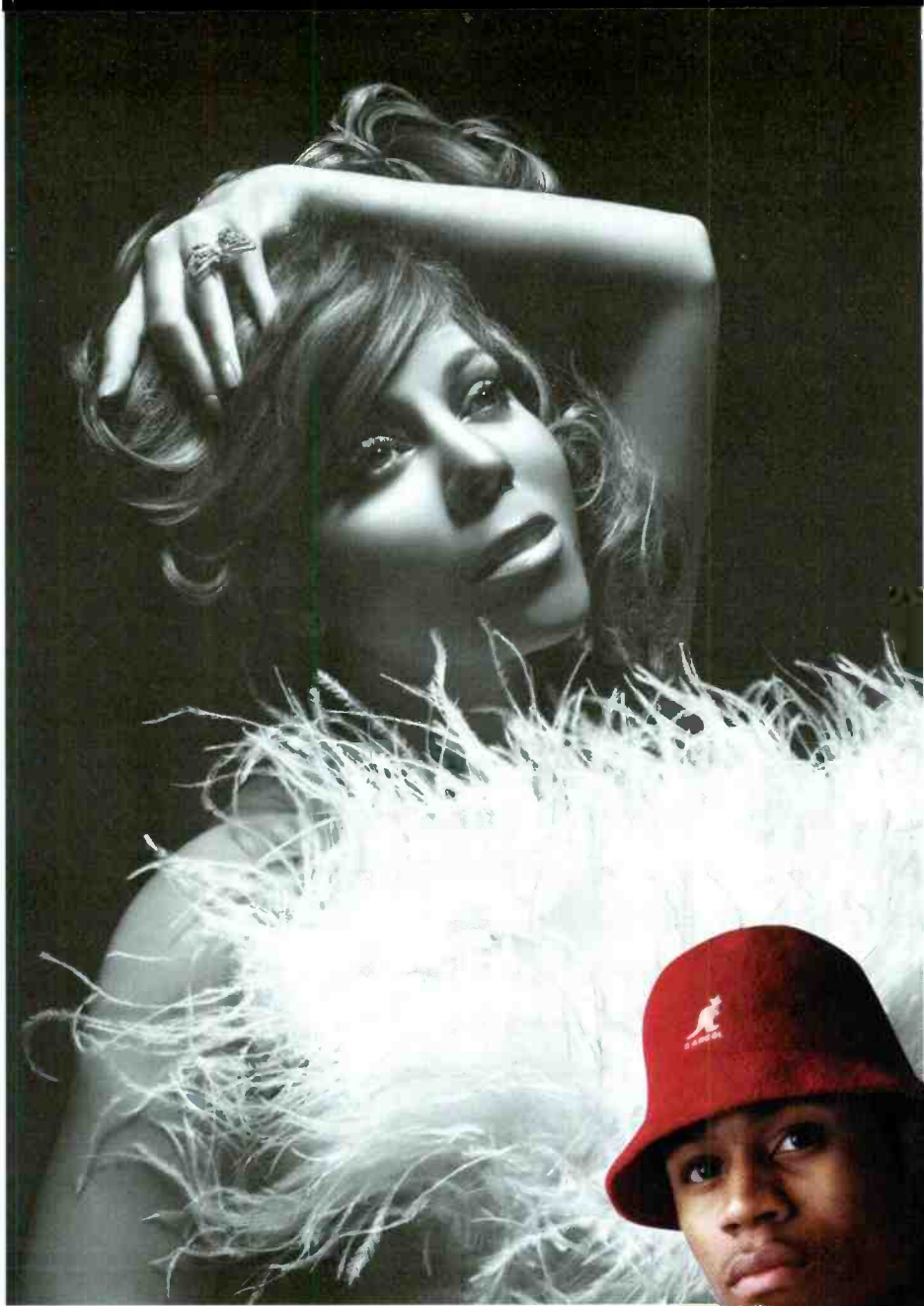
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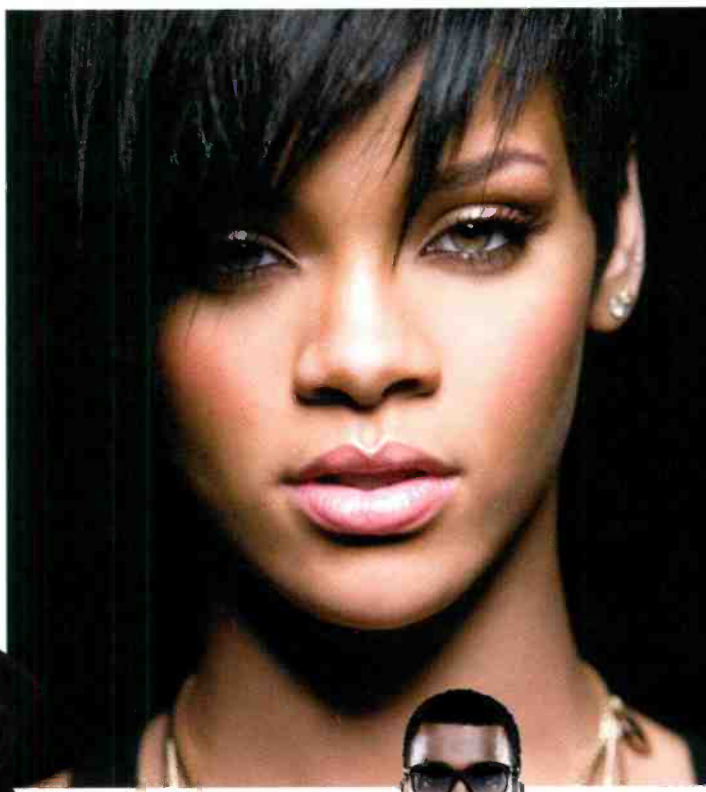
bonjovi.com

DEF JAM RECORDS



Under the umbrella: Among the acts that have shaped the past and present of Island and Def Jam Records are (clockwise from left) MARIAH CAREY, RIHANNA, KANYE WEST, LL COOL J and THE KILLERS.

STARS SPECIAL FEATURE



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

BY MELINDA NEWMAN



CAREY: MARIO SORRENTI; RIHANNA: MEENO; WEST: W. VANDERPE; LL COOL J: HOWARD TYLER/RETNA; KILLERS: TOREY MUNDKOVSKY

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 Caparro and co-presidents Lyor Cohen and John Reid, IDJMG flourished. By 2000, IDJMG artists scaling the Billboard Hot 100 included Janet Jackson, Sisqo 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, Caparro 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, Ashanti'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 Hoobastank, 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 WMG.

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

continued on >>p34

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 island50.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 Traffic 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 Disc" catalog promotion along with front-line title promotions. November will bring the rerelease of U2's 1984 Island Records album, "The Unforgettable Fire." ♦♦♦



50 years young: The London opening of the Island Life Exhibition brought together Island Records founder CHRIS BLACKWELL and YUSUF ISLAM (left), PJ HARVEY (above), and VV BROWN and BABA MAAL (below).



REDZONE

ENTERTAINMENT

TRICKY STEWART AND REDZONE
WOULD LIKE TO CONGRATULATE
DEF JAM ON THEIR 25TH ANNIVERSARY.

Def
DJ²⁵
Jam
recordings



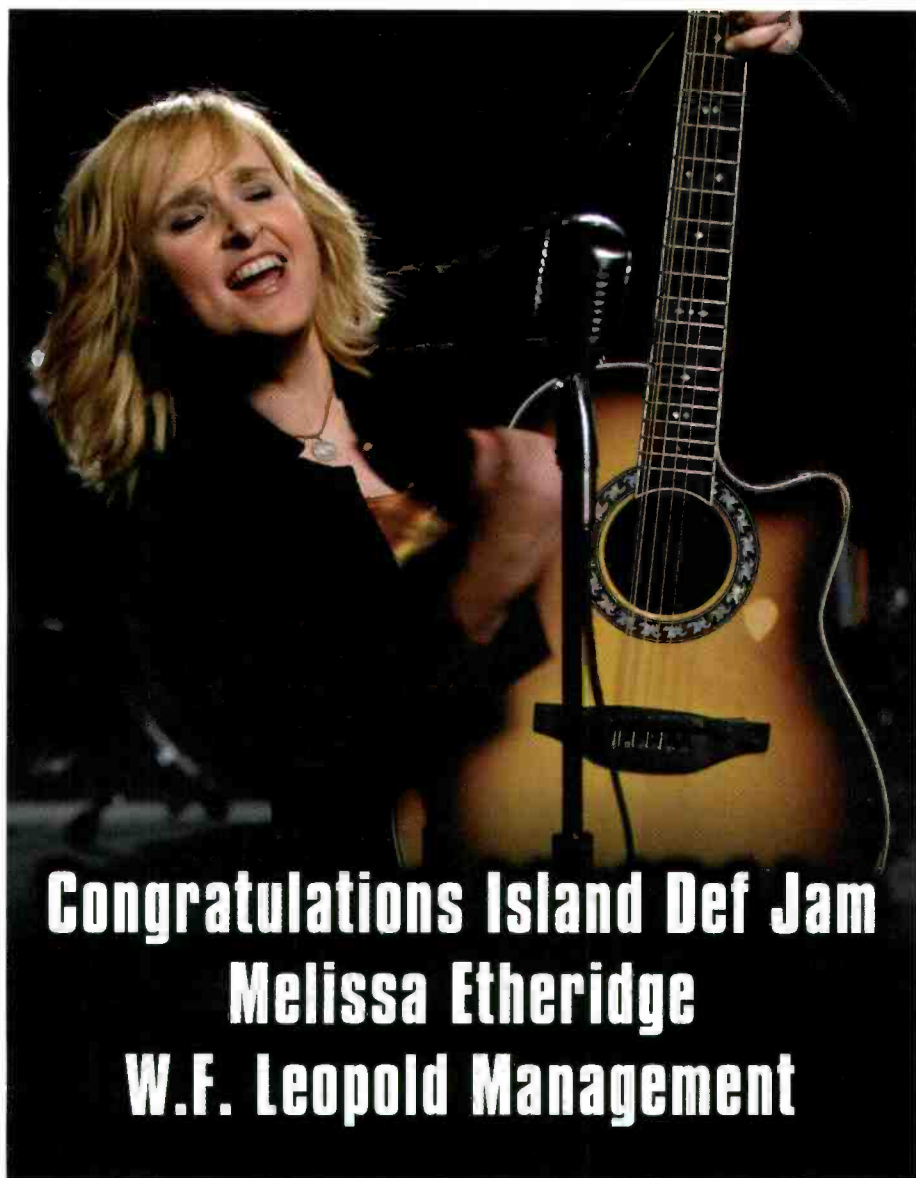
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Thanks & Congrats
to LA, Steve
and our
family at
IDJ



Looking forward
to many more
years

FALL OUT BOY



Congratulations Island Def Jam
Melissa Etheridge
W.F. Leopold Management



Movers and shakers: Gathered at a 2007 benefit auction in New York are (top, from left) STEVE BARTELS, now president/COO of Island Def Jam Music Group; Bon Jovi guitarist RICHIE SAMBORA; IDJMG chairman ANTONIO 'L.A.' REID; and JON BON JOVI. Reunited at a 2001 event in New York are (bottom, from left) former IDJMG co-president LYOR COHEN, Def Jam co-founders RUSSELL SIMMONS and RICK RUBIN, and former IDJMG chairman JIM CAPARRO.



from >>p32

2004, a month after Cohen's departure. UMG chairman/CEO Doug Morris said of Reid in a statement: "He is a multidimensional music man whose hallmarks have been a deep love of music and an incredibly successful track record."

Steve Bartels, former Arista executive VP of promotion, followed Reid to IDJMG as president of Island Records. (He is now president/COO of IDJMG.) Roc-a-Fella co-founder/rap superstar Jay-Z was also appointed president/CEO of Def Jam, replacing Liles. Jay-Z left that post at the end of 2007 (and last year formed a new venture, Roc Nation, with Live Nation). In 2004, Def Jam also signed a distribution deal with Ludacris' successful Disturbing Tha Peace imprint. Ludacris began recording for IDJMG in 2000.

Under Reid's leadership, the IDJMG team continues to break platinum-plus acts including West, the Killers, the Bravery, Rick Ross and Fall Out Boy. More recently, the hit parade has marched on with such superstars-in-the-making as Rihanna, Ne-Yo, Chrisette Michele, Parachute, the Airbourne Toxic Event and the-Dream.

Significantly, during the last few years, such veterans as Bon Jovi, the top touring act of 2008, have rejuvenated their livelihoods with such smashes as "Who Says You Can't Go Home." One of its greatest victories remains reignit-

ing Mariah Carey's career. Her second album for IDJ, 2005's "The Emancipation of Mimi," was the top-selling album of that year, according to Nielsen SoundScan, and catapulted her back into superstar status. In 2006, Def Jam began distributing Slip-N-Slide Records, home to Ross and others.

Never content to rest on its laurels, IDJMG continues its quest for invention. With Electronic Arts, Def Jam launched its own videogame series, "Def Jam: Icon." Island Records created its own urban division helmed by Jermaine Dupri in February 2007. (Dupri left the label earlier this year.) Also, in April 2007, IDJMG resurrected the Mercury label. Run by Sony veteran A&R exec David

Massey, the reborn Mercury's most glowing success has been Welsh chanteuse Duffy. Most recently, IDJMG linked with author Tina Wells to search for the real McKenzie Blue, the seventh-grade, pop-singing protagonist in Wells' tween-oriented upcoming Harper Collins "McKenzie Blue" book series.

As Island and Def Jam roll out their respective anniversary campaigns, the Killers showcased their latest album on Island Records, "Day & Age," this spring in a headlining slot at the Coachella Music and Arts Festival, and Ross debuted at No. 1 on the Billboard 200 with "Deeper

Under the
leadership of
Antonio 'L.A.' Reid,
the IDJMG team
continues to
break platinum-
plus acts.

Def
Jam
recordings

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

M E S

MANAGEMENT



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/idjmg. 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.

Rank	Title	Artist	Label	Peak Pos.	Peak Date
1	WE BELONG TOGETHER	Mariah Carey	Island/IDJMG	1 (14weeks)	6/4/05
2	HOW YOU REMIND ME	Nickelback	Roadrunner/IDJMG	1 (4)	12/22/01
3	GOLD DIGGER	Kanye West Featuring Jamie Foxx	Roc-A-Fella/ Def Jam/IDJMG	1 (10)	9/17/05
4	FOOLISH	Ashanti	The Inc./Def Jam/IDJMG	1 (10)	4/20/02
5	LIVE YOUR LIFE	T.I. Featuring Rihanna	Def Jam/Grand Hustle/ IDJMG/Atlantic	1 (6)	10/18/08
6	WITH OR WITHOUT YOU	U2	Island/Atlantic	1 (3)	5/16/87
7	UMBRELLA	Rihanna Featuring Jay-Z	SRP/Def Jam/IDJMG	1 (7)	6/9/07
8	THIS IS HOW WE DO IT	Montell Jordan	PMP/RAL/Island	1 (7)	4/15/95
9	DISTURBIA	Rihanna	SRP/Def Jam/IDJMG	1 (2)	8/23/08
10	ALWAYS ON TIME	Ja Rule Featuring Ashanti	The Inc./Def Jam/IDJMG	1 (2)	2/23/02
11	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	Island/Atlantic	1 (2)	8/8/87
12	STAND UP	Ludacris Featuring Shawna	DTP/Def Jam South/ IDJMG	1 (1)	12/6/03
13	PHOTOGRAPH	Nickelback	Roadrunner/IDJMG	2	10/22/05
14	STRONGER	Kanye West	Roc-A-Fella/Def Jam/IDJMG	1 (1)	9/29/07
15	ADDICTED TO LOVE	Robert Palmer	Island/Atlantic	1 (1)	5/3/86
16	TAKE A BOW	Rihanna	SRP/Def Jam/IDJMG	1 (1)	5/24/08
17	UP WHERE WE BELONG	Joe Cocker And Jennifer Warnes	Island/Atlantic	1 (3)	11/6/82
18	THE REASON	Hoobastank	Island/IDJMG	2	6/19/04
19	HIGHER LOVE	Steve Winwood	Island/Warner Bros.	1 (1)	8/30/86
20	HEARTLESS	Kanye West	Roc-A-Fella/Def Jam/IDJMG	2	2/21/09
21	I'D DIE WITHOUT YOU (FROM 'BOOMERANG')	P.M. Dawn	Gee Street/LaFace/Arista	3	10/31/92
22	SHAKE IT OFF	Mariah Carey	Island/IDJMG	2	9/10/05
23	DOESN'T REALLY MATTER	Janet	Def Jam/Def Soul/IDJMG	1 (3)	8/26/00
24	HEY LOVER	LL Cool J	Def Jam/RAL/Island	3	12/2/95
25	INCOMPLETE	Sisqo	Dragon/Def Soul/IDJMG	1 (2)	8/12/00
26	MONEY MAKER	Ludacris Featuring Pharrell	DTP/Def Jam/IDJMG	1 (2)	10/28/06
27	THONG SONG	Sisqo	Dragon/Def Soul/IDJMG	3	5/20/00
28	HAZY SHADE OF WINTER	The Bangles	Def Jam/Columbia	2	2/6/88
29	SET ADRIFT ON MEMORY BLISS	P.M. Dawn	Gee Street/Island/PLG	1 (1)	11/30/91
30	I DIDN'T MEAN TO TURN YOU ON	Robert Palmer	Island/Atlantic	2	11/8/86
31	SO SICK	Ne-Yo	Def Jam/IDJMG	1 (2)	3/18/06
32	PON DE REPLAY	Rihanna	SRP/Def Jam/IDJMG	2	7/30/05
33	DON'T STOP THE MUSIC	Rihanna	SRP/Def Jam/IDJMG	3	2/16/08
34	DESIRE	U2	Island/Atlantic	3	11/26/88
35	I KNOW WHAT YOU WANT	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad	J/MonarC/RMG/IDJMG	3	5/31/03
36	GET IT ON TONITE	Montell Jordan	Def Soul/IDJMG	4	2/12/00
37	'03 BONNIE & CLYDE	Jay-Z Featuring Beyoncé Knowles	Roc-A-Fella/ Def Jam/IDJMG	4	12/28/02
38	LOUNGIN	LL Cool J	Def Jam/Mercury	3	8/24/96
39	FUNKY COLD MEDINA	Tone-Loc	Delicious Vinyl/Island	3	4/29/89
40	SOUL SURVIVOR	Young Jeezy Featuring Akon	CTE/Def Jam/IDJMG	4	11/12/05
41	I LIKE IT	Dino	4th & B'Way/Island	7	8/12/89
42	CLOSER	Ne-Yo	Def Jam/IDJMG	7	9/27/08
43	MESMERIZE	Ja Rule Featuring Ashanti	The Inc./Def Jam/IDJMG	2	2/15/03
44	HEY MA	Cam'Ron Featuring Juelz Santana, Freekey Zekey & Toya	Roc-A-Fella/Def Jam/IDJMG	3	11/2/02
45	DON'T FORGET ABOUT US	Mariah Carey	Island/IDJMG	1 (2)	12/31/05
46	LOVE LOCKDOWN	Kanye West	Roc-A-Fella/Def Jam/IDJMG	3	10/4/08
47	GOOD LIFE	Kanye West Featuring T-Pain	Roc-A-Fella/ Def Jam/IDJMG	7	11/10/07
48	SOS	Rihanna	SRP/Def Jam/IDJMG	1 (3)	5/13/06
49	ROCK WIT U (AWWW BABY)	Ashanti	The Inc./Def Jam/IDJMG	2	8/2/03
50	SOMEDAY	Nickelback	Roadrunner/IDJMG	7	2/14/04



Partners in rhyme: Def Jam co-founder/producer RICK RUBIN (standing, second from left) is surrounded (clockwise, from left) by the Beastie Boys' MCA, LL COOL J and the Beasties' DJ HURRICANE, AD-ROCK and MIKE D.

BRING THE NOISE

DEF JAM CELEBRATES 25 YEARS OF MAKING HISTORY

MANY A RECORD label has undoubtedly been birthed on college campuses across the globe, but the award for most successful dorm room launch belongs, hands down, to Def Jam.

In the now well-known tale, it was the early '80s and Rick Rubin was a student at New York University. He created Def Jam, funded by his family's money, as an outlet to release the music by the acts he was producing (as well as his own rock band, Hose). "All I wanted to do in the beginning was just put out some cool-sounding rap records," Rubin told Billboard in 1995.

But the label quickly developed into more than a vanity imprint. DJ Jazzy Jay, in a move that changed music history, introduced Rubin to then-artist manager Russell Simmons and the legendary Def Jam was born. Talk about beginner's luck: The first two singles featuring Def Jam catalog numbers came out in 1984. The artists: a 17-year-old rapper named LL Cool J and a rap trio called the Beastie Boys.

Def Jam signed a distribution deal with CBS Records. Def Jam then released its first full-length album, LL Cool J's "Radio." Its second album, the Beastie Boys' "Licensed to Ill," became the first rap album to top the Billboard 200 and has been certified nine-times platinum by the RIAA. It contained the massive anthem "(You Gotta) Fight for Your Right (To Party!)," which reached No. 7 on the Billboard Hot 100, as well as the hit "No Sleep Till Brooklyn." The label expanded beyond rap and into R&B with Oran "Juice" Jones and into

continued on >>p38

THE-DREAM

CONGRATULATIONS TO DEF JAM FOR
ROCKIN' THAT SH*T FOR 25 YEARS!

FROM THE-DREAM & THE RADIOKILLA RECORDS FAMILY

Radio Killa

R E C O R D S



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] Alain 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

The first two singles with Def Jam catalog numbers were from LL Cool J and the Beastie Boys.

Roc-a-Fella Records in 1997, the rap label started by Jay-Z, Damon Dash and Kareem "Biggs" Burke. Jay-Z's first release under Roc-a-Fella/Def Jam (and his second overall), "In My Lifetime, Vol. 1," was executive-produced by Sean Combs. It went platinum, but it was Jay-Z's 1998 album, "Vol 2 . . . Hard Knock Life," that turned him into a rap superstar.

Following Seagram's purchase of PolyGram in 1998, Seagram's Universal Music Group bought the remaining 40% of Def Jam it didn't already own for a reported \$100 million. Simmons left the company, while Cohen stayed on as president of the newly merged Island Def Jam Music Group. Def Jam moved forward as its own imprint, scoring success in the late '90s with such artists as DMX (through Ruff Ryders) and Montell Jordan, as well as Jay Z's further rise. Additionally, in 1998, Def Jam again showed its flair for innovation by releasing three rap albums, including sets from DMX and Redman, in December—traditionally a dead zone for album releases. The move altered the release cycle for the industry, which had traditionally held any project not released by Thanksgiving until the following year. —MN



Meet and greet: Island Records founder CHRIS BLACKWELL (far left) joins (from left) former Island Records president RON GOLDSTEIN, two unidentified individuals, U2's BONO and ADAM CLAYTON, U2 manager PAUL MCGUINNESS, and U2's THE EDGE and LARRY MULLEN JR.

ISLAND TIME

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 CB22, Blackwell's age at the time. "I pressed up 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 that 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 PJ Harvey, Portishead, Stereo MC's, Tricky and the Cranberries. Blackwell left PolyGram in 1997, one year before Universal bought the company. —MN



Work and play: CHRIS BLACKWELL in 1977 opened Compass Point Studios in Nassau, the Bahamas.

Def DJ²⁵ Jam recordings

STEREO

25 years as a thriving,
successful hip-hop
and R&B label

SIDE

1

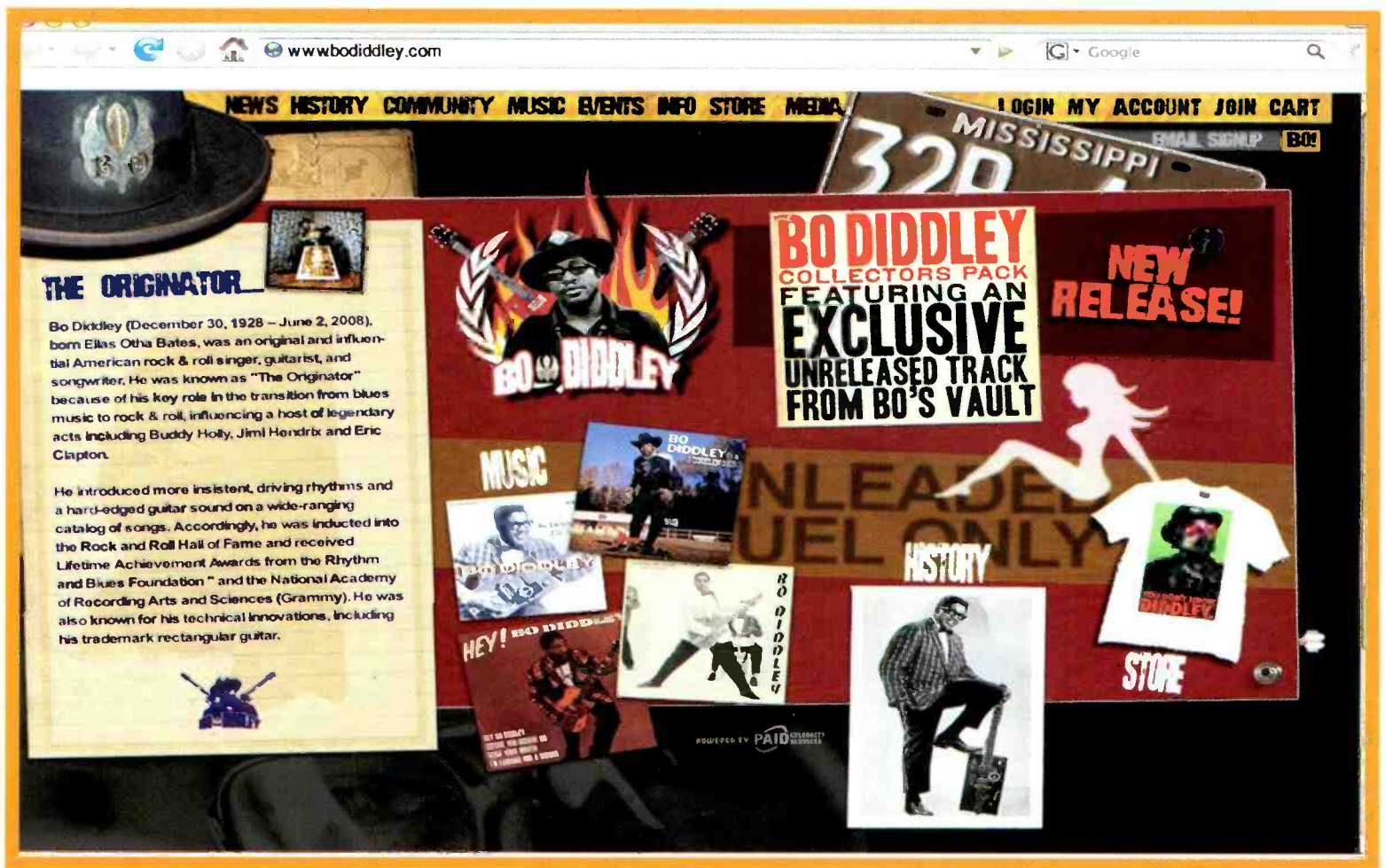
EST. 1984

1. SPIRIT OF A MOVEMENT
2. TRUE TO THE CULTURE
3. MICROPHONE FOR A GENERATION

Happy 25th Anniversary
from everyone at

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NETWORKS

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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 Gretsches, 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 Thomashow, 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



Got a brand new house on the roadside

Made from Rattlesnake hide...

Use a Cobra snake for a necktie

KEEPING THE BEAT

BO DIDDLEY'S LEGACY CELEBRATED WITH NEW INITIATIVES, RELEASES

BY GARY GRAFF

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.

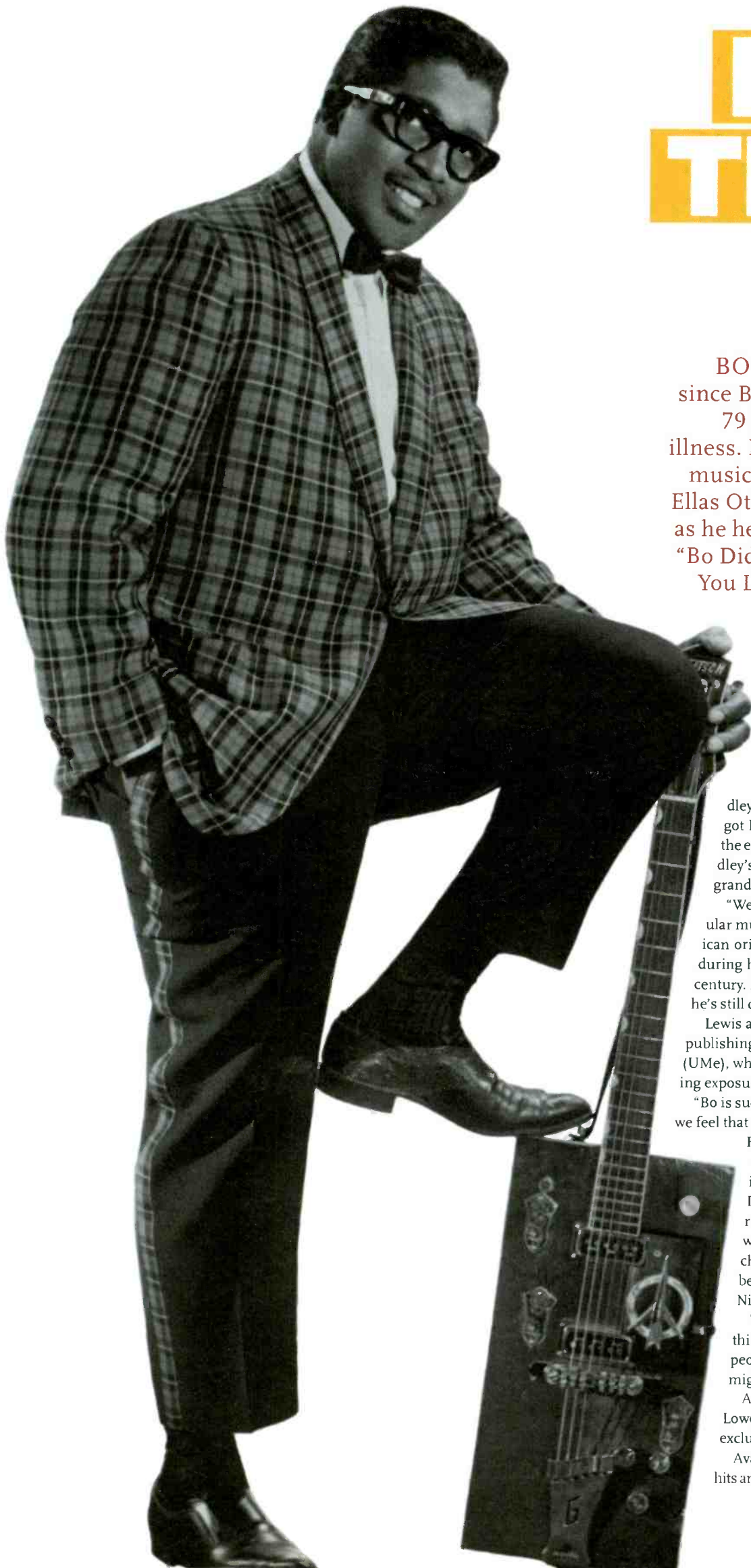
"Bo is such an icon," Primary Wave chief marketing officer Adam Lowenberg says, "but we feel that he is under-represented, and there's so much meat on the table."

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 **continued on >>p42**



BO DIDDLEY



The Beat Goes On...

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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 improv 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 who 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



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



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 freewheeling musician." —GG



STOCKHOLM SYNDROME
Swedish DJ Field looks for U.S. success



TV STAR
Next on 'NCIS': The case of Will Dailey



SONIC NOT-SO-YOUTH
Indie rock's elder statesman Lee Ranaldo



SQUARE BIZ
R&B vets Teena Marie, Stax label join forces



IN HARMONY
Emblem builds 'Swift' foundation for Gloriana

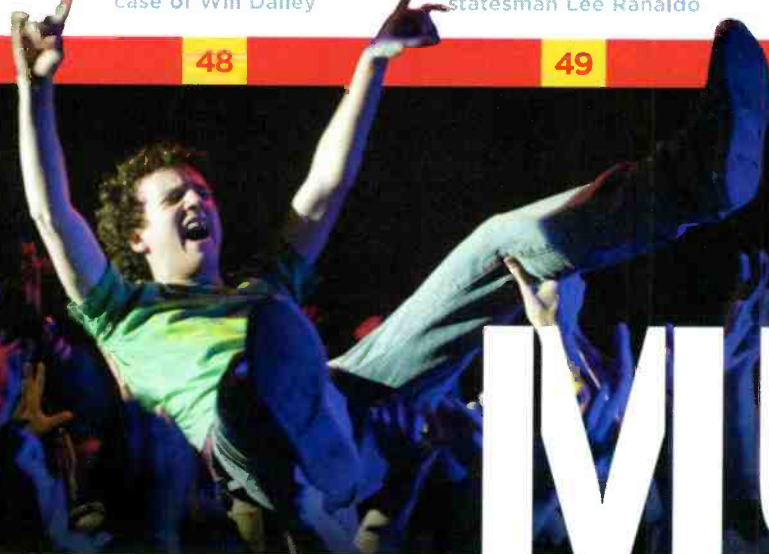
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MUSIC

SOUNDTRACK BY ANN DONAHUE

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 buzzy 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'

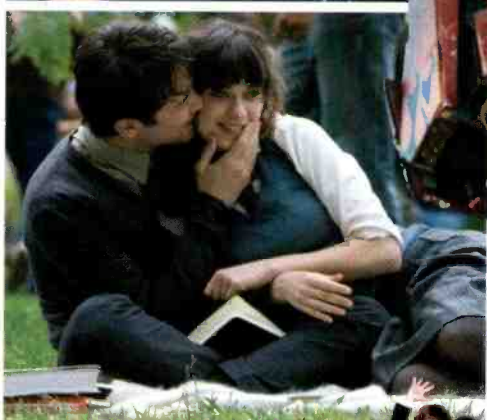
Release date: August TBA (Universal)

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 36 songs, including the Troggs' "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 hard 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 to iTunes as a single, and has sold 152,000 downloads, according to Nielsen SoundScan. The band's songwriter/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?



Summer screenings: Clockwise from top: Clips from 'Bandslam,' 'Transformers,' 'The Boat That Rocked' and '(500) Days of Summer'; DIANA KRALL, who appears in 'Public Enemies.'

'BANDSLAM'

Release date: July 27 (Hollywood)

You want to sell soundtracks? Make a movie that appeals to teenage girls. (See: "Twilight," which has sold 1.9 million copies, according to Nielsen SoundScan, and the soundtrack to "Hannah Montana: The Movie," which has sold 826,000.) "Bandslam" stars Alyson Michalka—better-known as half of pop duo Aly & AJ—and "High School Musical" star Vanessa Hudgens as misfit high school students prepping for a battle of the bands, and both women have songs on the soundtrack. "It's a real music picture in a way Cameron Crowe would make a music picture," says Mitchell Leib, president of music and soundtracks at Walt Disney Pictures. Disney is also trying to encourage young women to explore older acts; other featured tracks come from the Velvet Underground, Cheap Trick and David Bowie, who also makes a cameo.

'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 chanteuse 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.

BANDSLAM: VAN REEDIN/SUMMIT ENTERTAINMENT; KRALL: ROBERT MAXWELL; TRANSFORMERS: COURTESY OF PARAMOUNT PICTURES; THE BOAT THAT ROCKED: RANVIN; 500 DAYS OF SUMMER: CRUCK ZLOTNICK

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 "Painkiller," "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 2004 reunion album with frontman Rob Halford, and two tracks—"Death" and "Prophecy"—from last year's rock opera "Nostradamus."

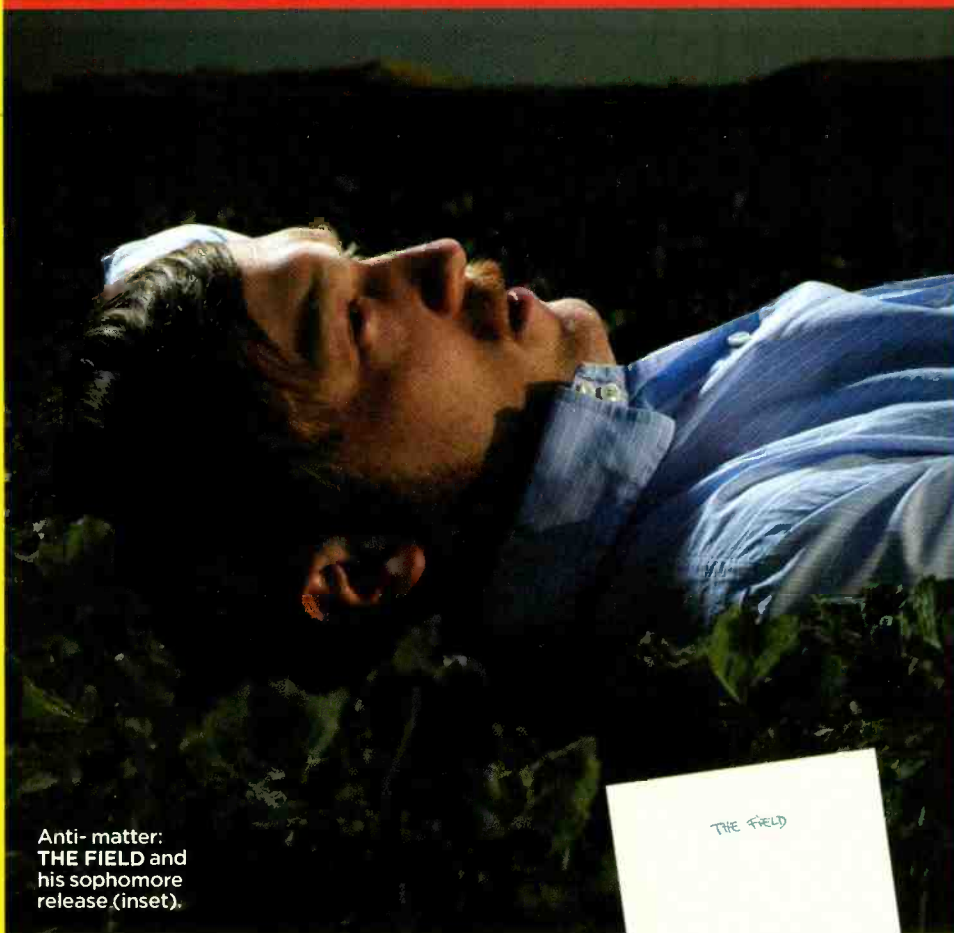
>>> SCARJO V2.0

Singer/songwriter Pete Yorn will release "Break Up," a Serge Gainsbourg/Brigitte Bardot-style duets record with actress/singer Scarlett Johansson, Sept. 8 through Atco/Rhino. The lead single, "Relator," is now available on iTunes and streaming on the album's Web site. Yorn will end his opening stint for Coldplay June 4 and release his fourth solo album, "Back and Fourth," June 23. Johansson previously released a Tom Waits covers album, "Anywhere I Lay My Head," in 2008.

>>> 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 1, 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.

Reporting by Michael D. Ayers, Gary Graff and David J. Prince.



Anti-matter: **THE FIELD** and his sophomore release (inset).

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 Field, 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. I thought 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- logo on 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 torrential 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 disingenuous for me, because I don't

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> HAWKE FLYING

Pip Brown, the talented New Zealander known as Ladyhawke, is spreading her wings around the globe.

The alternative/pop singer recently signed with London-based management company IE Music (which represents Robbie Williams), and her September 2008 debut release, "Ladyhawke" (Mod-

ular/Universal), peaked at No. 16 on the United Kingdom's Official Charts Co. May 9 listing. The album has been certified gold (100,000 copies shipped).

Ladyhawke's U.K. breakthrough came with the single "My Delirium," which in December cracked the OCC's top 40. "That track was a turning point for us," says Glen Goetze, A&R manager



Taking flight: **LADYHAWKE**

THE FIELD: LARS BORGES; LADY HAWKE: DAVID LAU; RAVALDO: MICHAEL SCHMELLING



Know the code: **WILL DAILEY**

write only 10 songs every two years."

Each volume of the "Torrent" EP series will be built around a theme and released digitally at first, then paired, two at a time, in a deluxe physical package. "Torrent 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 "Torrent Vol. 2: By the Blue Hills," which is dedicated to his hometown Boston and features guests like El-

liot Easton (the Cars) and Kay Hanley (Letters to Cleo). The other two "Torrent" volumes will come out this fall.

The combined "Torrent 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."

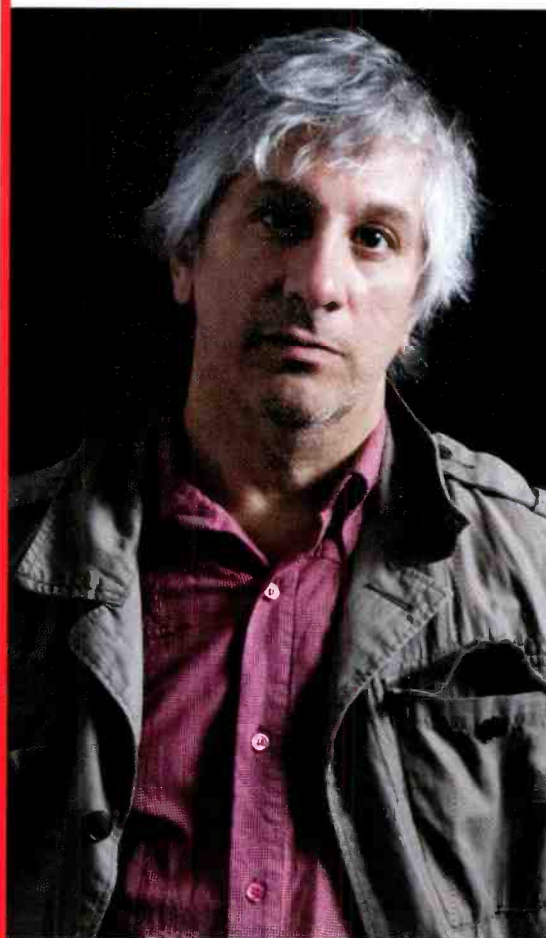
The release will also have a retail tie-in with Newbury Comics; anyone pre-ordering Dailey's forthcoming albums will receive an autographed CD booklet. The iTunes release features additional live tracks, as well as a music video for the track "Mood Rock"—a clever Peter Lemongello-esque take of Dailey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

Dailey will also perform June 8 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. ●●●

6 QUESTIONS

with **LEE RANALDO**

by **JASON LIPSHUTZ**



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. In the end, we decided we wanted a group of people behind our record rather than doing it 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 each 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 to it. I think it's 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 never 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 multivocal stuff, which is one thing that'll be different for us. Basically we're going to play a handful of older material, like the recent concerts we've been doing, with 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. ●●●

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 alternating male/female vocals, toured March 20-May 16 as part of Disturbed's 38-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.

—Nichola Browne

>>>ZAPPED AGAIN

When Zap Mama's Congolese-born founder/frontwoman Marie Daulne 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 Daulne with members of Zap Mama's original all-female a cappella quintet, last heard together on the 1994 album "Sabsylma" (Luaka Bop).

Today the group is effectively Daulne and whomever 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 11 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 consistent 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.

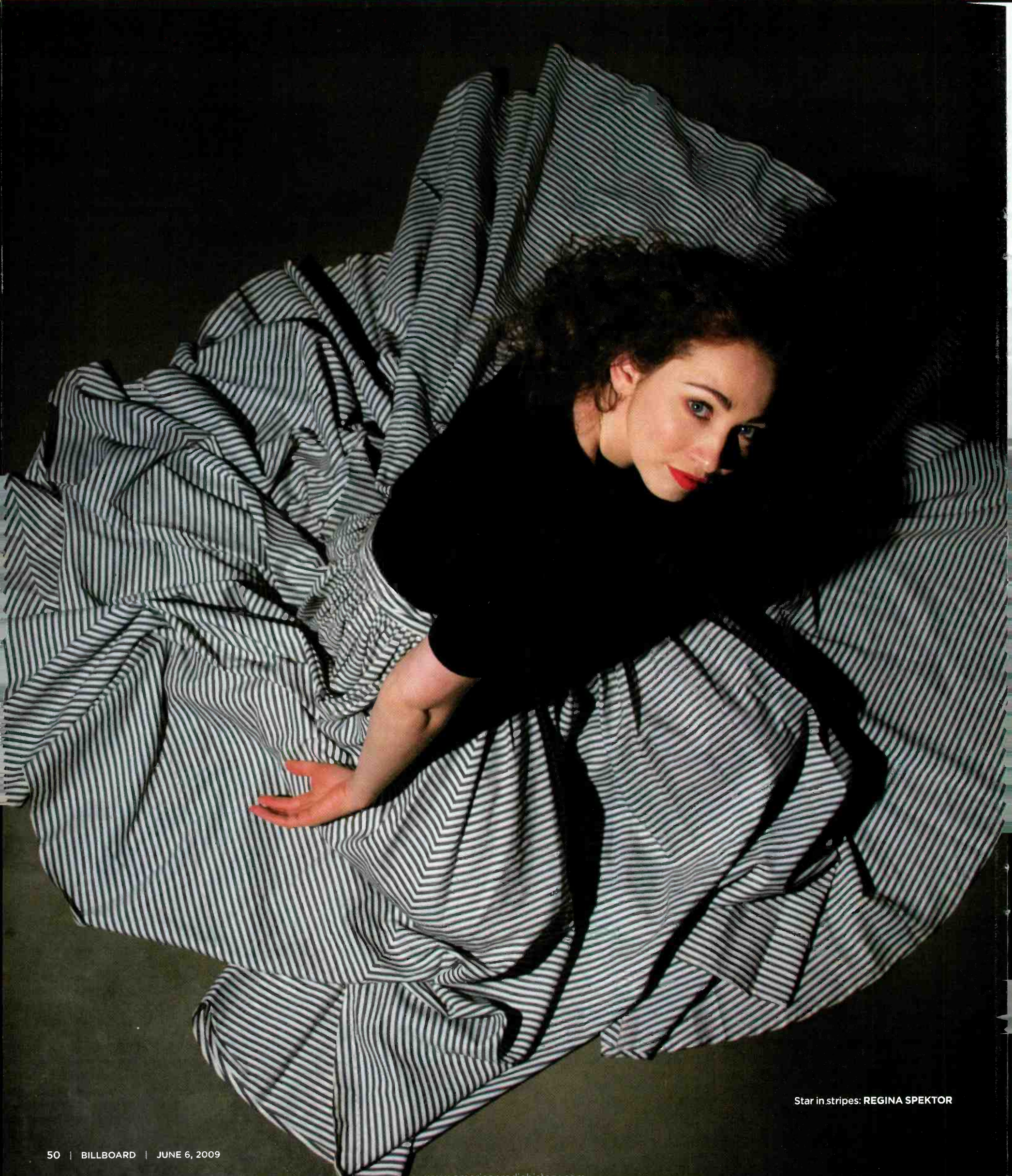
Guitarist Lee Ranaldo, an instrumental part of the band's noise-fueled sound since its early days, spoke to Billboard about Twitter, Joy Division and his visual arts projects.

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



Star in stripes: REGINA SPEKTOR

Bronx Tale

Singer/Songwriter Strays Far From Her Soviet Roots

Regina Spektor is in London, standing near the River Thames and the London Eye Ferris wheel, looking down over Big Ben 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 video premiered 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 divided 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 owner 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 Glas-

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

●●●●
‘My most important thing at the end was to protect my songs and to never have my art compromised.’

—REGINA SPEKTOR

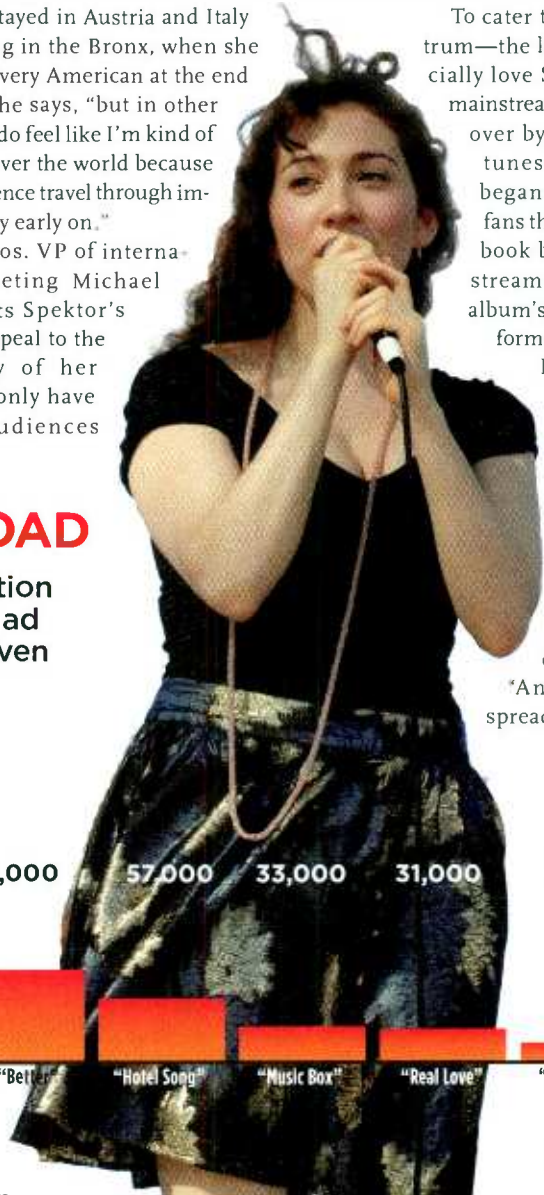
tonbury, Latitude and T in the Park. After a fall U.S. tour, there are plans for her to tour Australia, New Zealand and Japan in early 2010.

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

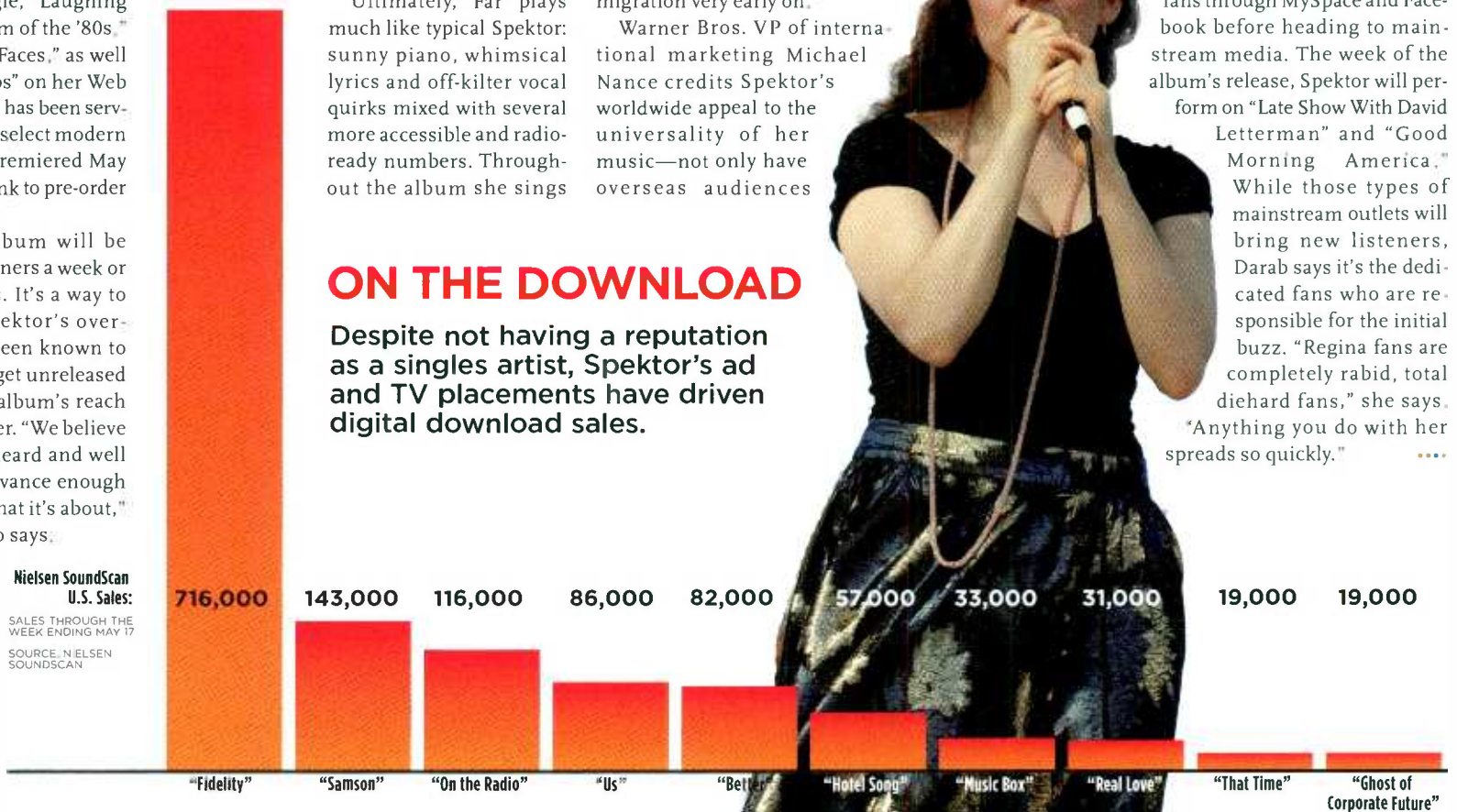
placements, which Darab says helps with Spektor’s catalog and profile. Tracks from the previous releases will be featured in the upcoming films “(500) Days of Summer” and “My Sister’s Keeper.”

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.



LEFT: ADRIA PETTY; RIGHT: JASON MOORE/ZUMA PRESS

Lord Finesse

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Swing Out Sister

Mick Taylor

Cheryl Lynn

Eddie Levert of THE O'JAYS

JT Taylor

Jason Champion

Mos Def

June-July 2009 Show Schedule

	Tokyo	Osaka	Fukuoka
Matt Bianco	Jun.23-25	Jun.20	Jun.22
GURU	Jun.26-27	-	-
En Vogue~reunion~	Jun.29-Jul.1	Jun.26-27	-
Rockapella	Jul.3-4	Jul.1	Jun.29-30
SOULIVE	Jul.6-8	Jul.10-11	Jul.13-14
The Three Degrees	Jul.10-12	Jul.6-7	Jul.2-4
The Blues Brothers Band	Jul.13-16	Jul.18	Jul.20
Brian Blade Music from 'MAMA ROSA'	Jul.19-20	Jul.22-23	Jul.17-18
Seawind "REUNION"	Jul.21-22	Jul.24-25	-
Anthony Hamilton	Jul.24-25	Jul.27	-
Shakatak	Jul.26-27	Jul.30-31	Jul.28
Cecilio & Kapono	Jul.28	Jul.29	Jul.27

En Vogue~reunion~



SOULIVE



The Blues Brothers Band



Seawind "REUNION"



Billboard Live OSAKA

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Umeda, Kita-ku,
Osaka, 530-0001
+81 (6) 6342-7722

Billboard Live TOKYO

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Tokyo Midtown 9-7-4,
Akasaka, Minato-ku,
Tokyo, 107-0052
+81 (3) 3405-1133

Billboard Live FUKUOKA

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Tenjin, Cyuo-ku,
Fukuoka, 810-0001
+81 (92) 715-6666



HANSHIN
CONTENTS LINK

Booking Contact
Billboard Live Japan

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

www.americanradiohistory.com

URL:www.billboard-live.com

THE BILLBOARD REVIEWS

ALBUMS

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 and Interscope, which released 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 Conglomerate" with Lil Wayne and Jadakiss, to thumping sex-up "Sugar" featuring Jelly Roll, to club-jumper "Arab Money," which stands out not only for its exotic hook but for its culturally disconcerting lyrics. What there is not quite enough of is Rhymes himself—the deft MC is a bit crowded out by collaborators' mic turns and auto-tuned refrains. Those tunes that he owns, such as the Pharrell-produced, Jamaican-spun "Kill Dem," or even the verses Rhymes wrestles from Akon and T.I. in the energetic jam "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, "American Idol" season-two winner Ruben Studdard lives up to his "Velvet Teddy Bear" nickname with a collection of originals and covers devoted to the singular theme of love. The singer teamed with veteran producers 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 nimble "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 Jackson's "I Can't Help It" feels sensual and genuine; and "Song for Her," co-written by Studdard for his new wife, showcases the singer's vocals at their strongest. Less successful is a plodding rendition of Extreme's "More Than Words" and the album's belabored first

LIONEL RICHIE

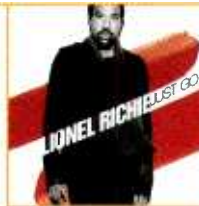
Just Go

Producers: various

Island

Release Date: May 19

A quick look at the writing and production 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 consistently 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 tenderness and devotion.—MW



single, "Together," but those are slight missteps on the way to an overall happy ending.—MH

ROCK

PHOENIX

Wolfgang Amadeus

Phoenix

Producers: Phoenix,

Philippe Zdar

Loyaute/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 expanding its aural palette, experimenting with layered rhythms and sonic textures. Opener "Lisztomania" captures the group at its peak: Sprightly rock rhythms and shimmering guitar licks intertwine beautifully with Thomas Mars' lead vocals, which ruminate on musical fame throughout raucous verses and spare, keyboard-plinking choruses. But in a departure from past releases, Phoenix doesn't linger in a thematic box, and there's something for everyone: "1901," with its pulsating fuzz bass riff, is the hardest rock moment in the group's catalog, while "Fences" gives a nod to sophomore album "Alphabetical," with its slinky, dancefloor-ready groove. And the two-part centerpiece "Love Like a Sunset" juxtaposes an omi-

nous instrumental with a heartfelt 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 songwriting reins for the ninth Cracker album, involving drummer Frank Funaro and bassist Sal Maida from the outset. The result may be their strongest record to date, with punk- and glam-fueled tunes jostling alongside the band's hooky pop-Americana mainstays. In fact, while focus track "Turn On, Tune In, Drop Out With Me" is undeniably catchy, recalling the band's early-'90s "Kerosene Hat" era, it's full-on numbers like the raucous, Clash-styled "Show Me How This Thing Works" and the anthemic Kiss-meets-Mott the Hoople "Hey Bret (You Know What Time It Is)"—more cowbell on the latter, please!—that send the blood pressure soaring. Lowery and Hickman share the wealth by bringing in guests, including John Doe, Adam Duritz 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 chums pledge eternal comradeship, is a left-field delight.—FM

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 troupe's third release, was delayed by singer/guitarist Jamie Moses' stint in the back line of Queen + Paul Rodgers but displays the same unaffected yet sophisticated leaning of its predecessors. Despite its eclectic bent, this is consistently 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 contemplative "Free After Free Fall" hews toward folk-rock, while "She Was Mine" mines cabaret dynamics and "Sangria Evening" incorporates a gentle Latin sway. It's a series of subtle delights that make for an understated but captivating whole.—GG

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 up 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 Ikettes, all guts and glory with roots deep in obscure '50s and '60s roadhouse R&B. Willy opener "I've Got a Feelin'," a long-ago vehicle for Big Maybelle, sets the tone, in which the singer airs her suspicions about a straying mate: "My name is Jenni 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 Detective Agency" to solve. The title song is an obscure Bo Diddley 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 tradition of R&B influenced by the atom bomb. Muldaur's bravado is evident on everything from James Brown's "Lost Someone" to NRBQ'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 act's first album in four years and first since the sudden August death of founding saxophonist (and titular king) LeRoi Moore. But this eulogy is a celebration, 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, "Squirm" is an Eastern-flavored epic, "Why I Am" is a radio-directed bottle 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 tune "Dive In." 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



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 ferocity 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 mandolins, percussion and solo piano to great effect; and album standout "That Guy" is cosmic cabaret, complete with strings. The sounds coupled with the usual Amos lyrical content—metaphors rendered through literary heroines, religious imagery, exotic food, cities as characters, triple entendres—make for a singular tapestry that, as the artist matures, requires less and less prior knowledge of her catalog to enjoy.—KM



THE BILLBOARD REVIEWS

SINGLES

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, songwriter and session musician, as well as a member of the longtime 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-rock—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

RED STICK RAMBLERS

My Suitcase Is Always Packed

Producers: Red Stick Ramblers, Gary Paczosa, Brandon Bell

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

open the with the French Cajun "J'Taime Pas Mieux," they take cheerful excursions into barroom string ("Drinkin' to You" and "Bloodshot Eyes"), Texas swing (the title song) and even the Johnny Mercer-influenced pop of "Lay Down in the Grass." The spirit is so uplifting that you could expect to hear "Goodbye to the Blues" in an ad for an antidepressant.—WR

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

POP

ROB THOMAS

Her Diamonds (3:49)

Producer: Matt Serletic

Writer: R. Thomas

Publishers: 2008 U Rule Music/EMI April Music, ASCAP

Emblem/Antalctic

Matchbox Twenty worked with producer Matt Serletic on all four of its studio albums, and frontman Rob Thomas remains consistent by joining him again for his second solo record, "Cradlesong," out June 30. Adult top 40 and AC are reacting favorably to the lead single, "Her Diamonds," a metaphor for a girl's tears, and with its upbeat, radio-friendly vibe; soulful vocals; and rhythmic percussion, the message is actually uplifting. A flickering guitar with a heavy chorus effect gives the song a mystical energy colored by forceful backup vocals. The intensity builds with a gospel choir backing Thomas and horns emerging at the end.—MM

JONAS BROTHERS

Paranoid (3:38)

Producer: John Fields

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

Publishers: various
Hollywood Records

While their place in pop culture often steals 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" furthers the brothers' evolution as craftsmen of catchy and original-sounding hooks. This first single from "Lines, Vines and Trying Times," due June 16, is textbook pure pop, bursting 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

R&B

BEYONCÉ

Ego (3:56)

Producers: Beyoncé, Elvis "BlacElvis" Williams, Harold Lilly

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

Publishers: 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

ROCK

THE ALL-AMERICAN REJECTS

The Wind Blows (3:59)

Producer: Eric Valentine

Writers: The All-American Rejects

Publishers: Smells Like Phys Ed Music/Universal Publishing, ASCAP

DGC/Interscope/Doghouse Records

The All-American Rejects have the ability to release a thrashing rock song and turn around after their most successful hit with a momentous ballad. The Oklahoma band continues

KRIS ALLEN

No Boundaries

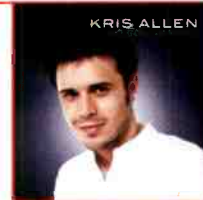
Writers: Kara DioGuardi, Cathy Dennis, Mitch Allan

Publisher: not listed

Producer: not listed

19/RCA Records

"American Idol" winner Kris Allen jumps right on this song, co-written as a display of chutzpah that knows no boundaries by show judge Kara DioGuardi. This year's "American Idol" finale tune is one that readers of USA Today's "Idol Chatter" blog overwhelmingly voted the worst coronation song ever. Yet it has career-making potential. Even though Allen sings lines like "There are no boundaries," his modest presentation implicitly recognizes there actually are. And though he sings he will "climb another mountain," this is a vocalist who will reach that peak with a trained, experienced guide; state-of-the-art equipment and professional crew; 24/7 analysis of weather and wind conditions; and a licensed medical team that will not only get him to the top of that mountain but back down safely, and, on this AC-aimed midtempo tune, "make it through the pain."—WR



with the musical antithesis of their hit rock anthem "Gives You Hell," with "The Wind Blows." Singer Tyson Ritter has said the ballad is about a love story that just ends, but on a good note, with verses that are as enthralling as the choruses. Morse code-like rhythmic pulses and an ambient midtempo pace carry the song, while its emotional grandeur pierces and howls with fragile falsetto moments and a progressive, somewhat dissonant guitar. Eric Valentine, who produced hits for Good Charlotte, Smash Mouth and Third Eye Blind, builds an elaborate framework for "The Wind

Blows," showcasing the vocals, melody and instrumentation so that they retain AAR's rock signature but broaden the sound to capture mainstream attention.—MM

HIP-HOP

CAGE

I Never Knew You (4:17)

Producers: El-P, F. Sean Martin

Writers: C. Palko, J. Meline, F. Sean Martin

Publisher: not listed
Definitive Jux

Punctuating his 11th year as one of the most renowned MCs 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 Subterranean blog. The main track boasts an ominous, electric piano-looped beat produced by El-P and featuring the guitar work of Hatebreed's F. Sean Martin. Cage utilizes a sing-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

ADAM LAMBERT

No Boundaries

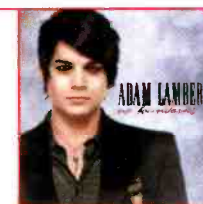
Writers: Kara DioGuardi, Cathy Dennis, Mitch Allan

Publisher: not listed

Producer: not listed

19/RCA 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 blogosphere have compared unfavorably to Miley Cyrus' "The Climb." Lambert, though, is quickly on the attack like former NBA star Bill Lambeer 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 orchestration builds to mind-boggling crescendos. Throwing caution to the wind, and maybe even leaving his cake out in the rain, Lambert shows on this towering if inelegant power ballad he can "weather the hurricane."—WR



LEGEND & CREDITS

EDITED BY WAYNE ROBINS

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

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

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

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

R&B BY GAIL MITCHELL

Still Going Strong

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 sign 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.

Extolling 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 Lyne 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



Soul survivor: TEENA MARIE

477,000, respectively, according to Nielsen SoundScan. While thrilled to be part of Stax's continuing soul legacy, Marie remains close to Cash Money principals/siblings Bryan and Ronald Williams. In fact, LeBeau is working with the label on her own solo album. Marie says her last Cash Money release, however, got caught in "a bad place and time" following Hurricane Katrina.

"At that time, the guys didn't even have a house," she says. "And while I was at the rap label, they let me do my own thing. But there was no bad reason for leaving; sometimes it's just time to move on."

Born Mary Christine Brockert, Teena Marie began her career at Motown, mentored by former labelmate and fellow funkster the late Rick James. Signed to the label in 1975, she spent four

years working with various in-house producers before James took the helm on her first album, 1979's "Wild and Peaceful." During her Motown tenure and a later run at Epic, Marie—also nicknamed Lady T—charted several R&B hits including "I'm a Sucker for Your Love," "Square Biz," "Lovergirl" and "Ooo La La La."

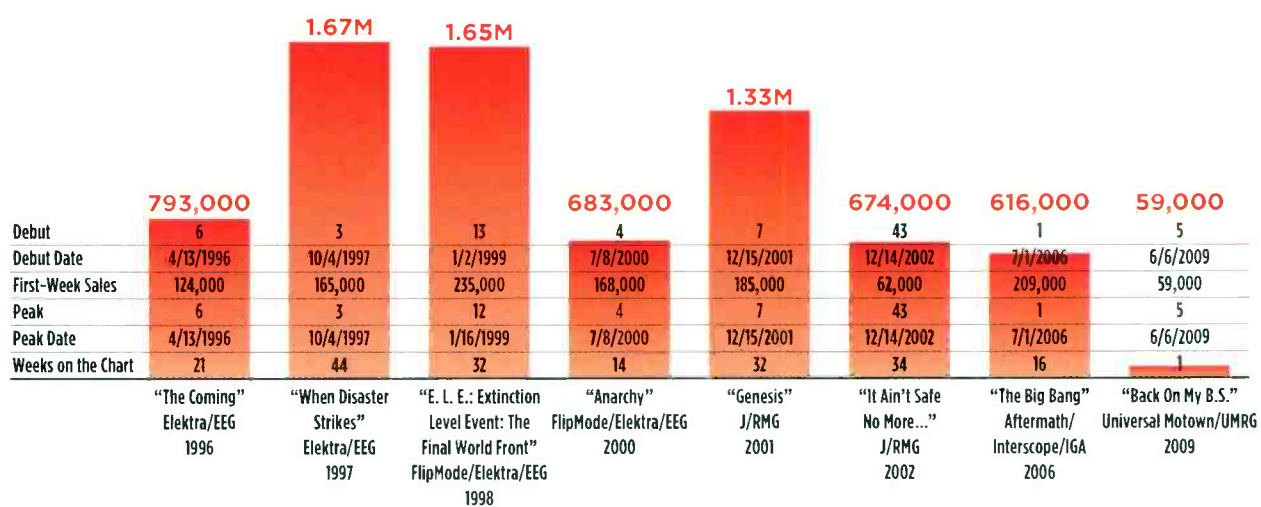
"He would love this [new] record," Marie says of James. "A lot of people don't know that he was a jazz head. I have many memories of him and I just sitting and playing jazz records."

Currently on a national tour whose stops include the Essence Music Festival (July 3-5) in New Orleans, Marie is appreciative that she's "still here singing 30 years later and happy that people are filling the seats. It's an awesome thing to still be doing something you really love." ...



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. —Raphael George



SOURCE: The Billboard 200 through the June 6 chart

Sales through the week ending May 24



Global talent: PAUL POTTS

CLASSICAL BY HAZEL DAVIS

'Passione' Fruit

Paul Potts Hits The Jackpot Again

Susan Boyle isn't the only "Britain's Got Talent" star who stunned judges with an unexpectedly incredible voice and became a worldwide phenomenon through the Internet. There's also Paul Potts—a former phone salesman who's proving the show can launch an enduring career as well as overnight media ubiquity.

After winning the show's 2007 edition—and logging more than 50 million YouTube views for his audition—Potts' debut opera crossover album, "One Chance" (Syco/Columbia), hit No. 1 in Denmark, Germany, Ireland, Norway, Sweden, the United Kingdom, Australia and New Zealand. It has sold 425,000 copies in the United States, according to Nielsen SoundScan.

Now Potts' sophomore CD, "Passione," is rolling out across the globe one territory at a time. And once again, the singer is notching some impressive showings. "Passione" debuted May 23 on the Billboard 200 at No. 33, selling 25,000 copies to date, and has already reached No. 1 in New Zealand and the top 10 in Australia, Canada, Germany, Switzerland and Austria. More territories will follow, including the United Kingdom June 1—where "One Chance" has sold 357,000, in addition to 188,000 copies of its special Christmas edition, according to the Official Charts Co.

"It was difficult to know what would happen this time since I don't have the TV show as a platform," Potts says. "A couple of No. 1s obviously gives you a bit of confidence that you might have a longer career. But you're

only as good as your last record."

Dave Shack, London-based VP of international at Sony Music Entertainment U.K., says the staggered global rollout was based on "chasing the big television opportunities." These included appearances April 14 on New Zealand's version of "Dancing With the Stars" and April 22 on the finale of "Australia's Got Talent." The strategy, Shack adds, was to "coordinate release dates with each affiliate, as we were aware that Paul's market is a bit passive."

Potts notes that the new album has a more classical feel than his more pop-oriented debut. "After the first album, we had lots of feedback from the public saying they'd like to see more classical," he says. "But at the same time we needed to make sure it was accessible."

Timing the U.S. release to coincide with Mother's Day, a video of the album track "Mamma" was uploaded to YouTube May 10. Potts also performed on CBS' "The Early Show," ABC's "The View," NBC's "Today" and the CW's "Morning News" prior to the holiday. In the wings is a taped performance for "The Oprah Winfrey Show" that will air in the fall.

Two years after Potts first wowed "Britain's Got Talent" judge Simon Cowell, New York-based Columbia U.S. marketing manager Chris Poppe says the singer's TV appearances still have the capacity to amaze. Citing Potts' appearance on QVC to promote "Passione," Poppe says, "When he performed, the host was moved to tears." ◆◆◆



Back in the saddle: GINUWINE

THE REAL DEAL

It's been 13 years since his first hit. But Ginuwine says he's still genuine when it comes to music.

"Any artist in the game as long as I've been knows you're headed for disaster if you don't grow in terms of your career and personal life," he says. "I'm still Ginuwine, but my new album reflects a creative maturity."

He's referring to his sixth studio album, "A Man's Thoughts," due June 23, the Notifi/Asylum/Warner Bros. set is building advance word with the lead single "Last Chance." Produced and co-written by Bryan-Michael Cox, the song is No. 29 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 15 on Adult R&B.

"It's one of those songs a lot of people can relate to," Ginuwine says. "Everyone has messed up in a relationship and found him- or herself at a crossroads. 'Chance' expresses that feeling."

In addition to Cox, the album's producers include Teddy Riley and Tank. The project also reunites Ginuwine with early career collaborators Timbaland and Missy Elliott. Both appear with the singer on the Timbaland-produced "Get Involved," which is being eyed as the next single. Also making cameo appearances on the album are Brandy and Bun B.

Breaking into music by way of Jodeci member DeVante Swing's Swing Mob collective in 1993, Washington, D.C., native Ginuwine (born Elgin Lumpkin) was 21 when he partnered with Timbaland for his 1996 debut album, "Ginuwine . . ." The Bachelor." After his sensuous vocals scored an R&B No. 1 with the lead single, "Pony," Ginuwine teamed with Timbaland again for 1999's "100% Ginuwine" featuring his second R&B crossover hit "So Anxious."

Three more albums followed: 2001's "The Life" (featuring the No. 1 R&B/No. 4 pop hit "Differences"), 2003's "The Senior" ("In Those Jeans") and 2005's "Back II Da Basics." Ginuwine was also featured on the 2002 P. Diddy top five R&B/pop single "I Need a Girl (Part Two)."

Planning to tour this summer, Ginuwine has compiled a wish list of road mates that includes Day26 and J. Holiday. "I definitely want a mixture," he says. "Both the younger and the older cats holding it down." —Gail Mitchell

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. 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 the Nashville club 3rd & Lindsley, 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/label 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.



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GREAT 'DIVIDE'

>> Linkin Park's "New Divide" enters the Billboard Hot 100 and Modern Rock charts at No. 6, becoming just the third title to bow in the top 10 of the tallies concurrently. The band's own "What I've Done" and Coldplay's "Speed of Sound" previously posted such double debuts.

BREAK OUT

>> Swing Out Sister debuts at No. 5 on Contemporary Jazz Albums with "Beautiful Mess," returning the act to a Billboard chart for the first time since 1997, when it had a No. 30 hit on the Adult Contemporary chart with "Somewhere In the World."



BELIEVE IT

>> Journey's classic "Don't Stop Believin'" peaked at No. 9 on the Billboard Hot 100 in 1981. This week, a new version by the cast of Fox TV's "Glee" not only brings the song back to the list, but it surpasses the peak of the original recording, soaring in at No. 4.

CHART BEAT

>> Kris Allen continues the streak of each "American Idol" winner's coronation song reaching the top 15 on the Billboard Hot 100. If "No Boundaries" doesn't ascend higher than its No. 11 debut, however, it will be just the second such song to miss the top 10, joining Jordln Sparks' "This Is My Now" (No. 15) in 2007.

>> Journey, Kanye West, Bill Withers, Timbaland, U2 and Amy Winehouse form an eclectic group. What do they have in common? All see former top 10 titles of theirs return to the Hot 100, thanks to "Glee" and "American Idol" covers. Withers' "Ain't No Sunshine" ends the longest drought, appearing on the chart for the first time since his original reached No. 3 in 1971.

Read Chart Beat every week at billboard.com/chartbeat.

GLEE KIDS: MATTHIAS CLAWER/FOX

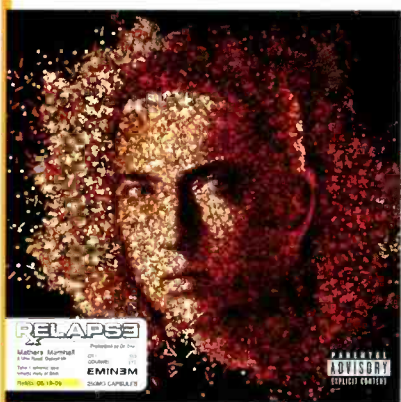
Billboard

CHARTS

Eminem, 'Idol' Stir Up Chart Excitement

Just when you thought the Billboard 200 was looking awfully sleepy, along 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 topper. His only set to miss the No. 1

slot was the debut of "The Slim Shady LP," 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 33 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.

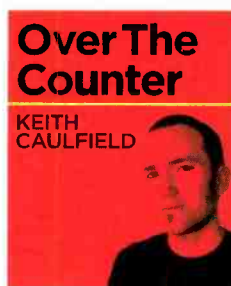
Additionally, 2008 "Idol" champ **David Cook** moves 61-29 with his self-titled set (17,000; up 111%) after he sang his new single, "Permanent," on the show. **Keith Urban** and **Jason Mraz**, who separately collaborated with this year's contestants on the finale, motor to Nos. 27 and 30, respectively,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

All this action makes for an exciting chart. But despite the huge sales fig-

ure 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** "Il Trill" (98,000) and **Julianne Hough's** self-titled debut (67,000), respectively.



'IDOL' IMPACT: After **Kris Allen** won "American Idol" last week, beating runner-up **Adam Lambert**, many observers—who seemed sure Lambert was a lock for the title—wondered 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. 33 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 album 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.

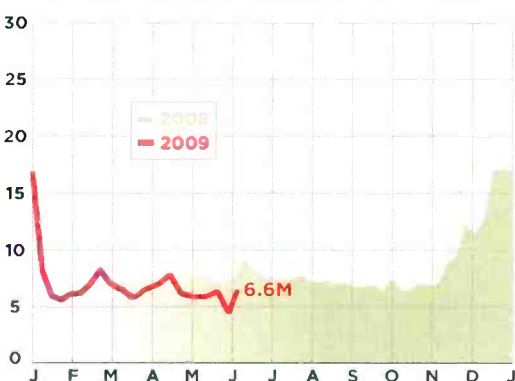
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,577,000	1,457,000	21,753,000
Last Week	5,828,000	1,330,000	20,861,000
Change	12.9%	9.5%	4.3%
This Week Last Year	7,205,000	1,164,000	21,430,000
Change	-8.7%	25.2%	1.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	164,579,000	142,998,000	-13.1%
Digital Tracks	440,280,000	504,379,000	14.6%
Store Singles	651,000	662,000	1.7%
Total	605,510,000	648,039,000	7.0%
Albums w/TEA*	208,607,000	193,435,900	-7.3%

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

DIGITAL TRACKS SALES

'08	440.3 million
'09	504.4 million

SALES BY ALBUM FORMAT

CD	138,723,000	111,577,000	-19.6%
Digital	25,151,000	30,404,000	20.9%
Cassette	43,000	18,000	-58.1%
Other	662,000	999,000	50.9%

For week ending May 24, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	91,600,000	78,024,000	-14.8%
Catalog	72,979,000	64,974,000	-11.0%
Deep Catalog	51,948,000	47,221,000	-9.1%

CURRENT ALBUM SALES

'08	91.6 million
'09	78.0 million

CATALOG ALBUM SALES

'08	73.0 million
'09	65.0 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Eminem, Green Day, Kenny Chesney, DANE COOK, Busta Rhymes, Soundtrack, Method Man & Redman, Lady Gaga, Tori Amos, Kate Voegele, Taylor Swift, Rascal Flatts, Mat Kearney, Eric Clapton and Steve Winwood, Nickelback, Various Artists, Bob Dylan, Zac Brown Band, Soundtrack, Chrisette Michele, Kings of Leon, Rick Ross, Jason Aldean, Lionel Richie, Iron and Wine, Drama, Keith Urban, Keri Hilson, David Cook, Jason Mraz, Pink, Beyonce, Adam Lambert, Ciara, Cam'ron, Ruben Studdard, Shinedown, Jamie Foxx, Theory of a Deadman, Kelly Clarkson, Sugarland, Darius Rucker, Lady Antebellum, Carrie Underwood, Press Play, CKY, Jadakiss, Taylor Swift, The Fray, Kris Allen, Passion Pit, Various Artists, Rod Stewart, Alan Jackson, Hollywood Undead, U2, Prince/Bria Valente, Diana Krall, Jamey Johnson, The-Dream, Katy Perry, Yusuf, 3OH3, Flo Rida, Paul Wall, Asher Roth, Adele, Gucci Mane, T.I., Soulja Boy Tell'em, The Lonely Island, Me Without You, Steve Earle, Kanye West, Seal, Coldplay, The Oak Ridge Boys, Ben Harper and Relentless7, Kid Rock, Depeche Mode, Silversun Pickups, Day26, Lil Wayne, Yeah Yeah Yeahs, Britney Spears, Keyshia Cole, The All-American Rejects, Seether, Daughtry, Method Man & Redman, Kellie Pickler, The Devil Wears Prada, Akon, Rascal Flatts, Newsboys, Mary Mary, Saving Abel, Parachute, Freeway, Heatseeker Graduate Cage the Elephant.



Despite a 9% increase in sales, the album is pushed backward because of the five debuts ahead of her. The uptick is perhaps owed to her performance on the finale of ABC's "Dancing With the Stars" (May 19).



The singer nets her seventh top 10 album (41,000) with her first for Universal Republic. She was with Epic from 2002 through 2007 and Atlantic from 1992 through 2001.



The singer, who also has a recurring role on the CW's "One Tree Hill," jumps onto the tally with 37,000. Her first set, "Don't Look Away," peaked at No. 27 last year.



His third effort gives him his first top 20 album (26,000). Meanwhile, his single "Close to Love" is bulleted in the top 20 of the Christian Songs chart.



He's one of the many artists who performed on the two-night "American Idol" season finale last week (May 19-20) and in turn, sees his set rise with a 22% increase.

THE BILLBOARD 200 ARTIST INDEX table listing artists and their chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	83	80	CHARLIE WILSON P MUSIC/JIVE 23389 JLG (18.98)	Uncle Charlie			151	117	122	MUSIQ SOULCHILD ATLANTIC 512335 AG (18.98)	onmyradio		11
102	58	49	SOUNDTRACK VARESE SARABANDE 066966 (17.98)	Star Trek		49	152	127	155	RAPHAEL SAADIO COLUMBIA 08585 SONY MUSIC (15.98)	The Way I See It		19
103	125	96	JASON MICHAEL CARROLL ARISTA NASHVILLE 26910 SMN (12.98)	Growing Up Is Getting Old		28	163	122	103	MERCYME INDIA COLUMBIA 46605 SONY MUSIC (16.98 CD/DVD) ⊕		10	18
104	103	55	YANNI YANNI WAKE DISNEY PEARL SERIES 003659/WALT DISNEY (18.98 CD/DVD) ⊕	Yanni Voices		20	154	123	170	MATT NATHANSON ACROBAT VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
105	NEW	1	SOUNDTRACK HBO ELEKTRA 519381 AG (18.987)	True Blood: Music From The HBO Original Series		105	155	NEW	1	JARVIS COCKER ROUGH TRADE 540 BEGGARS GROUP (14.98)	Further Complications		155
106	NEW	1	STEVE MARTIN 40 SHARE PRODUCTIONS 610647/ROUNDER (12.98)	The Crow: New Songs For The Five-String Banjo		106	156	131	162	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
107	102	121	MGMT COLUMBIA 19512 SONY MUSIC (11.98)	Oracular Spectacular		38	157	162	165	RED ESSENTIAL 10863 (13.98) +	Innocence & Instinct		16
108	87	75	KENNY CHESNEY BLUE CHAIR/BA 34553 SMN (18.98)	Lucky Old Sun		1	158	142	148	THE DECEMBERISTS CAPITOL 14710* (18.98)	The Hazards Of Love		14
109	NEW	1	BISHOP EDDIE LONG & FRIENDS FEATURING GW'S ULTIMATE 5104/E1 (15.98)	The Kingdom Vol. 1		109	159	149	-	METRIC METRIC 80019/LAST GANG (14.98)	Fantasies		76
110	88	92	NE-YO DEF JAM 011410 IDJMG (13.98)	Year Of The Gentleman		1	160	RE-ENTRY	9	BOBBY V BLU KOLLA DREAMS 66070 (18.98)	The Rebirth		1
111	104	83	VARIOUS ARTISTS EMI CMG/PROVIDENT-INTEGRITY 887742/WORO-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31	161	94	40	CONOR OBERST AND THE MYSTIC VALLEY BAND MERGE 349* (15.98)	Outer South		40
112	89	62	CHRIS BOTTI COLUMBIA 38735 SONY MUSIC (18.98) ⊕	Chris Botti: In Boston		13	162	138	156	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		17
113	130	180	PACE SETTER MAJORDOMO/SHOUT! FACTORY/ISLAND 012827 IDJMG (12.98)	The Airborne Toxic Event		108	163	134	141	DEMI LOVATO HOLLYWOOD 002132 (18.98) ⊕	Don't Forget		1
114	119	144	BILLY CURRINGTON MERCURY NASHVILLE 009550 UMG (13.98)	Little Bit Of Everything		13	164	141	138	NEKO CASE ANTI 86973 EPITAPH (17.98)	Middle Cyclone		1
115	92	89	ANTHONY HAMILTON MISTER M MUSIC 50 50 DEF 23387/JLG (18.98)	The Point Of It All		12	165	154	163	LEONARD COHEN COLUMBIA 48502 SONY MUSIC (21.98)	Live In London		78
116	NEW	1	ESPINOZA PAZ ASL DISA 780251 UMLE (11.98)	Yo No Canto, Pero Lo Intentamos		116	166	158	115	GEORGE STRAIT MCA NASHVILLE 010825 UMG (13.98)	Troubadour		1
117	100	99	METALLICA WARNER BROS 508732* (18.98)	Death Magnetic		1	167	171	182	YOUNG JEEZY CTE DEF JAM 011536 IDJMG (13.98)	The Recession		1
118	85	82	SOUNDTRACK INTERSCOPE 012502 IGA (13.98)	Slumdog Millionaire			168	156	128	FRANK SINATRA REPRISE 438652 WARNER BROS (18.98)	Nothing But The Best		2
119	98	102	DISTURBED REPRISE 411132* WARNER BROS (18.98) ⊕	Indestructible			169	133	137	SLIM THUG BOSS HOGG OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses		15
120	115	130	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/JLG 012100/UME (18.98)	NOW 29			170	76	-	PHOENIX LOYALTY 0105* GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		76
121	107	143	KIDZ BOP KIDS RAZOR & TIE 89195 (18.98)	Kidz Bop 15			171	169	88	FRANK SINATRA THE FRANK SINATRA COLLECTION 31331/CONCORD (18.98)	Live At The Meadowlands		88
122	NEW	1	SHEEK LOUCH REAL TALK 73 (18.98)	Life On D-Block		122	172	155	174	HINDER UNIVERSAL REPUBLIC 012201 UMRG (13.98) ⊕	Take It To The Limit		1
123	111	94	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS (11.98)	My Paper Heart		91	173	148	140	RANDY TRAVIS WARNER BROS (NASHVILLE) 518189 WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		21
124	90	87	UGK TRILL UGK/JIVE 86966/JLG (18.98)	UGK 4 Life			174	86	33	PAUL POTTS SYCO/COLUMBIA 47439 SONY MUSIC (18.98)	Passione		33
125	113	134	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone			175	174	188	RISE AGAINST DGC/INTERSCOPE 011904 IGA (13.98)	Appeal To Reason		
126	NEW	1	LUIS ENRIQUE TOP STOP 8910 (12.98 CD/DVD) ⊕	Ciclos		126	176	184	-	3 DOORS DOWN UNIVERSAL REPUBLIC 011085 UMRG (13.98)	3 Doors Down		1
127	105	108	PAPA ROACH DGC/INTERSCOPE 012651 IGA (13.98)	Metamorphosis			177	140	116	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY 41675 JLG (18.98)	WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs		27
128	121	111	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire			178	120	100	NOFX FAT WRECK CHORUS 737* (9.98)	Coaster		36
129	93	72	INDIA.ARIE SOULBIRO/UNIVERSAL REPUBLIC 012572 UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics			179	38	-	THE CRYSTAL METHOD TINY E 009 INGR00VES (15.98)	Divided By Night		38
130	NEW	1	ZEE AVI MONODNE/BRUSHFIRE 012731 UMRG (10.98)	Brushfire Records & Monotone Present: Zee Avi		130	180	NEW	1	FAMILY FORCE 5 TMG 97936 TOOTH & NAIL (12.98)	Dance Or Die With A Vengeance		180
131	80	56	HEAVEN & HELL RHINO 518862 (18.98)	The Devil You Know			181	128	66	DECYFER DOWN INDIA/COLUMBIA 09359 SONY MUSIC (13.98)	Crash		66
132	114	126	GORILLA ZOE BLOK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals			182	129	109	BRUCE SPRINGSTEEN COLUMBIA 41355 SONY MUSIC (18.98) ⊕	Working On A Dream		1
133	97	69	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!			183	160	176	BLUE OCTOBER BRANDO UNIVERSAL MOTOWN 012721 UMRG (13.98)	Approaching Normal		13
134	74	26	ELLIOTT YAMIN HICKORY 30100 (16.98)	Fight For Love		26	184	NEW	1	WHITE RABBITS TBO 0006* (11.98)	It's Frightening		184
135	96	86	JENNIFER HUDSON ARISTA 08303 RMG (18.98) ⊕	Jennifer Hudson			185	193	-	FALL OUT BOY DECA/DANCE FUELED BY RAMEN/ISLAND 012196 IDJMG (13.98)	Folie A Deux		1
136	NEW	1	CARBON LEAF VANGUARD 79852/WELK (17.98)	Nothing Rhymes With Woman		136	186	135	90	ST. VINCENT AAD 2919 BEGGARS GROUP (14.98)	Actor		90
137	108	196	THE SCRIPT PHONOGENIC/EPIC 33450 SONY MUSIC (12.98)	The Script		91	187	150	-	SOUNDTRACK SONY CLASSICAL 52096 SONY MASTERWORKS (18.98)	Angels & Demons		150
138	116	113	LILY ALLEN CAPITOL 67233* (18.98)	It's Not Me, It's You		5	188	152	114	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
139	69	-	UTADA ISLAND 012979 IDJMG (12.98)	This Is The One		69	189	RE-ENTRY	2	EASY STAR ALL-STARS EASY STAR 1018* (15.98)	Easy Star's Lonely Hearts Dub Band		117
140	157	166	CAROLINA LIAR ATLANTIC 474364 AG (13.98)	Coming To Terms		140	190	166	173	TITO "EL BAMBINO" SIENTE 653883 UMLE (13.98)	Ei Patron		138
141	73	-	TALKING HEADS RHINO CUSTOM PRODUCTS 8319 EX/STARBUCKS (13.98)	Same As It Ever Was			191	136	123	LEONA LEWIS SYCO/J 02554 RMG (18.98)	Spirit		1
142	84	60	MIKE JONES ICE AGE SWISHAHOUSE/ASYLUM 517389/WARNER BROS. (18.98)	The Voice		12	192	177	175	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
143	91	93	LACUNA COIL CENTURY MEDIA 8580 (16.98)	Shallow Life		16	193	143	118	THIRD DAY ESSENTIAL 10851 (17.98)	Revelation		
144	110	78	DON OMAR MACHETE 012867 UMLE (11.98)	idon		32	194	161	119	DAVID ARCHULETA 19 JIVE 34752 JLG (18.98)	David Archuleta		1
145	112	132	THE KILLERS ISLAND 012197 IDJMG (13.98)	Day & Age		1	195	186	191	ALL THAT REMAINS PROSTHETIC 82999 RAZDR & TIE (16.98)	Overcome		16
146	99	71	TECH N9NE COLLABOS STRANGE 54/RBC (18.98)	Sickology 101		19	196	163	172	SOUNDTRACK WALT DISNEY 002714 (19.98) ⊕	High School Musical 3: Senior Year		1
147	118	120	MASTODON RELAPSE/SIRE/REPRISE 459132 W/ARNER BROS. (13.98) ⊕	Crack The Skye			197	126	131	DONNIE MCCLURKIN VERITY 36108 JLG (17.98)	We All Are One (Live In Detroit)		26
148	153	169	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath		138	198	151	127	JOHN RICH WARNER BROS (NASHVILLE) 508796/WFN (18.98)	Son Of A Preacher Man		16
149	124	97	JARS OF CLAY GRAY MATTER 10913 ESSENTIAL (13.98)	The Long Fall Back To Earth		29	199	181	178	AC/DC COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice		2
150	137	101	CHRIS TOMLIN SIX STEPS 12359/SPARROW (17.98)	Hello Love			200	175	158	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		5



105
Little Big Town (pictured), Lucinda Williams, Ryan Adams and Dr. John are among the acts that contribute tunes to the album. Also included is a cover of the Cure's "Just Like Heaven" by the Watson Twins.

106
After his performance on "American Idol" (May 20), the banjo-playing actor re-enters Top Bluegrass Albums at No. 1 and returns to this chart (5,000) for the first time since 1981.

113
The band's album surpasses 100,000 in cumulative sales this week, as the set moves 5,000 with a 27% increase. The act is enjoying increased attention from VH1 as one of the network's You Oughta Know artists.



The album nets a 10% gain after the group performed on NBC's "Today" May 22. In the next month, the show will welcome the Black Eyed Peas, Jonas Brothers and the Fray.



After the album was offered for \$2.99 in Amazon's MP3 store for one day (May 23), its overall sales are up by 178% while its digital downloads increased by 391%.

ARTIST	Album	WEEKS ON CHART	ARTIST	Album	WEEKS ON CHART
MARY MARY	96	THE OAK RIDGE BOYS	.....	77
MASADON	147	CONOR OBERST AND THE MYSTIC VALLEY BAND	.....	151
DONNIE MCCLURKIN	197	PINK	.....	161
MERCYME	153	PAUL PLOTS	.....	174
METALLICA	117	PRINCE/BRIA VALENTE	.....	57
METHOLD MAN & REDMAN	7.90	RASCAL FLATTS	.....	12.94
METRIC	159	RED	.....	157
MEWTHOUTYOU	72	LIONEL RICHIE	.....	24
MGMT	107	JOHN RICH	.....	198
CHRISSETTE MICHELE	20	RISE AGAINST	.....	175
JASON MRAZ	30	RICK ROSS	.....	22
MUSIQ SOULCHILD	151	ASHER ROTH	.....	66
THE OAK RIDGE BOYS	77	DARIUS RUCKER	.....	42
CONOR OBERST AND THE MYSTIC VALLEY BAND	151	MICHAEL W. SMITH	.....	188
PINK	161	SOULJA BOY TELLE'EM	.....	70
PAUL PLOTS	174	BRITNEY SPEARS	.....	85
PRINCE/BRIA VALENTE	57	BRUCE SPRINGSTEEN	.....	182
RASCAL FLATTS	12.94	STEVE MARTIN	.....	106
RED	157	SEETHER	.....	88
LIONEL RICHIE	24	SHEEK LOUCH	.....	122
JOHN RICH	198	SHINEDOWN	.....	37
RISE AGAINST	175	RUBEN STUDDARD	.....	36
RICK ROSS	22	ST. VINCENT	.....	186
ASHER ROTH	66	SUGARLAND	.....	41
DARIUS RUCKER	42	TAYLOR SWIFT	.....	11.48
MICHAEL W. SMITH	188	SENIOR YEAR	.....	196
SOULJA BOY TELLE'EM	70	MAMMA MIA	.....	133
BRITNEY SPEARS	85	SLUMDOG MILLIONAIRE	.....	118
BRUCE SPRINGSTEEN	182	STAR TREK: MUSIC FROM THE HBO ORIGINAL SERIES TWILIGHT	.....	102
STEVE MARTIN	106	TRUE BLOOD: MUSIC FROM THE HBO ORIGINAL SERIES TWILIGHT	.....	105
SEETHER	88	ANGELS & DEMONS	.....	187
SHEEK LOUCH	122	HANNAH MONTANA: THE MOVIE	.....	6
SHINEDOWN	37	HIGH SCHOOL MUSICAL 3: TALKING HEADS	.....	141
RUBEN STUDDARD	36	TECH N9NE COLLABOS	.....	146
ST. VINCENT	186	UGK	.....	56
SUGARLAND	41	UKG	.....	124
TAYLOR SWIFT	11.48	CARRIE UNDERWOOD	.....	44
SENIOR YEAR	196	KEITH URBAN	.....	27
MAMMA MIA	133	UTADA	.....	139
SLUMDOG MILLIONAIRE					

TOP POP CATALOG™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, CERT. Lists top catalog albums including Journey's Greatest Hits, Bob Marley and The Wailers, Guns N' Roses, Point of Grace, ABBA, Creedence Clearwater Revival, Nickelback, Eminem's The Marshall Mathers LP, Carrie Underwood, Green Day, Eminem's Curtain Call: The Hits, Linkin Park, Fleetwood Mac, Paramore, Led Zeppelin, Tom Petty and The Heartbreakers, Pearl Jam, AC/DC, Sugarland, Rihanna, Original Broadway Cast Recording, Eminem's The Eminem Show, Original Broadway Cast Recording, Metallica, Kenny Chesney, Aerosmith, Pink Floyd, Robert Plant / Alison Krauss, Lionel Richie, Eminem's The Slim Shady LP, Michael Jackson, Jimi Hendrix, Dr. Dre, The Beatles, Queen, Linkin Park, Evanescence, Kings of Leon, Michael Buble, Miranda Lambert, Garth Brooks, Michael Buble, Dr. Dre, Grateful Dead, Creed, Eminem's Encore, Disturbed, Bob Seger & The Silver Bullet Band, Korn, and Bill & Gloria Gaither.

TOP DIGITAL™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, BB 200 RANKING, CERT. Lists top digital albums including Eminem's Relapse, Green Day's 21st Century Breakdown, Dane Cook's Isolated Incident, Kate Voegele's A Fine Mess, Adam Lambert's Season 8 Favorite Performances, Tori Amos's Abnormally Attracted To Sin, Mat Kearney's City Of Black & White, Kris Allen's Season 8 Favorite Performances, Method Man & Redman's Blackout! 2, Lady Gaga's The Fame, Rod Stewart's The Definitive Rod Stewart, David Cook's David Cook, Passion Pit's Manners, Kings of Leon's Only By The Night, Iron and Wine's Around The Well, Soundtrack's Twilight, Busta Rhymes's Back On My B.S., Taylor Swift's Fearless, Soundtrack's Hannah Montana: The Movie, Jason Mraz's We Sing, We Dance, We Steal Things., Eric Clapton and Steve Winwood's Live From Madison Square Garden, The Lonely Island's Incredibad, Parachute's Losing Sleep, Pink's Funhouse, and Kelly Clarkson's All I Ever Wanted.

TOP INTERNET™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, BB 200 RANKING, CERT. Lists top internet albums including Eminem's Relapse, Green Day's 21st Century Breakdown, Eric Clapton and Steve Winwood's Live From Madison Square Garden, Tori Amos's Abnormally Attracted To Sin, Kenny Chesney's Greatest Hits II, Bob Dylan's Together Through Life, Yusuf's Roadsinger, Steve Earle's Townes, Mat Kearney's City Of Black & White, Various Artists' Playing For Change: Songs Around The World, CKY's Carver City, Me Without You's It's All Crazy! It's All False! It's All A Dream! It's Alright, Jewel's Lullaby, Diana Krall's Quiet Nights, Kate Voegele's A Fine Mess, Iron and Wine's Around The Well, Cursive's Mama, I'm Swollen, Soundtrack's Hannah Montana: The Movie, Seal's Soul, Soundtrack's Twilight, Soundtrack's Star Trek, Frank Sinatra's Live At The Meadowlands, Leonard Cohen's Live In London, Ben Harper and Relentless 7's White Lies For Dark Times, and Chris Botti's Chris Botti: In Boston.

TOP COMEDY ALBUMS FROM: biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Lists top comedy albums including Isolated Incident (Dane Cook), Incredibad (The Lonely Island), King Baby (Jim Gaffigan), Behavioral Problems (Ron White), Bo Burnham (Bo Burnham), Flight of the Conchords (Soundtrack), Vicious Circle (Dane Cook), Do You Believe in Gosh? (Mitch Hedberg), 3 Balloons (Stephen Lynch), Chewed Up (Louis C.K.), Unwanted Thoughts Syndrome (Maria Bamford), It's Pimpin' Pimpin' (Katt Williams), Love is Evol (Christopher Titus), Los Mejores 99 Chistes Vol. 1 (Jo Jo Jorge Falcon), and Anticipation (Lewis Black).

TOP SOUNDTRACKS™ FROM: biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Lists top soundtracks including Hannah Montana: The Movie (Walt Disney), Twilight (Summit/Chop Shop/Atlantic/AG), Star Trek (Varese Sarabande), True Blood: Music From The HBO Original Series (HBO/Elektra/AG), Slumdog Millionaire (Interscope/IGA), Mamma Mia! (Decca), Angels & Demons (Sony Classical/Sony Masterworks), High School Musical 3: Senior Year (Walt Disney), The 3D Concert Experience (Jonas Brothers), Twilight: The Score (Carter Burwell), Terminator Salvation (Reprise/Warner Bros.), Talento de Barrio (Daddy Yankee), NCIS: The Official TV Soundtrack (CBS), Across the Universe: Deluxe Edition (Interscope/IGA), and O Brother, Where Art Thou? (Lost Highway/Mercury/Idjmg).

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BETWEEN THE BULLETS FUNNY MAN



Dane Cook notches 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. His new album was 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

Journey returns to No. 1 on Top Catalog Albums after nearly a year away from the throne (7,000; up 16%). The set was last in the top slot on the June 28, 2008, chart. All told, this marks the classic hits set's fourth week in the penthouse. Fox TV's "Glee" cast, which arrives at No. 2 on Hot Digital Songs with a cover of the album's "Don't Stop Believin'" (177,000), no doubt helped push sales.



TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or re-releases of older albums. TOP DIGITAL: Reflects physical albums ordered through digital download services. TOP INTERNET: Reflects physical albums ordered through digital download services. TOP COMEDY ALBUMS: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. All rights reserved. COOK: TONY DURAN

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
2	2	18	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
3	3	16	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	4	17	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)
5	5	12	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
6	8	7	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
7	9	12	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
8	11	7	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
9	16	12	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
10	10	19	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
11	6	17	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
12	7	22	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
13	14	25	YOU FOUND ME	THE FRAY (EPIC)
14	12	18	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
15	17	23	SECOND CHANCE	SHINEDOWN (ATLANTIC)
16	13	36	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
17	15	20	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DDGHOUSE/DGC/INTERSCOPE)
18	21	9	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
19	20	38	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
20	32	3	BEST I EVER HAD	DRAKE (BRYANT/HIP HOP SINCE 1978)
21	18	11	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
22	19	30	JUST DANCE	LADY GAGA FEAT. COLBY O DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
23	25	8	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
24	22	12	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)
25	28	8	OUT LAST NIGHT	KENNY CHESNEY (BNA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	27	9	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
27	23	9	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
28	36	7	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
29	34	10	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
30	30	6	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
31	29	11	BOYFRIEND #2	PLEASURE P (ATLANTIC)
32	39	4	EVERY GIRL	YOUNG MONEY (YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN)
33	35	11	ONE IN EVERY CROWD	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
34	38	7	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
35	37	15	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)
36	42	8	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)
37	54	2	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
38	33	13	HOW DO YOU SLEEP?	JESSIE MCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
39	43	4	GOODBYE	KRISTINA DEBARGE (SODAPOP/ISLAND/IDJMG)
40	49	5	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
41	48	5	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
42	40	28	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
43	44	7	SISSY'S SONG	ALAN JACKSON (ARISTA NASHVILLE)
44	57	3	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
45	50	6	WHERE I'M FROM	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
46	55	4	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
47	52	5	LOST YOU ANYWAY	TOBY KEITH (SHOW DOG NASHVILLE)
48	67	2	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
49	61	4	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)
50	47	19	IT'S AMERICA	RODNEY ATKINS (CURB)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	46	11	ALWAYS THE LOVE SONGS	ELI YOUNG BAND (REPUBLIC/UNIVERSAL SOUTH)
52	41	16	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)
53	64	3	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
54	62	4	STRANGE	REBA (STARBUCK/VALDRY)
55	51	6	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
56	66	3	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
57	56	13	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA RMG)
58	59	16	AIN'T I	YUNG LA FEAT. YOUNG DRO & TI (GRAND HUSTLE/INTERSCOPE)
59	65	13	SO BEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
60	45	16	HERE COMES GOODBYE	RASCAL FLAITS (LYRIC STREET)
61	74	2	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
62	53	10	NEVER EVER	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)
63	58	8	1, 2, 3, 4	PLAIN WHITE TS (HOLLYWOOD)
64	-	1	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
65	60	11	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)
66	-	1	SWAG SURFIN'	FAST LIFE YUNGSTAZ (F.L.Y.) (MUSIC LINE/DJMG)
67	70	4	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19 BNA)
68	71	5	HOW 'BOUT YOU DON'T	THE LOST TRAILERS (BNA)
69	-	1	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
70	63	3	PRETTY WINGS	MAXWELL (COLUMBIA)
71	72	5	EPIPHANY	CHRISTINE MICHELE (DEF JAM/IDJMG)
72	75	3	EL AMOR	TITO "EL BAMBINO" (SIENTE)
73	73	11	WHEN GOES MY BABY	CHARLIE WILSON (P MUSIC JIVE/JLG)
74	-	1	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
75	-	1	NOT MEANT TO BE	THEORY OF A DEADMAN (604 ROADRUNNER/RRP)

1,293 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	8	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
2	-	1	DON'T STOP BELIEVIN'	GLEE CAST (FOX/COLUMBIA)	
3	-	1	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
4	-	1	NO BOUNDARIES	KRIS ALLEN (19/JIVE/JLG)	
5	-	1	HEARTLESS	KRIS ALLEN (19)	
6	5	4	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
7	-	1	MAD WORLD	ADAM LAMBERT (19)	
8	10	3	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
9	3	22	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
10	-	1	PERMANENT	DAVID COOK (19/RCA/RMG)	
11	2	13	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
12	4	30	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
13	20	6	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
14	15	5	BIRTHDAY SEX	JEREMIH (DEF JAM/IDJMG)	
15	7	10	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	
16	8	17	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	
17	-	1	AIN'T NO SUNSHINE	KRIS ALLEN (19)	
18	-	2	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)	
19	9	17	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
20	13	12	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
21	11	17	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
22	16	19	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
23	21	9	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
24	-	1	NOTE TO GOD	CHARICE (143/REPRISE)	
25	22	6	KNOW YOUR ENEMY	GREEN DAY (REPRISE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	23	11	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
27	26	4	GOODBYE	KRISTINA DEBARGE (SODAPOP/ISLAND/IDJMG)	
28	-	1	IMMA BE	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
29	19	15	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	3
30	24	5	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	
31	27	45	JUST DANCE	LADY GAGA FEAT. COLBY O DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
32	-	1	A CHANGE IS GONNA COME	ADAM LAMBERT (19)	
33	-	1	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)	
34	25	21	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
35	62	58	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	3
36	28	8	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
37	56	66	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
38	-	1	APOLOGIZE	KRIS ALLEN (19)	
39	32	5	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
40	29	29	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DDGHOUSE/DGC/INTERSCOPE)	
41	36	8	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
42	18	6	WE MADE YOU	EMINEM (WE B/SHADY/AFTERMATH/INTERSCOPE)	
43	-	1	NO BOUNDARIES	ADAM LAMBERT (19/RCA/RMG)	
44	41	13	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
45	35	4	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
46	14	3	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
47	31	18	1, 2, 3, 4	PLAIN WHITE TS (HOLLYWOOD)	
48	43	15	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
49	-	4	HOME SWEET HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)	
50	52	27	YOU FOUND ME	THE FRAY (EPIC)	2

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	34	15	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
52	72	3	JUST A FRIEND	BIZ MARKIE (COLD CHILLIN'/WARNER BROS.)	
53	30	29	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	2
54	33	21	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	2
55	45	6	WELCOME TO THE WORLD	KEVIN RUDOLF FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)	
56	50	7	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
57	-	1	ONE	ADAM LAMBERT (19)	
58	40	35	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	
59	-	1	INSANE	EMINEM (WE B/SHADY/AFTERMATH/INTERSCOPE)	
60	12	2	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)	
61	44	18	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
62	-	33	SO WHAT	PINK (LAFACE/JLG)	
63	46	15	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
64	47	19	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
65	48	37	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
66	60	7	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19 BNA)	
67	49	10	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
68	39	15	I LOVE COLLEGE	ASHER ROTH (SHOOT, BOY/LOU/D/SRC/UNIVERSAL MOTOWN)	
69	38	11	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)	
70	51	16	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)	
71	59	20	LUCKY	JASON MRAZ & COLBIE CALLAIT (ATLANTIC/RRP)	
72	-	1	FALLING SLOWLY	KRIS ALLEN (19)	
73	54	6	NOT MEANT TO BE	THEORY OF A DEADMAN (604 ROADRUNNER/RRP)	
74	-	1	REHAB	GLEE CAST (FOX/COLUMBIA)	
75	-	1	CRINY'	ADAM LAMBERT (19)	

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national sample of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- GREATEST GAINER** GG Where included, this award indicates the title with the chart's largest unit increase.
- PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections. ● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

- GREATEST GAINER** GG Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections of audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

CONFIGURATIONS
Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓤ Vinyl Maxi-Single available. Ⓤ Vinyl single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HIT PREDICTOR
★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

HOT DANCE CLUB PLAY
Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

POWER PICK This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CHARTS
● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ● Certification for net shipments of 100,000 units (Oro). ◆ Certification of 200,000 units (Platino). Ⓤ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS
● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 GG/DIGITAL BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
2	2	22	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	2	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
4	4	19	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
5	5	20	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
6	6	13	GG/AIRPLAY I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
7	13	16	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
8	10	21	SECOND CHANCE	SHINEDOWN (ATLANTIC)
9	11	6	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
10	11	20	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
11	11	19	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
12	9	25	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
13	8	10	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
14	16	11	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
15	12	28	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
16	21	6	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
17	14	34	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
18	18	18	NEW DON'T STOP BELIEVIN'	GLEE CAST (FOX/COLUMBIA)
19	24	6	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
20	15	19	KISS ME THRU THE PHONE	SOULJA BOY TELLE'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
21	23	7	GOODBYE	KRISTINA DEBARGE (SODAPOPOP/ISLAND/IDJMG)
22	19	27	YOU FOUND ME	THE FRAY (EPIC)
23	NEW	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
24	18	21	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
25	20	34	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
26	NEW	NO BOUNDARIES	KRIS ALLEN (19)	
27	25	9	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
28	22	50	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
29	NEW	HEARTLESS	KRIS ALLEN (19)	
30	NEW	MAD WORLD	ADAM LAMBERT (19)	
31	31	6	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
32	33	60	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
33	26	37	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
34	NEW	PERMANENT	DAVID COOK (19/RCA/RMG)	
35	27	32	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
36	38	8	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEYZONE 4/INTERSCOPE)
37	37	17	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
38	30	29	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
39	36	15	WELCOME TO THE WORLD	KEVIN RUDOLF FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
40	32	30	SOBER	PINK (LAFACE/JLG)
41	46	20	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
42	28	7	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
43	41	43	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
44	45	7	TURN MY SWAG ON	SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)
45	39	26	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
46	43	6	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
47	86	3	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
48	47	44	HOT 'N' COLD	KATY PERRY (CAPITOL)
49	42	24	1, 2, 3, 4	PLAIN WHITE 'S (HOLLYWOOD)
50	NEW	IMMA BE	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	35	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
52	37	2	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
53	41	BEGGIN'	MADCON (NEXT PLATEAU/UNIVERSAL REPUBLIC)	
54	49	14	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)
55	57	9	ALL THE ABOVE	MAIND FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
56	55	12	DO NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
57	52	WANTED	JESSIE JAMES (MERCURY/IDJMG)	
58	87	11	HOME SWEET HOME	CARRIE UNDERWOOD (19/ARISTA NASHVILLE)
59	40	2	PARANOID	JONAS BROTHERS (HOLLYWOOD)
60	53	17	I LOVE COLLEGE	ASHER ROTH (SCHOOLOBOY/LOU/SRC/UNIVERSAL MOTOWN)
61	60	2	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
62	59	10	CARELESS WHISPER	SEETHER (WIND-UP)
63	54	4	HUSH HUSH	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
64	62	6	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)
65	65	5	THE WIND BLOWS	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
66	56	6	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)
67	75	COME BACK TO ME	DAVID COOK (19/RCA/RMG)	
68	NEW	ECHO	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	
69	58	2	GOOD GIRLS GO BAD	CORINA STARSHIP FEAT. LEBTONT MEESTER (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
70	78	18	I'M IN MIAMI TRICK	LIMFAD (PARTY ROCK/INTERSCOPE)
71	NEW	BOYFRIEND #2	PLEASURE P (ATLANTIC)	
72	61	14	KRISTY, ARE YOU DOING OK?	THE OFFSPRING (COLUMBIA)
73	63	13	JAI HO! (YOU ARE MY DESTINY)	A.R. RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
74	72	10	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)
75	66	6	CRAZIER	TAYLOR SWIFT (WALT DISNEY)
76	71	11	LOVE STRUCK	V FACTORY (REPRISE)
77	73	7	TAKE ME ON THE FLOOR	THE VERONICAS (ENGINEER/DOM/SIRE/WARNER BROS.)
78	74	8	SEX ON FIRE	KINGS OF LEON (RCA/RMG)
79	83	12	SHOOTING STAR	DAVID RUSH FEAT. LIMFAD, PITBULL & KEVIN RUDOLF (DEQUITEMEM/305/UNIVERSAL REPUBLIC)
80	80	3	WHEN LOVE TAKES OVER	DAVID GIUETTA FEAT. KELLY ROWLAND (GUM/ASTRALWORKS/CAPITOL)
81	2	2	BEAUTIFUL	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
82	63	4	HEARTLESS	THE FRAY (EPIC)
83	76	11	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)
84	68	17	AMERICA'S SUITEHEARTS	FALL OUT BOY (DECA/DANCE/FUELED BY RAMEN/ISLAND/IDJMG)
85	79	16	STANKY LEGG	GS BOYZ (SWAGS TEAM/JIVE/BATTERY)
86	81	20	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
87	96	3	NEVER SAY NEVER	THE FRAY (EPIC)
88	77	4	DON'T FORGET	DEMI LOVATO (HOLLYWOOD)
89	82	10	YOU CAN GET IT ALL	BOB WOVW FEAT. JOHNITA AUSTIN (COLUMBIA)
90	97	4	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-EPITAPH)
91	88	17	PROM QUEEN	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
92	92	6	THE MAN WHO CAN'T BE MOVED	THE SCRIPT (PHONOGENIC/EPIC)
93	89	4	IT'S ALRIGHT, IT'S OK	ASHLEY TISDALE (WARNER BROS.)
94	98	7	STAY	SAFETY SUIT (UNIVERSAL MOTOWN)
95	RE-ENTRY	LET ME BE MYSELF	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
96	94	8	I'M THE ISH	BJ CLASS FEAT. LIL JON (UNRULY/CLASSHEAT/UNIVERSAL REPUBLIC)
97	91	10	AIN'T I	YUNG LA FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
98	85	15	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)
99	93	17	THE FEAR	LILY ALLEN (CAPITOL)
100	96	18	18 DAYS	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)

Taylor Swift celebrates her first Adult Contemporary No. 1, as "Love Story" lifts 2-1. The song is just the fifth former No. 1 on Hot Country Songs, where it led for two weeks in November, to top Adult Contemporary in the last 25 years.



Two groups enjoy top 10 rankings in their first chart appearances: 3OH3 (pictured) vaults 11-6 on Mainstream Top 40 with "Don't Trust Me," while Carolina Liar's "Show Me What I'm Looking For," featured in Overstock.com's new TV campaign, rises 12-10 on Adult Top 40.



MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 GG BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
2	2	18	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	12	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
4	6	15	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
5	5	14	SECOND CHANCE	SHINEDOWN (ATLANTIC)
6	11	11	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
7	14	14	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
8	9	14	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
9	7	27	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
10	4	19	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
11	11	11	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
12	8	17	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
13	13	19	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
14	10	15	KISS ME THRU THE PHONE	SOULJA BOY TELLE'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
15	16	9	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
16	18	15	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
17	15	24	YOU FOUND ME	THE FRAY (EPIC)
18	19	7	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
19	17	21	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
20	23	8	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
21	22	7	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
22	21	5	GOODBYE	KRISTINA DEBARGE (SODAPOPOP/ISLAND/IDJMG)
23	24	4	GG LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
24	20	16	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
25	26	4	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	#1 GG GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
2	2	26	YOU FOUND ME	THE FRAY (EPIC)
3	3	23	SOBER	PINK (LAFACE/JLG)
4	5	9	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
5	4	19	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
6	8	9	SECOND CHANCE	SHINEDOWN (ATLANTIC)
7	6	27	DO NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
8	9	5	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
9	31	1, 2, 3, 4	PLAIN WHITE 'S (HOLLYWOOD)	
10	12	12	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)
11	10	25	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	14	10	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
13	16	11	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
14	15	15	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
15	13	19	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
16	18	6	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
17	17	11	THE MAN WHO CAN'T BE MOVED	THE SCRIPT (PHONOGENIC/EPIC)
18	20	5	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
19	26	3	GREATEST GAINER NO SURPRISE	DAUGHTRY (19/RCA/RMG)
20	19	14	THIS TOWN	O.A.R. (EVERFINE/ATLANTIC/RRP)
21	23	9	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
22	21	5	FUNNY THE WAY IT IS	DAVE MATTHEWS BAND (RCA/RMG)
23	29	3	NEVER SAY NEVER	THE FRAY (EPIC)
24	27	7	SHE IS LOVE	PARACHUTE (MERCURY/IDJMG)
25	25	10	MAGNIFICENT	UZ (ISLAND/INTERSCOPE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	31	#1 LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	1	42	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
3	3	36	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
4	5	32	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
5	4	45	VIVA LA VIDA	COLDPLAY (CAPITOL)
6	6	1	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
7	8	11	GREATEST GAINER THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
8	10	16	IF YOU DON'T KNOW ME BY NOW	SEAL (143/WARNER BROS.)
9	11	18	YOU FOUND ME	THE FRAY (EPIC)
10	9	49	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
11	11	18	JUST GO	LIONEL RICHIE (DEF JAM/IDJMG)
12	13	20	LIGHT ON	DAVID COOK (19/RCA/RMG)
13	14	19	NEVER FAR AWAY	JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)
14	15	15	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
15	16	16	HOT 'N' COLD	KATY PERRY (CAPITOL)
16	18	10	FINALLY HOME	MERCYME (INO/COLUMBIA)
17	17	5	1, 2, 3, 4	PLAIN WHITE 'S (HOLLYWOOD)
18	21	7	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
19	19	13	WHERE DID I LOSE YOUR LOVE	JOURNEY (NORMA)
20	20	12	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
21	22	7	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
22	23	1	THERAPY	INDIA ARIE FEAT. GRAMPS MORGAN (SOULBIRD/UNIVERSAL REPUBLIC)
23	25	1	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
24	24	6	SOBER	PINK (LAFACE/JLG)
25	24	3	HEART ON MY SLEEVE	MICHAEL JOHNS (TRP/DOWNTOWN)

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 KNOW YOUR ENEMY	GREEN DAY (REPRISE)
2	2	19	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
3	3	1	HEY YOU	311 (VOLCANO/JLG)
4	4	11	PANIC SWITCH	SILVERSN PICKUPS (DANGERBIRD)
5	5	10	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
6	-	1	GREATEST GAINER NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
7	6	34	FEEL GOOD DRAG	AMBERLIN (UNIVERSAL REPUBLIC)
8	8	13	CARELESS WHISPER	SEETHER (WIND-UP)
9	7	21	AUDIENCE OF ONE	RISE AGAINST (DGC/INTERSCOPE)
1				

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	4	10	1 THEN F. ROGERS (B. PAISLEY, C. DUBOIS, A. GORLEY)	Brad Paisley	ARISTA NASHVILLE		1
2	1	1	15	IT HAPPENS B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland	MERCURY		1
3	3	5	11	KISS A GIRL D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban	CAPITOL NASHVILLE		3
4	4	6	9	OUT LAST NIGHT B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney	BNA		4
5	7	10	13	SIDEWAYS B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE		5
6	5	7	16	ONE IN EVERY CROWD B. CHANCEY (E. MONTGOMERY, I. DEAN, K. TRIBBLE)	Montgomery Gentry	COLUMBIA		6
7	8	11	20	WHATEVER IT IS K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band	HOME GROWN/ATLANTIC/BIG PICTURE		7
8	6	3	27	SHE'S COUNTRY M. KNOX (D. MYRICK, B. TATUM)	Jason Aldean	BROKEN BOW		8
9	10	13	19	I RUN TO YOU V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum	CAPITOL NASHVILLE		9
10	12	14	15	SISSY'S D K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE		10
11	13	15	27	WHERE I'M FROM D. GEHMAN (P. DAVIS, J. LEATHERS)	Jason Michael Carroll	ARISTA NASHVILLE		11
12	14	16	12	LOST YOU ANYWAY T. KEITH (T. KEITH, B. PINSON)	Toby Keith	SHOW DOG NASHVILLE		12
13	15	17	6	YOU BELONG WITH ME N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift	BIG MACHINE		13
14	9	2	19	I TOLD YOU SO M. BRIGHT (R. TRAVIS)	Carrie Underwood FEAT. Randy Travis	19 ARISTA NASHVILLE		14
15	16	18	7	STRANGE M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)	Reba	STARSTRUCK/VALDRY		15
16	17	21	12	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington	MERCURY		16
17	20	22	7	ALRIGHT F. ROGERS (D. RUCKER, F. ROGERS)	Darius Rucker	CAPITOL NASHVILLE		17
18	19	19	35	HOW 'BOUT YOU DONT B. BEAVERS (S. NIELSON, V. MCGEE, J. STOVER)	The Lost Trailers	BNA		18
19	18	20	28	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, I. SWIFT)	Kellie Pickler	19 BNA		19
20	21	23	14	AIR POWER BOOTS ON M. WRIGHT, C. AUDRETT, III (R. HOUSER, B. KINNEY)	Randy Houser	UNIVERSAL SOUTH		20
21	22	25	18	WILD AT HEART M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana	EMBLEM/NEW REVOLUTION		21
22	23	24	14	I'LL JUST HOLD ON S. HENDRICKS (B. HAYSPLIT, OLSEN, B. SIMPSON)	Blake Shelton	WARNER BROS./WRN		22
23	30	50	6	GREATEST GAINER SUMMER NIGHTS D. HUFF, RASCAL FLATTS (G. LEVOX, B. JAMES, BUSBEE)	Rascal Flatts	LYRIC STREET		23
24	24	28	16	SMALL TOWN USA J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)	Justin Moore	VALORY		24
25	26	29	10	BAREFOOT AND CRAZY J. STOVER (B. HAYSPLIT, R. AKINS, D. DAVIDSON)	Jack Ingram	BIG MACHINE		25



The singer's 14th leader is his 10th consecutive No. 1. He's the fifth act in the chart's history and first since George Strait (11 titles, 1986-89) to string that many together. Others in that rare camp are Alabama (21), Sonny James (16) and Ronnie Milsap (10). For more, read Chart Beat at billboard.com/chartbeat.



The single is Jackson's 50th top 10 (including duets and featured billing), a level he first reached in April 1990. Since that time, only George Strait has logged more top 10s (54).

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	25	26	15	LOVE YOUR LOVE THE MOST J. YOYCE (E. GHURGH, M. PHEENEY)	Eric Church	CAPITOL NASHVILLE		26
27	27	30	17	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANTT (D. WDRLEY, W. VARBLE, P. DONNELL)	Darryl Worley	STROUD/AVARIOUS		27
28	28	31	19	MAN OF THE HOUSE D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)	Chuck Wicks	RCA		28
29	31	32	13	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft	CAROLWOOD		29
30	32	33	13	THE CLIMB J. SHANKS (J. ALEXANDER, J. MABE)	Miley Cyrus	WALT DISNEY/HOLLYWOOD/LYRIC STREET		30
31	39	48	3	INDIAN SUMMER B. BROOKS, R. DUNN (K. BROOKS, R. DUNN, B. DIPIERO)	Brooks & Dunn	ARISTA NASHVILLE		31
32	34	38	9	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols	UNIVERSAL SOUTH		32
33	33	35	18	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young	RCA		33
34	35	34	18	HIGH COST OF LIVING THE KENT HARDLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)	Jamey Johnson	MERCURY		34
35	37	36	11	BOY LIKE ME J. FLOWERS (J. FLOWERS)	Jessica Harp	WARNER BROS./WRN		35
36	36	37	15	FIGHT LIKE A GIRL C. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)	Bomshel	CURB		36
37	44	51	4	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins	CAPITOL NASHVILLE		37
38	38	40	6	WHAT I'M FOR D. HUFF (M. BEESON, A. SHAMBLIN)	Pat Green	BNA		38
39	48	-	2	BIG GREEN TRACTOR M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean	BROKEN BOW		39
40	43	44	6	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington	LYRIC STREET		40
41	41	45	6	SINCE YOU BROUGHT IT UP P. WORLEY (J. D. T. D. BERG, R. RUTHERFORD)	James Otto	WARNER BROS. WRN		41
42	40	41	13	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail	MCA NASHVILLE		42
43	47	47	11	ADDRESS IN THE STARS C. LINDSEY (C. LYNN, C. LINDSEY, H. LINDSEY, A. MAYO)	Caitlin & Will	COLUMBIA		43
44	46	43	7	SOLITARY THINKIN' T. BROWN (W. PAYNE)	Lee Ann Womack	MCA NASHVILLE		44
45	45	46	6	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan	CAPITOL NASHVILLE		45
46	42	42	8	DEAD FLOWERS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert	COLUMBIA		46
47	52	55	5	BOBBI WITH AN I P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar	UNIVERSAL SOUTH		47
48	51	49	10	LIVIN' IN PARADISE D. HUFF (J. SINGLETON, T. JONES)	Jonathan Singleton & The Grove	UNIVERSAL SOUTH		48
49	55	59	4	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride	RCA		49
50	50	54	4	HENRY CARTWRIGHT'S PRODUCE STAND L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, D. WELLS, M. KERR)	Trent Tomlinson	CAROLWOOD		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	1	#1 KENNY CHESNEY	Greatest Hits II	BNA 49530/SMN (18.98)		1
2	1	1	4	SOUNDTRACK	Hannah Montana: The Movie	WALT DISNEY 003101 (18.98)		1
3	3	3	28	TAYLOR SWIFT	Fearless	BIG MACHINE 0200 (18.98)		1
4	2	2	7	RASCAL FLATTS	Unstoppable	LYRIC STREET 002604 (18.98)		1
5	4	6	27	ZAC BROWN BAND	The Foundation	ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)		1
6	5	4	7	JASON ALDEAN	Wide Open	BROKEN BOW 7637 (18.98)		2
7	8	5	8	GREATEST GAINER KEITH URBAN	Defying Gravity	CAPITOL NASHVILLE 35751 (18.98)		1
8	7	8	44	SUGARLAND	Love On The Inside	MERCURY 011273/UMGN (13.98)		1
9	9	9	36	DARIUS RUCKER	Learn To Live	CAPITOL NASHVILLE 85506 (18.98)		1
10	11	10	58	LADY ANTEBELLUM	Lady Antebellum	CAPITOL NASHVILLE 03206 (12.98)		1
11	10	7	83	CARRIE UNDERWOOD	Carnival Ride	19 ARISTA NASHVILLE 11221/SMN (18.98)		2
12	12	11	13	TAYLOR SWIFT	Taylor Swift	BIG MACHINE 079012 (18.98)		3
13	14	14	64	ALAN JACKSON	Good Time	ARISTA NASHVILLE 19943/SMN (18.98)		1
14	13	12	42	JAMEY JOHNSON	That Lonesome Song	MERCURY 011237/UMGN (13.98)		6
15	6	-	2	STEVE EARLE	Townes	NEW WEST 6164 (17.98)		2
16	NEW	-	1	THE OAK RIDGE BOYS	The Boys Are Back	SPRING HILL 21145 (17.98)		16
17	17	18	34	FACE SETTER KELLIE PICKLER	Kellie Pickler	19 BNA 22811/SMN (18.98)		1
18	15	13	30	RASCAL FLATTS	Greatest Hits Volume 1	LYRIC STREET 002763 (13.98)		2
19	20	16	4	JASON MICHAEL CARROLL	Growing Up Is Getting Old	ARISTA NASHVILLE 26910/SMN (12.98)		7
20	16	15	32	KENNY CHESNEY	Lucky Old Sun	BLUE CHAIR/BNA 34553/SMN (18.98)		1
21	18	24	32	BILLY CURRINGTON	Little Bit Of Everything	MERCURY 009550/UMGN (13.98)		2
22	19	19	16	DIERKS BENTLEY	Feel That Fire	CAPITOL NASHVILLE 02158 (18.98)		1
23	21	26	9	ERIC CHURCH	Carolina	CAPITOL NASHVILLE 20810 (12.98)		4
24	24	20	60	GEORGE STRAIT	Troubadour	MCA NASHVILLE 010876/UMGN (13.98)		1
25	22	23	10	RANDY TRAVIS	I Told You So: The Ultimate Hits Of Randy Travis	WARNER BROS. 518189/WRN (18.98)		3

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
26	29	28	35	TOBY KEITH	35 Biggest Hits	SHOW DOG NASHVILLE 010334/UME (19.98)		1
27	23	21	6	JOHN RICH	Son Of A Preacher Man	WARNER BROS. 508796/WRN (18.98)		3
28	28	27	30	TOBY KEITH	That Dont Make Me A Bad Guy	SHOW DOG NASHVILLE 022 (18.98)		1
29	25	17	41	DOLLY PARTON	Backwoods Barbie	DOLLY 925 (13.98)		2
30	27	34	35	ELI YOUNG BAND	Jet Black & Jealous	REPUBLIC 011794/UNIVERSAL SOUTH (10.98)		5
31	26	25	8	RODNEY ATKINS	It's America	CURB 79132 (18.98)		3
32	RE-ENTRY	5	5	JOHN DOE AND THE SADIES	Country Club	YEP ROC 2192 (16.98)		32
33	34	30	34	TIM MCGRAW	Greatest Hits: Limited Edition	CURB 79086 (14.98)		1
34	30	31	30	JOEY + RORY	The Life Of A Song	VANGUARD SUGAR HILL 4050/WELK (17.98)		10
35	35	32	77	TRACE ADKINS	American Man: Greatest Hits Volume II	CAPITOL NASHVILLE 76927 (18.98)		3
36	36	43	27	RANDY HOUSER	Anything Goes	UNIVERSAL SOUTH 011699 (10.98)		21
37	31	29	5	RON WHITE	Behavioral Problems	CAPITOL NASHVILLE 98425 (18.98)		13
38	40	39	16	COLT FORD	Ride Through The Country	AVERAGE JOE'S 1001 (16.98)		38
39	37	36	39	VARIOUS ARTISTS	NOW That's What I Call Country	CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011741/UMGN (18.98)		1
40	32	22	8	MARTINA MCBRIDE	Shine	RCA 34190/SMN (17.98)		8
41	39	37	35	TRACE ADKINS	X: Ten	CAPITOL NASHVILLE 20281 (18.98)		1
42	41	40	33	TIM MCGRAW	Greatest Hits 3	CURB 79118 (11.98)		1
43	38	35	18	JAKE OWEN	Easy Does It	RCA 31287/SMN (12.98)		2
44	42	42	27	BLAKE SHELTON	Startin' Fires	WARNER BROS. 512911/WRN (18.98)		2
45	43	45	55	DIERKS BENTLEY	Greatest Hits Every Mile A Memory 2003-2008	CAPITOL NASHVILLE 09070 (18.98)		2
46	45	47	50	MONTGOMERY GENTRY	Back When I Knew It All	COLUMBIA 22817/SMN (18.98)		3
47	46	44	24	BRAD PAISLEY	Play	ARISTA NASHVILLE 26908/SMN (18.98)		1
48	44	38	7	BILLY RAY CYRUS	Back To Tennessee	WALT DISNEY 002344/LYRIC STREET (18.98)		13
49	49	49	34	CRAIG MORGAN	Greatest Hits	BROKEN BOW 7737 (12.98)		16
50	50	41	10	RANDY TRAVIS	Three Wooden Crosses: The Inspirational Hits Of Randy Travis	WARNER BROS. 887820 (13.98)		31

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	RE-ENTRY	40	#1 STEVE MARTIN	The Crow: New Songs For The Five-String Banjo	40 SHARE PRODUCTIONS 610647/ROUNDER	
2	4	35	OLD CROW MEDICINE SHOW	Tennessee Pusher	NETTWERK 30812	
3	1	5	THE DEVIL MAKES THREE	Do Wrong Right	MLAN 36426	
4	2	8	DAILEY & VINCENT	Brothers From Different Mothers	ROUNDER 610617	
5	3	40	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	Country Bluegrass Homecoming Volume One	GAITHER MUSIC GROUP 42736	
6	NEW	-	RUSSELL MOORE & IIIRD TYME OUT	Russell Moore & IIIrd Tyme Out	RURAL RHYTHM 1045	
7	RE-ENTRY	1044	MICHAEL MARTIN MURPHEY	Buckaroo Blue Grass	RURAL RHYTHM 1044	
8	5	2	ALECIA NUGENT	Hillbilly Goddess	ROUNDER 610612	
9	NEW	-	DEL MCCOURY	By Request	MCCOURY 0012	
10	6	40	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	Country Bluegrass Homecoming Volume Two	GAITHER MUSIC GROUP 42737	

BETWEEN THE BULLETS

KENNY'S GOT 'HITS'



CHESNEY

With 89,000 copies sold, Kenny Chesney's "Greatest Hits II" bows atop Top Country Albums and at No. 3 on the Billboard 200. It features the single, "Out Last Night" (No. 4 on Hot Country Songs), which hasn't been released digital-

ly, and label sources say there aren't plans to do so. Elsewhere on Country Albums, a performance on the "American Idol" season finale lifts Keith Urban's "Defying Gravity" by 3,000 copies to become the Greatest Gainer (No. 7). The show also featured Steve Martin, pushing his indie release "The Crow" (now handled by Rounder) back atop Top Bluegrass Albums. —Wade Jessen

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	1	1
2	NEW	1	BUSTA RHYMES UNIVERSAL MOTOWN 012387/UMRG (13.98) ⊕	Back On My B.S.	2	2
3	NEW	1	METHOD MAN & REDMAN DEF JAM 012400*/DJMG (13.98)	Blackout! 2	3	3
4	2	1	CHRISSETTE MICHELE DEF JAM 012797/DJMG (13.98) ⊕	Epiphany	4	4
5	NEW	1	DRAMA EMBASSY/APHILLIATES/GRAND HUSTLE/ATLANTIC 515814/AG (18.98)	Gangsta Grillz: The Album Vol. 2	5	5
6	3	3	RICK ROSS MAYBACH/SPIP-N-SLIDE/DEF JAM 012772*/DJMG (13.98) ⊕	Deeper Than Rap	6	6
7	1	-	CAM'RON DIPLOMATIC MAN 518073/ASYLUM (18.98)	Crime Pays	7	7
8	NEW	1	RUBEN STUDDARD 19 30100/HICKORY (16.98)	Love Is	8	8
9	NEW	1	LIONEL RICHIE ISLAND 011917/DJMG (13.98)	Just Go	9	9
10	7	4	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...	10	10
11	11	3	CIARA LAFACE 31390/JLG (18.98)	Fantasy Ride	11	11
12	12	3	GUCCI MANE BIG CAT 4029/TOMMY BOY (15.98)	Murder Was The Case	12	12
13	5	7	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/DJMG (13.98)	The Last Kiss	13	13
14	6	23	JAMIE FOXX J 41294/RMG (18.98)	Intuition	14	14
15	10	8	THE-DREAM RADIO KILLA/DEF JAM 012579*/DJMG (13.98)	Love V/S Money	15	15
16	17	7	GREATEST GAINER PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r	16	16
17	6	-	PAUL WALL SWISHHOUSE 517397/ASYLUM (18.98)	Fast Life	17	17
18	12	12	CHARLIE WILSON P MUSIC JIVE 23389/JLG (18.98)	Uncle Charlie	18	18
19	NEW	1	FREEWAY REAL TALK 64 (18.98)	Philadelphia Freeway 2	19	19
20	16	11	BEYONCE MUSIC WORLD/COLUMBIA 19492/SDNY MUSIC (15.98)	I Am...Sasha Fierce	20	20
21	24	5	ASHER ROTH SCHOLBOY/LOUD/SRC/UNIVERSAL MOTOWN 012812/UMRG (13.98) ⊕	Asleep In The Bread Aisle	21	21
22	11	9	DAY26 BAD BOY 517897/AG (18.98) ⊕	Forever In A Day	22	22
23	13	18	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me	23	23
24	18	14	ANTHONY HAMILTON MISTERS MUSIC/SO SD DEF 23387/JLG (18.98)	The Point Of It All	24	24
25	NEW	1	METHOD MAN & REDMAN DEF JAM 012992/OJMG (21.98)	Blackout!: 10th Anniversary Collector's Edition	25	25

A decade after "Blackout!" debuted at No. 3 with 254,000 on the Billboard 200, the pair returns with the second installment. This one bows at No. 7 with 57,000. A collector's set of the duo's 1999 album and the new release sells 6,000 copies and opens at No. 90.

Richie pockets his fifth top 10 as a solo artist. As the frontman of the Commodores, the singer helped place nine albums in the upper region.



Leslie's BET Award nomination for best male artist, to be handed out June 28, sparks his third and best increase since the album's February debut (up 26%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	23	SHEEK LOUCH REAL TALK 73 (18.98)	Life On D-Block	26	26
27	19	19	SOULJA BOY TELLE'M COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem	27	27
28	19	31	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound	28	28
29	22	20	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail	29	29
30	15	8	UGK TRILL/UGK/JIVE 86966/JLG (18.98)	UGK 4 Life	30	30
31	14	10	SEAL 143 515868/WARNER BRDS. (18.98)	Soul	31	31
32	29	29	SOLANGE MUSIC WORLD/GEFFEN 011785/IGA (12.98)	Sol-Angel & The Hadley St. Dreams	32	32
33	26	16	INDIA.ARIE SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2. Love & Politics	33	33
34	23	24	FLO RIDA PDE BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)	34	34
35	25	15	MIKE JONES ICE AGE/SWISHHOUSE/ASYLUM 517389/WARNER BRDS. (18.98)	The Voice	35	35
36	27	28	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals	36	36
37	31	27	RAPHAEL SAADIO COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	37	37
38	20	21	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio	38	38
39	35	51	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	39	39
40	27	27	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/DJMG (13.98)	808s & Heartbreak	40	40
41	32	22	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson	41	41
42	33	36	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman	42	42
43	42	41	YOUNG JEEZY CTE/DEF JAM 011536*/DJMG (13.98)	The Recession	43	43
44	45	15	PACE SETTER RYAN LESLIE NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10.98)	Ryan Leslie	44	44
45	34	30	SLIM THUG BOSS HOGG OUTLAWS 5093/E1 (17.98)	Boss Of All Bosses	45	45
46	31	9	CHRISTELLE MCGANN 1028/CHRISTELLE (6.98)	Debut R&B/Pop EP	46	46
47	NEW	1	LAKISHA JONES ELITE 70266/BRG (12.98)	So Glad I'm Me	47	47
48	36	37	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless	48	48
49	48	47	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom	49	49
50	40	34	TECH N9NE COLLABOS STRANGE 54/RBC (18.98)	Sickology 101	50	50

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	9	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)	★
2	6	9	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON	FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	★
3	2	2	BOYFRIEND #2 PLEASURE P (ATLANTIC)	PLEASURE P	(ATLANTIC)	★
4	5	0	DAY 'N' NITE KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	KID CUDI	(DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	★
5	9	9	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	JAMIE FOXX	FEAT. T-PAIN (J/RMG)	★
6	4	1	TURN MY SWAG ON SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)	SOULJA BOY TELLE'M	(COLLIPARK/INTERSCOPE)	★
7	8	1	HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)	HURRICANE CHRIS	FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)	★
8	4	4	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	★
9	11	1	NEVER EVER CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)	CIARA	FEAT. YOUNG JEEZY (LAFACE/JLG)	★
10	14	10	ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	BIRDMAN	FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	★
11	21	3	GREATEST BEST I EVER HAD GAINER DRAKE (BRYANT/HIP HOP SINCE 1978)	DRAKE	(BRYANT/HIP HOP SINCE 1978)	★
12	9	24	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	THE-DREAM	(RADIO KILLA/DEF JAM/DJMG)	★
13	11	13	MAGNIFICENT RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/DJMG)	RICK ROSS	FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/DJMG)	★
14	9	9	SWAG SURFIN' FAST LIFE YUNGSTAZ (FL.Y.) (MUSIC LINE/DJMG)	FAST LIFE YUNGSTAZ	(FL.Y.) (MUSIC LINE/DJMG)	★
15	12	10	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
16	19	6	I NEED A GIRL TREY SONGZ (SONG BOOK/ATLANTIC)	TREY SONGZ	(SONG BOOK/ATLANTIC)	★
17	10	24	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON	FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	★
18	9	9	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	T.I.	FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	★
19	18	24	AIN'T I YUNG LA. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	YUNG LA.	FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	★
20	26	9	WETTER TWISTA (GET MONEY GANG/CAPITOL)	TWISTA	(GET MONEY GANG/CAPITOL)	★
21	26	9	NOT ANYMORE LETOYA (CAPITOL)	LETOYA	(CAPITOL)	★
22	22	22	DOWNLOAD LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)	LIL KIM	FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)	★
23	25	6	WALK THAT WALK DORRUGH (NGENIUS/E1)	DORRUGH	(NGENIUS/E1)	★
24	15	18	KISS ME THRU THE PHONE SOULJA BOY TELLE'M FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	SOULJA BOY TELLE'M	FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	★
25	24	2	EPIPHANY CHRISSETTE MICHELE (DEF JAM/DJMG)	CHRISSETTE MICHELE	(DEF JAM/DJMG)	★

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	32	THERE GOES MY BABY CHARLIE WILSON (P MUSIC/JIVE/JLG)	CHARLIE WILSON	(P MUSIC/JIVE/JLG)	★
2	3	4	PRETTY WINGS MAXWELL (COLUMBIA)	MAXWELL	(COLUMBIA)	★
3	20	20	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)	MUSIQ SOULCHILD	(ATLANTIC)	★
4	26	26	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)	JENNIFER HUDSON	(ARISTA/RMG)	★
5	14	14	ON THE OCEAN K'JON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)	K'JON	(UP&UP/DEH TYME/UNIVERSAL REPUBLIC)	★
6	32	32	KISS ME THRU THE PHONE LAURA IZIBOR (ATLANTIC)	LAURA IZIBOR	(ATLANTIC)	★
7	7	7	NEVER GIVE YOU UP RAPHAEL SAADIO FEAT. STEVIE WONDER & C.J. HILTON (COLUMBIA)	RAPHAEL SAADIO	FEAT. STEVIE WONDER & C.J. HILTON (COLUMBIA)	★
8	40	40	HERE I STAND USHER (LAFACE/JLG)	USHER	(LAFACE/JLG)	★
9	6	26	CHOCOLATE HIGH INDIA.ARIE FEAT. MUSIQ SOULCHILD (SOULBIRD/UNIVERSAL REPUBLIC)	INDIA.ARIE	FEAT. MUSIQ SOULCHILD (SOULBIRD/UNIVERSAL REPUBLIC)	★
10	10	15	EPIPHANY CHRISSETTE MICHELE (DEF JAM/DJMG)	CHRISSETTE MICHELE	(DEF JAM/DJMG)	★
11	12	9	THE POINT OF IT ALL ANTHONY HAMILTON (MISTERS MUSIC/JIVE/JLG)	ANTHONY HAMILTON	(MISTERS MUSIC/JIVE/JLG)	★
12	13	15	CHOCOLATE LEGS ERIC BENET (FRIDAY/REPRISE/WARNER BRDS.)	ERIC BENET	(FRIDAY/REPRISE/WARNER BRDS.)	★
13	11	37	COOL ANTHONY HAMILTON FEAT. DAVID BANNER (MISTERS MUSIC/SO SD DEF/JLG)	ANTHONY HAMILTON	FEAT. DAVID BANNER (MISTERS MUSIC/SO SD DEF/JLG)	★
14	15	17	SAILING AVANT (CAPITOL)	AVANT	(CAPITOL)	★
15	16	13	LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BRDS.)	GINUWINE	(NOTIFI/ASYLUM/WARNER BRDS.)	★
16	7	7	CAN'T LAST A DAY TEENA MARIE FEAT. FAITH EVANS (STAX/CMG)	TEENA MARIE	FEAT. FAITH EVANS (STAX/CMG)	★
17	19	11	THE BEST PART OF THE DAY URBAN MYSTIC (SOBE)	URBAN MYSTIC	(SOBE)	★
18	20	11	TOGETHER RUBEN STUDDARD (19/HICKORY/RED)	RUBEN STUDDARD	(19/HICKORY/RED)	★
19	21	21	MAJIC JOE (563/KEDAR)	JOE	(563/KEDAR)	★
20	18	11	YOU COMPLETE ME KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	★
21	22	22	I DON'T NEED IT JAMIE FOXX FEAT. TIMBALAND (J/RMG)	JAMIE FOXX	FEAT. TIMBALAND (J/RMG)	★
22	4	4	CAN'T LIVE WITHOUT YOU CHARLIE WILSON (P MUSIC/JIVE/JLG)	CHARLIE WILSON	(P MUSIC/JIVE/JLG)	★
23	23	23	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	JAMIE FOXX	FEAT. T-PAIN (J/RMG)	★
24	25	25	EVERYBODY KNOWS JOHN LEGEND (G.O.O.D./COLUMBIA)	JOHN LEGEND	(G.O.O.D./COLUMBIA)	★
25	24	20	YOUR BODY SLIQUE (ROSEHIP)	SLIQUE	(ROSEHIP)	★

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	12	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	THE BLACK EYED PEAS	(WILL.I.AM/INTERSCOPE)	★
2	2	17	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	JAMIE FOXX	FEAT. T-PAIN (J/RMG)	★
3	3	22	DAY 'N' NITE KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	KID CUDI	(DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	★
4	4	4	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON	FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	★
5	5	5	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)	★
6	6	6	KISS ME THRU THE PHONE SOULJA BOY TELLE'M FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	SOULJA BOY TELLE'M	FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	★
7	7	7	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	★
8	8	8	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	PITBULL	(ULTRA)	★
9	9	9	SUGAR FLO RIDA FEAT. WYNTER (PDE BOY/ATLANTIC)	FLO RIDA	FEAT. WYNTER (PDE BOY/ATLANTIC)	★
10	10	24	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	T.I.	FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	★
11	11	12	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	(MUSIC WORLD/COLUMBIA)	★
12	12	13	TURN MY SWAG ON SOULJA BOY TELLE'M (COLLIPARK/INTERSCOPE)	SOULJA BOY TELLE'M	(COLLIPARK/INTERSCOPE)	★
13	13	18	RIGHT ROUND FLO RIDA (PDE BOY/ATLANTIC)	FLO RIDA	(PDE BOY/ATLANTIC)	★
14	17	3	GREATEST BEST I EVER HAD GAINER DRAKE (BRYANT/HIP HOP SINCE 1978)	DRAKE	(BRYANT/HIP HOP SINCE 1978)	★
15	14	24	TURNIN ME ON KERI			

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	11	#1 BEAUTIFUL U R	DEBORAH COX	DECO/IMAGE
2	3	10	SPACEMAN	THE KILLERS	ISLAND/IDJMG
3	5	10	I'M NOT GETTING ENOUGH	ONO MIND TRAIN	TWISTED
4	4	10	BREAKIN' DISHES 2009	RIHANNA SRP/DEF JAM/IDJMG	
5	6	8	BEAUTIFUL	AKON FEAT. COLBY ODOMS & KARONAL OFFSHALL	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
6	14	5	WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND	GUM/ASTRALWERKS/CAPITOL
7	8	9	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FEATURING CIARA	INTERSCOPE
	7	11	5 REASONS	SYLVIA TOSUN & LOVERUSH UK	LOVERUSH/SEA TO SUN
9	10	1	BOOM BOOM POW	THE BLACK EYED PEAS	WILL I AM/INTERSCOPE
10	9	9	FALLING ANTHEM	BAD BOY BILL FEATURING ALYSSA PALMER	NETTWERK
11	13	7	BAD, BAD BOY	THE PERRY TWINS FEATURING NIKI HARIS	PERRY TWINS
12	1	10	WRONG	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
13	11	1	HALO	BEYONCE MUSIC WORLD/COLUMBIA	
14	12	11	COME BACK TO ME	UTADA ISLAND/IDJMG	
15	1	1	BOTTLE POP	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG	INTERSCOPE/UNIVERSAL
16	17	7	IF U SEEK AMY	BRITNEY SPEARS	JIVE/JLG
17	21	4	NOW I'M THAT BITCH	LIVVI FRANC	JIVE/JLG
18	20	6	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE	LAFACE/JLG
19	18	13	LOVE SETS YOU FREE	CHARLIE FEATURING PABLO DRUM	GLOBAL MEDIA
20	22	4	BODY ROCK	OCEANA	SILVER LABEL/TOMMY BOY
21	23	1	NIGHTLIFE	AN-YA	PAPA JOE
22	19	10	COVER GIRL	RUPAL RUCO	
23	5	5	IF I KNOW YOU	THE PRESETS	MODULAR/INTERSCOPE
24	33	2	POWER MAGNIFICENT	U2 ISLAND/INTERSCOPE	
25	24	6	KICK THE BASS	JULIEN-K	CIRCUIT FREQ/LEVEL 7/METROPOLIS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	29	3	I DID IT FOR LOVE	BOA SM USA	ARSENAL
27	36	2	LOVE ETC.	PET SHOP BOYS	ASTRALWERKS/CAPITOL
28	30	4	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	ULTRA
29	26	10	HUMAN	ARI GOLD	GOLD 18
30	35	4	YOU WITHOUT ME	TINA SUGANDH	TINA SUGANDH
31	28	7	WILD!	VALERIEA	NOX
32	16	17	BOOM	ANJULIE	HEAR/CMG
33	38	3	BIG MAMA'S HOUSE	CAPRETTA	DANCEMUSIC/LABEL.COM/CARRILLO
34	44	2	WALKING ON A DREAM	EMPIRE OF THE SUN	ASTRALWERKS/CAPITOL
35	42	2	EPIC	RANNY FEATURING RACHEL PANAY	ROCKBERRY
36	43	2	BACK IT UP	GIA BELLA	XTRMME NYC
37	27	11	NOT THE ONE	ANDREA CARNELL	CURVY
38	37	7	THE FLY	MARK BROWN & STEVE MAC	NERVOUS
39	34	8	I CAN STOP THE RAIN	CAROL HAHN	BEAGLE BOY
40	32	8	BAD THINGS	LAL MERI	SIX DEGREES
41	39	1	RENDEZVOUS WITH ME	KAREN YOUNG	MAXROXX
42	HOT SHOT DEBUT		GIVE YOU EVERYTHING	ERIKA JAYNE E1	
43	NEW		LOVEGAME	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
44	45	5	LOVE STRUCK	V FACTORY	REPRISE
45	31	14	T.O.N.Y.	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE	
46	NEW		CANDLELIGHT	JOEY WATLEY	AVIOTONE
47	NEW		LEAVE THE WORLD BEHIND	AXWELL, INGROSSO	LADBACK LUKE & ANGELLO AXTONE
48	40	12	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON	19/RCR/RMG
49	NEW		REWIND	3BE FEATURING KELLY BARNES	SEA TO SUN
50	47	8	EMERGENCY	CARMEN PEREZ	DAUMAN

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	30	#1 LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/IGA
2	3	46	3OH!3	WANT PHOTO FINISH	511181
3	6	6	DEPECHE MODE	SOUNDS OF THE UNIVERSE	MUTE/VIRGIN 96769*/CAPITOL
4	5	26	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA
5	2	2	THE CRYSTAL METHOD	DIVIDED BY NIGHT	TINY E 009*/INGROSSO
6	NEW		FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE	TMG 97338*/TOOTH & NAIL
7	5	5	PET SHOP BOYS	YES	ASTRALWERKS 96470
8	4	10	DJ SKRIBBLE	TOTAL CLUB HITS 2	THRIVEDANCE 90799/THRIVE
9	12	12	TONY OKUNGBOWA	TOTAL DANCE 2009	THRIVEDANCE 90807/THRIVE
10	10	20	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10	ULTRA 1895
11	1	5	VARIOUS ARTISTS	ULTRA TRANCE 09	ULTRA 2015
12	4	56	SANTOGOLD	SANTOGOLD LIZARD KING	70034*/DOOWTOWN
13	3	3	PEACHES	I FEEL CREAM XL	415*/BEGGARS GROUP
14	16	13	THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL	90146*/DOOWING VINYL
15	NEW		THE FIELD	YESTERDAY & TODAY	KOMPAKT/ANTI- 87033*/EPITAPH
16	19	70	VARIOUS ARTISTS	ULTRA.DANCE 09	ULTRA 1636
17	1	3	FISHERSPOONER	ENTERTAINMENT FS STUDIOS 001	WORLD'S FAIR
18	17	10	FEVER RAY	FEVER RAY RABID	9408*/MUTE
19	25	50	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE 90784/THRIVE
20	1	17	RIHANNA	GOOD GIRL GONE BAD: THE REMIXES	SRP/DEF JAM 012603*/IDJMG
21	9	9	ROYKSOPP	JUNIOR WALL OF SOUND	97748*/ASTRALWERKS
22	23	34	THEIVERY CORPORATION	RADIO RETALIATION	ESL 140
23	18	15	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS	LAKESHORE 34055
24	RE-ENTRY		OWL CITY	MAYBE I'M DREAMING	UNIVERSAL REPUBLIC 012882/UMRG
25	RE-ENTRY		DAN DEACON	BROMST	CARPARK 48*

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	6	#1 WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND	GUM/ASTRALWERKS/CAPITOL
2	1	6	INFINITY 2008	GURU JOSH PROJECT	ULTRA
3	3	35	FEEL YOUR LOVE	KIM SOZZI	ULTRA
4	3	21	POKER FACE	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	5	17	THE FEAR	LILY ALLEN	CAPITOL
6	13	3	LET THE FEELINGS GO	ANNAGRACE ROBBINS	
7	1	9	BOOM BOOM POW	THE BLACK EYED PEAS	WILL I AM/INTERSCOPE
8	6	20	DAY 'N' NITE	KID CUDI	DREAM ON/G.O.O.D./UNIVERSAL MOTOWN
9	10	18	I HATE THIS PART	THE PUSSYCAT DOLLS	INTERSCOPE
10	8	11	IF YOU KNEW	CHRIS LAKE FEATURING NASTALA	NERVOUS
11	NEW		ANOTHER DAY	SOPHIA MAY	WISE GUY
12	14	2	NOW I'M THAT BITCH	LIVVI FRANC	JIVE/JLG
13	17	6	HALO	BEYONCE MUSIC WORLD/COLUMBIA	
14	12	11	BEGGIN'	MADCON	NEXT PLATEAU/UNIVERSAL REPUBLIC
15	15	15	WHITE HORSE	SARAH MCLEOD	NEXT PLATEAU
16	16	16	TOOK THE NIGHT	CHELLEY FIRE	UNIT
17	20	4	SHADOWS	THOSE USUAL SUSPECTS	NERVOUS
18	NEW		CRAZY POSSESSIVE	KACI BATTAGLIA	CURB
19	11	8	IF U SEEK AMY	BRITNEY SPEARS	JIVE/JLG
20	18	5	MODERN TIMES	STEVE FOREST VS CHRIS ORTEGA FEAT. MARCUS PEARSON	RED STICK/STRICTLY RHYTHM
21	22	4	LOVE STRUCK	V FACTORY	REPRISE
22	21	3	76, OCEAN DRIVE	NICOLA FASANO VS PAT-RICH	ULTRA
23	RE-ENTRY		STEP ONE TWO	KASKADA	ULTRA
24	23	4	ANOTHER DIMENSION	BAD LAY DEE & TIMMY VEGAS	MINISTRY OF SOUND
25	9	12	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON	19/RCR/RMG

TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	9	#1 DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG
2	2	2	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 31331/CONCORD
3	3	4	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG
4	4	18	FRANK SINATRA	SELECTION SINATRA SINGS OF LOVE	THE FRANK SINATRA COLLECTION 51680/REPRISE
5	5	5	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI	NONESUCH 480380/WARNER BROS.
6	7	1	MADELINE PEYROUX	BARE BONES	ROUNDER 613272
7	6	1	CHICK COREA & JOHN MCLAUGHLIN	FIVE PEACE BAND: LIVE	CONCORD 31397
8	8	63	MELODY GARDOT	WARRISOME HEART	VERVE 010468/VG
9	14	18	JANE MONHEIT	THE LOVERS, THE DREAMERS AND ME	CONCORD 31197
10	9	17	RENEE OLSTAD	SKYLARK	143 REPRISE 44247/WARNER BROS.
11	13	16	VARIOUS ARTISTS	BEST OF BIG BAND MADACY SPECIAL PRODUCTS	54101/MADACY
12	11	9	WYNTON MARSALIS	HE AND SHE	BLUE NOTE 10331/BLG
13	12	36	NATALIE COLE	STILL UNFORGETTABLE	DMJ/ATCO 512320*/RHINO
14	10	10	BRANFORD MARSALIS QUARTET	METAMORPHOSEN	MARSALIS 46001/DECCA
15	NEW		JOE LOVANO US FIVE	FOLK ART	BLUE NOTE 91528/BLG

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	9	#1 CHRIS BOTTI	CHRIS BOTTI IN BOSTON	COLUMBIA 38735/SONY MUSIC
2	NEW		RICHARD ELLIOT	ROCK STEADY	MACK AVENUE 7018/ARTISTRY
3	3	45	WAYMAN TISDALE	REBOUND	RENDEZVOUS 5139
4	4	16	BONEY JAMES	SENDO ONE YOUR LOVE	CONCORD 30815
5	NEW		SWING OUT SISTER	BEAUTIFUL MESS	SHANACHIE 5776
6	12	2	CANDY DULFER	FUNKED UP!	HEADS UP 3152/CONCORD
7	6	6	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE
8	10	4	MARION MEADOWS	SECRETS	HEADS UP 3150/CONCORD
9	7	68	KENNY G	RHYTHM & ROMANCE	STARBUCKS 30670/CONCORD
10	8	4	SPYRO GYRA	DOWN THE WIRE	HEADS UP 3154/CONCORD
11	11	54	ESPERANZA SPALDING	ESPERANZA	HEADS UP 3140
12	6	11	THE RIPPINGTONS FEAT. RUSS FREEMAN	MODERN ART	PEAK 30635/CONCORD
13	9	7	BASIA	IT'S THAT GIRL AGAIN	WHAT 4592/E1
14	5	2	THE STANLEY CLARKE TRIO WITH HIROMI & LENNY WHITE	JAZZ IN THE GARDEN	HEADS UP 3155/CONCORD
15	NEW		CRAIG CHAQUICO	FOLLOW THE SUN	SHANACHIE 5172

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	14	#1 I'M WAITING FOR YOU	JACKIEM JOYNER	ARTISTRY
2	3	18	BADA BING	DAVE KOZ FEAT. JEFF GOLUB	CAPITOL
3	2	19	STEADY AS SHE GOES	WALTER BEASLEY	HEADS UP
4	6	31	CHILL OR BE CHILLED	OLI SILK	TRIPPIN' N' RHYTHM
5	5	21	STOP, LOOK, LISTEN (TO YOUR HEART)	BONEY JAMES	CONCORD/CMG
6	4	27	LET'S GET ON IT	KIM WATERS	SHANACHIE
7	7	39	FORTUNE TELLER	FOURPLAY	HEADS UP
8	8	13	MOVE ON UP	RICHARD ELLIOT	ARTISTRY
9	12	39	YOU AND I	MICHAEL LINGTON	NUGROOVE
10	11	11	AND I LOVE HER	KENNY LATTIMORE	VERVE
11	10	15	RITMO Y ROMANCE (RHYTHM & ROMANCE)	KENNY G	STARBUCKS/CONCORD/CMG
12	9	25	A CHANGE IS GONNA COME	SEAL	143/WARNER BROS.
13	13	46	SWEET SUNDAYS	TIM BOWMAN	TRIPPIN' N' RHYTHM
14	14	39	RELIGIFY	EDGE GROOVE	NARADA JAZZ/CAPITOL
15	17	6	GO FOR IT	BERNIE WILLIAMS	REFORM/ROCK RIDGE

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	7	12	#1 ANDRE RIEU	GREATEST HITS	DENON 17764/SLG
2	1	27	THE PRIESTS	RCA	VICTOR 33969/SONY MUSIC
3	21	34	ANDRE RIEU	LIVE IN VIENNA	DENON 17695/SLG
4	2	11	PLACIDO DOMINGO	MARK HANAU: SOLOS INSPIRED BY THE PIANO OF JOHANN P. KELLER	WARTHEN/DECCA/UNIVERSAL CLASSICS GROUP
5	3	5	SOUNDTRACK	THE SOLOIST	DECCA 012298/UNIVERSAL CLASSICS GROUP
6	23	62	LANG LANG	THE MAGIC OF LANG LANG	DECCA 010774/UNIVERSAL CLASSICS GROUP
7	50		THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHAMY: MUSIC FOR THE SOUL	DECCA 011480/UNIVERSAL CLASSICS GROUP
8	28		LUCIANO PAVAROTTI	THE DUETS	DECCA 012243/UNIVERSAL CLASSICS GROUP
9	6	38	JOSHUA BELL	ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS
10	11	19	JULIA FISCHER	ACADEMY OF ST. MARTIN IN THE FIELDS	BACH: CONCERTOS
11	9	3	VARIOUS ARTISTS	BELLINI: CAPELLI E I MONTICELLI	DECCA 011281/UNIVERSAL CLASSICS GROUP
12	8	4	ELINA GARANCA	FLARMONICA DEL TEATRO COMUNALE DI BOLOGNA (ABBADI)	BEL CANTO
13	NEW		EMERSON STRING QUARTET	INTIMATE LETTERS	JANACEK/MARTINU
14	14	36	LANG LANG	VIENNA PHILHARMONIC ORCHESTRA (MEHTA)	CHOPIN: THE PIANO CONCERTOS
15	16	3	TILL FELLNER	MOCH	HYPERION

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	4	#1 PAUL POTTS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC
2	3	2	SOUNDTRACK	ANGELS & DEMONS	SONY CLASSICAL 52096/SONY MASTERWORKS
3	2				

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) MAY 27, 2009
1	20	KESHIN MASAHARU FUKUYAMA UNIVERSAL
2	7	JUST DANCE LADY GAGA FT. COLBY D'DONIS UNIVERSAL
3	21	NIJI NO RECIPE SUKIMA SWITCH BMG
4	75	I AM XXX GLAY EMI
5	1	LOVE FOREVER MILIYA KATO/SHOTA SHIMIZU SONY
6	5	KNOW YOUR ENEMY GREEN DAY HE/WISE
7	19	HITOTSUBUDAI NO NAMIDA WA KITTO HI-FI CAMP FOR LIFE
8	23	YOU SAY ELLIOT YAMIN AVEV
9	NEW	JAP ABINGDON BOYS SCHOOL EPIC
10		ASU GA KURUNARA JUJU FT. JAY'ED SONY

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) MAY 24, 2009
1	NEW	BONKERS DIZEE RASCAL/ARMAND VAN HELDEN DIRTEE STANK
2	1	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.A.M./AM/INTERSCOPE
3	2	NUMBER 1 TINCHY STRYDER FEAT. N-DUBZ 4TH & BROADWAY
4	4	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
5	NEW	RED DANIEL MERRIWEATHER J
6	3	IN FOR THE KILL LA ROUX POLYDOR
7	5	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
8	16	KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FT. SAMMIE COLLAPARK/MUSIC/INTERSCOPE
9	6	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
10	NEW	FAIRYTALE ALEXANDER RYBAK EMI

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) MAY 26, 2009
1	NEW	ANYTHING BUT LOVE DANIEL SCHUHMACHER COLUMBIA
2	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
3	2	MAMACITA MARK MEDLOCK COLUMBIA
4	NEW	FAIRYTALE ALEXANDER RYBAK EMI
5	3	AYO TECHNOLOGY MILOW HOMERUN
6	4	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE
7	6	HALO BEYONCE MUSIC WORLD/COLUMBIA
8	5	WIRE TO WIRE RAZORLIGHT VERTIGO
9	8	IRGENDWAS BLEIBT SILBERMUND COLUMBIA
10	7	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC

EUROPEAN HOT 100		
THIS WEEK	LAST WEEK	MAY 27, 2009
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
2	2	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE
3	52	FAIRYTALE ALEXANDER RYBAK CAPITOL V2
4	3	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
5	4	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
6	NEW	BONKERS DIZEE RASCAL/ARMAND VAN HELDEN DIRTEE STANK
7	NEW	ANYTHING BUT LOVE DANIEL SCHUHMACHER COLUMBIA
8	6	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM UNIVERSAL/ARTOP
9	5	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC
10	9	CA M'NERVE HELMUT FRITZ DUST IN/SONY
11	8	NUMBER 1 TINCHY STRYDER FEAT. N-DUBZ 4TH & BROADWAY
12	16	LIKE A HOBO CHARLIE WINSTON REAL WORLD/ATMOSPHERICS/SONY JIVE
13	10	HALO BEYONCE MUSIC WORLD/COLUMBIA
14	14	MAMACITA MARK MEDLOCK COLUMBIA
15	11	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
16	12	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
17	17	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
18	7	AYO TECHNOLOGY MILOW HOMERUN
19	24	LOVE GAME LADY GAGA INTERSCOPE
20	15	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 6, 2009
1	NEW	BONKERS DIZEE RASCAL & ARMAND VAN HELDEN DIRTEE STANK
2	1	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE
3	8	FAIRYTALE ALEXANDER RYBAK ALEXANDER RYBAK
4	2	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
5	4	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
6	NEW	RED DANIEL MERRIWEATHER ALL.I.D.O./COLUMBIA
7	3	NUMBER 1 TINCHY STRYDER FT. N-DUBZ 4TH & BROADWAY
8	6	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
9	5	IN FOR THE KILL LA ROUX POLYDOR
10	20	KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FT. SAMMIE COLLAPARK/INTERSCOPE
11	9	HALO BEYONCE MUSIC WORLD/COLUMBIA
12	7	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE/JLG
13	10	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN & THE PUSSYCAT DOLLS FT. NICOLE SCHERZINGER INTERSCOPE
14	17	AYO TECHNOLOGY MILOW HOMERUN/MUNICH
15	13	TINY DANCER (HOLD ME CLOSER) IRONIK ASYLUM

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) MAY 26, 2009
1	1	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM ARTOP
2	2	CA M'NERVE HELMUT FRITZ SONY
3	4	LIKE A HOBO CHARLIE WINSTON REAL WORLD/ATMOSPHERICS/SONY JIVE
4	3	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
5	6	LOVE GAME LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
6	5	C'EST DANS L'AIR MYLANE FARMER STUFFED MONKEY
7	9	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
8	7	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
9	8	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
10	10	LIBERTA PEP S AZ

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) JUNE 6, 2009
1	1	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE/UNIVERSAL
2	NEW	NEW DIVIDE LINKIN PARK MACHINE SHOP WARNER BROS./WARNER
3	3	WAKING UP IN VEGAS KATY PERRY CAPITOL/EMI
4	1	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
5	NEW	MAD WORLD ADAM LAMBERT FREMANTLE/19
6	NEW	NO BOUNDARIES KRIS ALLEN 19 JIVE/SONY MUSIC
7	NEW	PERMANENT DAVID COOK 19/RCA/SONY MUSIC
8	1	LOVEGAME LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE/UNIVERSAL
9	NEW	NOTE TO GOD CHARICE 14 J. REPRIS/WARNER
10		RIGHT ROUND FLO RIDA POE BOY/ATLANTIC/WARNER

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) MAY 24, 2009
1	1	BOOM BOOM POW THE BLACK EYED PEAS INTERSCOPE
2	2	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
3	4	BREAKEVEN THE SCRIPT PHONOGENIC/RCA
4	7	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
5	3	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
6	6	LOVE GAME LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
7	10	THE CLIMB MILEY CYRUS WALT DISNEY
8	5	LOVE STORY TAYLOR SWIFT BIG MACHINE
9	14	BAD INFLUENCE PINK JIVE/JLG
10	9	DON'T TRUST ME 3OH3/WARNER

EURO DIGITAL SONGS SPOTLIGHT		
NETHERLANDS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 6, 2009
1	1	HALLELUJAH LISA SYCO
2	3	FAIRYTALE ALEXANDER RYBAK ALEXANDER RYBAK
3	2	BEGGIN' MADCON BONNIER/BONNIER AMIGO
4	5	FUCK YOU LILY ALLEN REGAL/PARLOPHONE
5	NEW	OUTTA HERE ESMEE DENTERS TENNMAN/INTERSCOPE
6	9	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE
7	7	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
8	NEW	LALA SONG BOB SINCLAIR YELLOW/BARCLAY
9	6	SWEET GOODBYES KREZIP SONY MUSIC
10	10	SKY AND SAND PAUL & FRITZ KALKBRENNER NEWS

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	MAY 27, 2009
1	2	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
2	NEW	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
3	1	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
4	3	LADY GAGA THE FAME STRIP/AMERICA/KONLIVE/CHEERYTREE/INTERSCOPE
5	4	BOB DYLAN TOGETHER THROUGH LIFE COLUMBIA
6	5	U2 NO LINE ON THE HORIZON MERCURY
7	NEW	MANIC STREET PREACHERS JOURNAL FOR PLAUGERS LDVERS COLUMBIA
8	7	BEYONCE I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
9	11	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY
10	6	LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE
11	16	DIANA KRALL QUIET NIGHTS VERVE
12	8	PINK FUNHOUSE LAFACE/JLG
13	25	TAYLOR SWIFT FEARLESS BIG MACHINE
14	NEW	TORI AMOS ABNORMALLY ATTRACTED TO SIN REPUBLIC
15	21	PETER DINKlage STADTAMME DOWNBEAT

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) MAY 25, 2009
1	1	DOMANI 21.04.2009 ARTISTI UNITI PER L'ABRUZZO SUGAR
2	3	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
3	2	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
4	4	PARLA CON ME EROS RAMAZZOTTI SONY
5	5	COME FOGLE MALIKA AYANE SUGAR
6	27	INDIETRO TIZIANO FERRO CAPITOL
7	19	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
8	13	PER DIMENTICARE ZERO ASSOLUTO RTI
9	NEW	DOPO DI ME VALERIO SCANU CAPITOL
10	6	STUPIDA ALESSANDRA AMOROSO SONY

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) MAY 27, 2009
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE/MARIA SANCHEZ DRO
2	2	MOVING MACACO EMI
3	5	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
4	4	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
5	19	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
6	3	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
7	NEW	VERANO AZUL MAGAN PRESENTS VALE
8	7	VIVA LA VIDA COLDFPLAY PARLOPHONE
9	13	WHEN THE SUN COMES DOWN R.I.O EDEL
10	22	SINGLE LADIES (PUT A RING ON IT) BEYONCE MUSIC WORLD/COLUMBIA

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(APBD/NIELSEN) MAY 20, 2009
1	1	PADRE MARCELO ROSSI PAZ SIM VIOLENCIA NAO (VOLUME 2) A SONY
2	6	REGIS DANESE COMPROMISSO ALPHA MIDA
3	3	BRUNO & MARRONE DE VOLTA AOS BARES SONY
4	4	VARIOUS ARTISTS CAMINHO DAS INOIAS SOM LIVRE
5	8	ROBERTO CARLOS/CAETANO VELOSO ROBERTO CARLOS E CAETANO VELOSO E... SONY
6	7	PADRE FABIO DE MELO VIDA LGK
7	2	VICTOR E LEO BORBOLETAS SONY
8	10	VARIOUS ARTISTS MAE EU TE AMO.COM MK
9	NEW	VICTOR & LEO VICTOR LEO AO VIVO EM UBERLANDIA SONY
10	5	BEYONCE I AM... SASHA FIERCE (2CD DELUXE) MUSIC WORLD/COLUMBIA

German "Pop Idol" winner Daniel Schumacher scores No. 1 debuts on the Germany, Austria and Switzerland Singles charts with his first hit, "Anything but Love."



EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	MAY 27, 2009
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE
2	4	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
3	2	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
4	3	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
5	6	HALO BEYONCE MUSIC WORLD/COLUMBIA
6	9	AYO TECHNOLOGY MILOW HOMERUN
7	16	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE
8	8	LUCKY JASON MRAZ FT. COLBIE CAILLAT ATLANTIC
9	5	SOBER PINK LAFACE/JLG
10	10	PLEASE DON'T LEAVE ME PINK JIVE/JLG
11	7	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
12	18	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
13	11	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S/19/RCA
14	13	MAGNIFICENT U2 MERCURY
15	17	KNOW YOUR ENEMY GREEN DAY REPRISE

SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) MAY 22, 2009
1	4	FAIRYTALE ALEXANDER RYBAK UNIVERSAL
2	1	SVENNEBANAN PROMOE POPE
3	NEW	IS IT TRUE? YOHANNA CMC
4	16	LA VOIX MALENA ERNMAN ROXY/NDRO/SK FILM
5	41	ALWAYS Aysel & Arash WARNER BROS.

ALBUMS		
THIS WEEK	LAST WEEK	MAY 22, 2009
1	NEW	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
2	NEW	DEAD BY APRIL DEAD BY APRIL/UNIVERSAL
3	NEW	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
4	2	THORLEIFS SWEET KISSIN' IN THE MOONLIGHT MARIANN
5		E.M.D. A STATE OF MIND ARIOLA

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) MAY 22, 2009
1	1	NUMBER 1 TINCHY STRYDER FEAT. N-DUBZ 4TH & BROADWAY
2	NEW	FAIRYTALE ALEXANDER RYBAK EMI
3	2	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
4	NEW	BONKERS DIZEE RASCAL/ARMAND VAN HELDEN DIRTEE STANK
5	3	NOT FAIR LILY ALLEN REGAL/PARLOPHONE

ALBUMS		
THIS WEEK	LAST WEEK	MAY 22, 2009
1	NEW	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
2	NEW	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
3	3	LADY GAGA THE FAME STRIP/AMERICA/KONLIVE/CHEERYTREE/INTERSCOPE
4	5	LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE
5	1	CHRISTY MOORE LISTEN COLUMBIA

NEW ZEALAND		
SINGLES		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) MAY 27, 2009
1	1	KNOCK YOU DOWN KERI HILSON FT. KAYNE WEST UNIVERSAL
2	2	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE
3	3	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
4	5	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
5	6	GHETTO FLOWER J. WILLIAMS ILLEGAL/WARNER

ALBUMS		
THIS WEEK	LAST WEEK	MAY 27, 2009
1	NEW	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
2	1	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
3	2	RONAN KEATING SONGS FOR MY MOTHER POLYDOR
4	9	ISLA GRANT SPECIAL TO ME BIG JOKE/SONY
5		SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY

FLANDERS		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) MAY 27, 2009
1	5	FAIRYTALE ALEXANDER RYBAK V2
2	1	DUM TEK TEK HADISE CAPITOL
3	2	F**K YOU LILY ALLEN REGAL/PARLOPHONE
4	3	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE
5	4	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	MAY 27, 2009
1	25	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
2	1	SUNSETS THE SUNSETS ARS
3	2	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
4	3	SYLVER SACRIFICE ARS
5	10	ENRIQUE IGLESIAS GREATEST HITS INTERSCOPE

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Welk Music Group promotes **Fred Jasper** to VP of film/TV licensing. He was senior director of film/TV.

Universal Republic Records appoints **Mike Nazzaro**, **Toby Russell** and **Howie Pivar** senior national directors of top 40 promotion. They were national directors.

RCA Records Nashville names **Steve Pleshe** manager of regional promotion. He was director of promotions for the West/Midwest at **Country Thunder Records**.

Strange Music names **Dave Weiner** VP of Strange Music West. He was CEO at **Bottomline Media**.



NAZZARO

PLESHE

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PUBLISHING: Sony/ATV Nashville promotes **Duff Berschback** to VP of business affairs. He was senior director.

Cherry Lane Music Publishing promotes **Dawn Mueller** to VP of special services. She was director.

TOURING: Madison Square Garden names **Gail Stern** senior VP of merchandising and licensing. She was senior VP of licensing at **Schottenstein Luxury Group**.

Nederlander Concerts names **Jennifer Cooke** director of marketing in San Jose, Calif. She was director of marketing and PR at the **Oracle Arena** and **Oakland-Alameda County Coliseum** in Oakland, Calif.

DISTRIBUTION: Provident-Integrity Distribution promotes **Carol Roundtree** to senior director of retail marketing. She was director.

RELATED FIELDS: Investment banking firm **MESA**, which specializes in transactions in the media and entertainment industry, names **Daniel Gossels** managing director. He was a principal in the media practice and sector head for on-line entertainment, games, publishing and social media at **Montgomery & Co.**

—Edited by Mitchell Peters

GOODWORKS

SUMMER FESTIVALS HOST FOOD DRIVES

The nonprofit group **Conscious Alliance** is working to ensure that fans attending U.S. festivals this summer have more on their minds than live music. Volunteers from the organization will be collecting nonperishable food and monetary donations from festivalgoers at large-scale music events including **Bonnaroo**, **Rothbury**, **Mile High Music Festival**, **All Good Music Festival** and **10,000 Lakes Festival**. Food collected at the fests will be given to local food pantries.

"And with the money we raise, we're working on distributing healthy food from our sponsor, **Whole Food Market**, and **Justin's Nut Butter**, a peanut butter company in Colorado," says **Justin Levy**, director of service learning at **Conscious Alliance**. "We're going to work on distributing that food to American 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 2,000 patrons who donate 10 nonperishable food items.

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



Society of Singers honored musician/producer/Tijuana Brass founder **Herb Alpert** and his wife, singer **Lani Hall**, with the 18th annual **ELLA** award for their musical achievements and humanitarian accomplishments in a ceremony held May 18 at the **Beverly Hilton** in Los Angeles. PHOTO: COURTESY OF EVANS WARD BERLINER STUDIO/BEIMAGES



Green Day frontman **Billie Joe Armstrong** and his bandmates christened the **PC Richard & Son Theater** May 20 in New York. The venue is **Clear Channel Radio's** new production home for capturing live performances and interviews for broadcast on its iheartradio digital network. PHOTO: COURTESY OF KEN MISSBRENNER

BACKBEAT



The 2009 edition of London's festival for new music, **City Showcase**, kicked off May 7 with a panel discussion at the **Regent Street Apple Store** hosted by **Billboard** international bureau chief **Mark Sutherland**. Titled "Anything You Can Do, I Can Do Better," the panel covered innovative ways of selling and promoting music in 2009. From left: **Sutherland**, **Nettwerk One Music GM Blair McDonald**, **Sellaband** director of global A&R and head of U.K. operations **Adam Sleff**, **Kilimanjaro Live** CEO **Stuart Galbraith** and artist manager **Peter Jenner**. PHOTO: COURTESY OF PAUL SEELE



New Jersey Hall of Fame inductee **Jon Bon Jovi**, **Kat DeLuna** and **Debbie Harry** pose backstage at the second annual **New Jersey Hall of Fame** induction ceremony at the **New Jersey Performing Arts Center** in Newark, N.J. **Harry** presented a tribute to poet **William Carlos Williams** and **DeLuna** performed her new single, "Dance Bailalo," during the event. PHOTO: COURTESY OF GARY GELLMAN/GELLMAN IMAGES



Red Hot Chili Peppers' **Anthony Kiedis** was honored with the **Stevie Ray Vaughan Award** at the fifth annual **MusiCares MAP Fund** benefit concert May 8 at Los Angeles' **Club Nokia**. The **MusiCares MAP Fund** provides members of the music community access to addiction recovery treatment. From left: **Red Hot Chili Peppers' Flea**, **Rolling Stones** guitarist **Ronnie Wood**, **MusiCares** Foundation board chairman **John Branca**, **Kiedis**, the **Recording Academy/MusiCares** Foundation president/CEO **Neil Portnow** and **Red Hot Chili Peppers' Chad Smith**. PHOTO: COURTESY OF THE RECORDING ACADEMY and JORDAN STRAUSS/WIREIMAGE.COM

INSIDE TRACK

JUST DEMI

Demi Lovato is done with her as-yet-untitled sophomore album, which comes out in July. And she promises something different from her 2008 debut, "Don't Forget."

"'Don't Forget' was a lot more **Jonas-sounding**," says the 16-year-old **Disney** songstress/actress, who co-wrote much of that album with the **Jonas Brothers**. "It had a little more of their feel on it. But this album is just me. It's a lot more soulful and personal."

Lovato did write one song, "Can't Stop the World," with **Nick Jonas** for the album, which was produced mostly by **John Fields**. She also collaborated on two tracks with **John Mayer**, "World of Chances" and "Shut

Up and Love Me"; another with **Jon McLaughlin**; and she teamed with **William Beckett** of the **Academy Is...** on "For the Love of a Daughter," which is about her relationship with her father after her parents' 1994 divorce.

"I had a list of people I wanted to work with, and I got my three main people," **Lovato** tells **Track**. "It was like a dream come true. I kind of made this list and all of a sudden it happened, and it was just kind of like, 'Really? Are you serious? Wow.'"

In addition to the new album, **Lovato** is prepping to film "Camp Rock 2" as well as a new season of her **Disney Channel** series "Sonny With a Chance."



LOVATO



From left: BMI president/CEO **Del Bryant**; BMI VP of writer/publisher relations **Barbara Cane**; pop singer/songwriter **Jaci Wisot**, recipient of the BMI Foundation's 12th annual John Lennon Scholarship; BMI senior director of writer/publisher relations and BMI Foundation board member **Samantha Cox**; and BMI senior VP of writer/publisher relations **Phil Graham**.



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**.



Michael Bublé performs "Me and Mrs. Jones" during the Gamble & Huff tribute.

2009 BMI POP AWARDS



From left: former Stax Records owner **Al Bell**, Motown Records founder **Berry Gordy Jr.**, **Leon Huff**, Alexenburg Entertainment Group president (and former Epic Records president) **Ron Alexenburg**, **Kenneth Gamble** and industry veteran **Clarence Avant**.

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 were recognized as BMI Icons and honored with a musical tribute with performances by Gavin DeGraw, Estelle and Michael Bublé. 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. PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM



From left: BMI senior VP of writer/publisher relations **Phil Graham**; Universal Music Publishing Group chairman/CEO **David Renzer**, holding the publisher of the year award; and BMI president/CEO **Del Bryant**.



From left: **Colbie Caillat**, **Alan Chang** (best-known for his work with Michael Bublé), Matchbox Twenty's **Paul Doucette**, BMI president/CEO **Del Bryant**, Maroon 5's **Adam Levine**, **Polow Da Don** and BMI VP of writer/publisher relations **Barbara Cane**.



Estelle performs "Don't Leave Me This Way" during the tribute to Gamble & Huff.

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