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ON THE CHARTS

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HOME FRONT

Online

.COM EXCLUSIVES
Listen to Hanson's new album, "Shout It Out," before it's released and watch a three-song video performance and interview with the band. Plus, check out our top 25 country music stars. All available now at billboard.com.

30 UNDER 30
Last chance! Billboard's 30 Under 30 report this summer will recognize young executives who are driving our business forward. Readers may submit nominations through June 11 at billboard.biz/30Under30.

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MUSIC & ADVERTISING
Join Billboard and Adweek June 15-16 in New York at the Music & Advertising Conference to hear keynotes from Kid Rock and Devo. More info and a full schedule are available at musicandadvertising.com.

MOBILE ENTERTAINMENT LIVE
Join Billboard Oct. 5 in San Francisco for the Music App Summit, where key players in mobile music will discuss new apps and ideas. Plus, the inaugural Billboard Music App Awards. More: mobile-entertainmentlivefall.com.

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Thin Line Between Love And Hate

A Vocal Producer Assesses The Value—And Pitfalls—Of Auto-Tune

BY JAN SMITH

Of all the plug-ins and studio tools we use to create music these days, none has been more controversial than Auto-Tune. Whether one claims to be a purist or not, the reality is, Auto-Tune is here to stay, and for some, it's as much a part of making records as writing a good song.

As a vocal producer, I'm often asked what I think of Auto-Tune. After putting on my helmet and suiting up with armor, I'm prepared to answer that question.

My first disclaimer of sorts is to tell you I have a love/hate relationship with Auto-Tune. As an artist who came up "old school," it wasn't something that was available to me in the studio, nor did I need it to be. That would be the argument against the use of Auto-Tune.

But let's be fair and take a closer look at reality. Very few singers—and I've worked with more than 4,000 of them—can walk into the booth and lay down a flawless vocal in one take, let alone eight or nine takes (or sometimes days). It's not flawless that every producer is listening for. Instead, they're listening to capture that magical performance that will live forever in the hearts and ears of music fans everywhere.

Is it fair or right or good to capture that magic over several takes and pull it all together into one seamless piece of work? Well, I can certainly tell you that I have and do on most vocals I'm asked to produce.

But that would be editing. What Auto-Tune enables me to do is salvage an otherwise great performance and pull it into pitch versus trashing it and looking for something that might not serve as well. I have found that helping an artist to actually hear what they're truly capable of in the studio raises the bar for their live performances, thus serving a positive purpose for their growth as a singer. Thus technology can be useful in such situations.

Has Auto-Tune encouraged some singers to be lazy and not hone their craft? Unfortunately, there are many examples of that on the national market, and I've encountered that apathy more than once with artists who are willing to leave their voice in someone else's hands—not something I condone or encourage. I'm happy to say that at my own studio, where we



I want to work with real professionals who are proud to be real singers. I'd love nothing better than for our industry to demand the same.

see nearly 200 vocalists per week, we continue to be bombarded by those who are eager to better their skills and improve their studio and live performances.

With T-Pain popularizing the use of Auto-Tune as literally part of his sound, we are hearing more varied uses of Auto-Tune in recorded media. Many critics state that it's allowing hip-hop stars to encroach on territory previously occupied only by R&B singers. And while that may be true, the general public doesn't seem to have

the same aversion to the use of Auto-Tune and other effects as music critics.

Another area where Auto-Tune and its associated vocal software has directly and negatively taken a toll in the studio is by enabling producers to use synthetic background vocals in place of professional background singers. I always use real, live background vocals. Having once made part of my living singing background vocals, I honor that as part of my own thumbprint in the productions I do, and many times still participate as one of the background singers.

That being said, there are many instances when I might also tune the background vocal parts for the final mix. Like I said, it's a love/hate kind of thing.

As a music professional who deals day to day with the merchandising of anything and everything vocal, I have taken some very poor vocal performances and turned them into something good—we have the technology.

But even I have limits, and there's no amount of money that makes me want to clean vocal toilets for the rest of my life. I want to work with real professionals who are proud to be real singers. I'd love nothing better than for our industry and the public to demand the same.

Philosophically, we will never agree on whether Auto-Tune is really the devil—although part of me sometimes thinks that it is. As for me and my house, we will continue to hone the chops of even the greatest of vocalists in an effort to encourage the stand-up and stand-alone ability of real "singing."

And just for the record, I don't use Auto-Tune on my personal vocal recordings.

Jan Smith is the owner of Jan Smith Studios (jansmith.com), a vocal coaching, artist development and production facility in Atlanta. Her clients have included Usher, Rob Thomas, India.Arie, Justin Bieber, Jill Scott, Trey Songz, Jennifer Nettles, Drake and Collective Soul.

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**>>>ASCAP TO
HONOR DR.
DRE**

Dr. Dre will receive the ASCAP Founders Award during the organization's 23rd annual Rhythm & Soul Music Awards. The ceremony—which will also honor the songwriters and publishers of 2009's most-performed ASCAP songs on the R&B/hip-hop, rap and gospel charts—will take place June 25 at the Beverly Hilton Hotel in Los Angeles.

**>>>MTV SITES
DEBUT ARTIST-
FOCUSED
CHANNELS**

MTV Networks wants to establish its Web properties as the go-to outlets for fans to track all of their favorite artists' social media activities. The company introduced channels on MTV.com, VH1.com and CMT.com under the brand "Posted." The channels will focus on specific artists for one-month periods, aggregating Twitter and Facebook updates and Foursquare recommendations, along with original and archival photos and videos.

**>>>AERO-
SMITH LOCKS
IN TOUR
DATES**

Its drama with frontman Steven Tyler behind it, Aerosmith is bringing its Cocked, Locked, Ready to Rock tour to North America for 18 summer dates. The trek—the group's first since Tyler's fall offstage during a concert in Sturgis, S.D., last August sparked months of inner-band turmoil—kicks off July 23 in Oakland, Calif., and wraps up Sept. 4 in Uncasville, Conn. The run includes an Aug. 14 homecoming show with the J. Geils Band at Boston's Fenway Park, which sold out in 23 minutes.

UP FRONT

DIGITAL BY ANTONY BRUNO

CLOUDS IN THE FORECAST

New Music Service Rdio Points To Increased Focus On Streaming Subscriptions

This week's unveiling of a new music service from the founders of Kazaa and Skype illustrates just how much the transition from a la carte sales to cloud-based streaming has changed the competitive landscape of digital music.

The new Rdio subscription service from tech entrepreneurs Janus Friis and Niklas Zennstrom has started an invite-only beta test of its service in preparation for a public launch later this year (Billboard.biz, June 3). It joins a crowded field of digital music services that also includes MOG, Napster, Rhapsody, Thumbplay Music, Dada Entertainment's Play.ME and Microsoft's Zune. Moreover, there's the pending U.S. launch of European streaming music service Spotify, and whatever cloud-based service Apple ultimately unveils.

That's quite a list, considering it wasn't long ago that any digital music service competing with iTunes seemed doomed to fail, hamstrung by digital rights management restrictions that prevented their downloads from being compatible with the iPod, such as Virgin Digital, Yahoo Music Unlimited and AOL's Music Now.

With the elimination of DRM, the advent of smartphone apps and the growth of

wireless networks capable of streaming large amounts of digital media, the cloud-based model has transformed from a niche category to a leading paradigm—and one that Apple doesn't yet have a stake in, beyond its acquisition last year of Lala.com.

"A lot of competition in this space is going to put the focus on innovation and business strategy," says Michael Nash, executive VP of digital strategy and business development at Warner Music Group. "Apple does a great job of monetizing their customer base. What we're hoping is that the introduction of several new compelling services is going to result in further broadening the base of music consumers by attracting people who are not currently engaged in the existing music offerings."

Year-to-date U.S. digital track sales through the week ending May 30 totaled 488 million units, down 0.1% from 488.7 million during the corresponding period last year, according to Nielsen SoundScan. With the la carte download market flattening, revenue growth in digital music is expected to come from cloud-based subscription services. But if music fans currently buying downloads shift to subscription streaming services, there will be a significant, if short term, hit to revenue.



Dynamic duo: Rdio founders JANUS FRIIS (above, left) and NIKLAS ZENNSTROM; Rdio on a Web browser and on mobile handsets (left).



"It changes the economics," says Robb McDaniels, CEO of digital distributor INgrooves. "If all of a sudden we're going to get paid up to a penny per stream or a lower percentage of the subscription pool than what we would make from a download, we've got a cash-flow problem. It'll take 100-150 streams to generate the same amount of money we generate from a download. We'll need millions and millions of subscribers."

Getting to those millions of subscribers will take time, and none of the services are likely to get there on their own. Analysts and labels alike feel the only way for subscription services to make a dent in the bottom line is to integrate them into a mobile phone or Internet service subscription.

"Ultimately, whether you're charging \$5-\$10 a month, you're still limiting your appeal to the high-end aficionados,"

Forrester Research analyst Mark Mulligan says. "The strength of music subscription services has got to be pulling in the broader mass market. And they're going to be pulled in by paying much less, and that's going to require telcos or device manufacturers making sure the cost to consumers is significantly less."

Spotify, for example, has teamed with British wireless operator 3 UK to bundle its ad-free subscription service into the cost of a handset and monthly mobile service. It has a similar deal in Sweden with TeleSonara.

Executives at virtually every cloud-based service operating in the United States say they're interested in offering similar deals, but so far only Thumbplay has shown any momentum, striking deals with smaller regional wireless operators Cellular South and nTelos.

The upside is that each of the currently operational cloud-music services has a slightly different approach to attracting users, meaning their efforts are targeting different consumer segments. Napster and its parent Best Buy are focusing on integrating its service with consumer electronic devices, while Thumbplay and Dada are taking a very mobile-centric approach and MOG and Rdio are focused on fostering social networking conversations around music.

Rdio's service offers unlimited, on-demand access to a catalog of 5 million songs from all four major labels and digital indie aggregators. A \$5-per-month Web-only tier lets users access all the streaming features through their browser. For \$10 per month, users can access the service through a BlackBerry or iPhone app (an Android app is in the works) and buy a la carte tracks through a desktop application.

"If there isn't room for more than one competitor, there's something fundamentally broken with the marketplace," Rdio COO Carter Adamson says. "It's certainly a challenging space and there's a lot of competition, but we look at this as a marathon, not a sprint." ●●●

>>> VICENTE FERNANDEZ CANCELS PHOENIX SHOW

Ranchera icon Vicente Fernandez canceled his July 18 concert at the U.S. Airways Center in Phoenix. Live Nation didn't respond to inquiries at press time about the reason for the cancellation, but it comes in the wake of other Latin artists skipping the state on their tours as a protest against its immigration enforcement law.

>>> THUMBPLAY LINES UP IPHONE APP

The Thumbplay Music streaming music service is now available for the iPhone. Thumbplay Music launched in January in beta mode for the BlackBerry and has since expanded to Android platforms. For \$10 per month, app users can stream any song from its 9 million-track database on demand. The company hasn't yet revealed the number of downloads the combined apps have received, nor has it discussed overall subscriber numbers for the service.

>>> AFTRA LINKS WITH SOUND-EXCHANGE

In yet another move to expand royalty payments, the American Federation of Television and Radio Artists will help SoundExchange identify and distribute royalties due to its members. AFTRA began notifying more than 6,000 recording artists for whom SoundExchange has collected royalties from digital services. AFTRA will mail letters, send e-mail notices and make direct person-to-person phone calls to all AFTRA member recording artists who are due royalties.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Ed Christman, Gary Graff, Gail Mitchell and Mike Shields.

LEGAL MATTERS

THE OBAMA ADMINISTRATION AND THE MUSIC INDUSTRY: STEADY AS SHE GOES

by BEN SHEFFNER



When President Barack Obama took office a year-and-a-half ago, the music industry and other major copyright owners had reason to be concerned.

Obama's campaign plank on domestic copyright law sounded like it was drafted by the PR shop at the Electronic Frontier Foundation, stressing not enforcement, but instead the "need to update and reform our copyright and patent systems to promote civic discourse, innovation and investment." (Those are code words for: Copyright owners should stop whining about piracy and just "change their business models"—not the message the industry likes to hear.)

And just as concerning, the Obama campaign prominently highlighted an endorsement by law professor Lawrence Lessig, a harsh critic of copyright owners, and the author of an October 2008 Wall Street Journal op-ed piece called "In Defense of Piracy."

But since assuming office, how has the Obama administration actually treated the industry?

First, let's put to rest a big red herring: Obama appointed a handful of litigators who had

represented major labels in copyright suits to mid- and high-level slots at the Department of Justice. While the appointments of such lawyers as Donald Verilli and Thomas Perrelli garnered much attention and outrage among industry critics, in reality it had little to do with the administration's policies toward the music industry.

There isn't any evidence that they were chosen because of their work on behalf of the RIAA; nor is there evidence that the former Jenner & Block attorneys have even worked on copyright issues since assuming their positions at the DOJ. (The fact that Obama Supreme Court nominee Elena Kagan once drafted an amicus brief

for the RIAA, arguing that the 2 Live Crew album "As Nasty As They Wanna Be" isn't obscene, is amusing, though not terribly significant.)

As did previous administrations, Obama has, through word and deed, supported strong copyright enforcement and other policies favorable to the industry. For example:

- In the Jammie Thomas-Rasset and Joel Tenenbaum peer-to-peer cases (as well as a lesser-known one involving a Pennsylvania woman named Denise Cloud), the DOJ intervened and filed briefs in support of the labels' efforts to collect large statutory damage awards against the defendants

for downloading and "sharing" songs via the Internet.

- Obama appointed as the first White House Intellectual Property Enforcement Coordinator (the "IP Czar") Victoria Espinel, a highly regarded attorney who had spent years fighting for the international interests of copyright owners as a staffer in the office of the U.S. Trade Representative.

- Obama backed the Performance Rights Act, currently the RIAA's top legislative priority. The act would bring U.S. copyright policy in line with that of most parts of the developed world by requiring terrestrial radio stations to pay royalties to record labels (in addition to the current requirement that they pay composers and songwriters). While Obama's position is consistent with that of every administration since Jimmy Carter's, it's significant in that it came in the face of heavy lobbying on the "no" side by broadcasters, who attacked it as a "tax" whose beneficiaries would be foreign-owned corporations.

- The administration has steadfastly pressed forward with negotiations over the Anti-Counterfeiting Trade Agreement, which would bind signatories to a set of IP enforcement best practices. Obama personally embraced the ACTA in a March 11 speech, vowing "to aggressively protect our intellectual property" through the ACTA and other means.

- In December 2009, Vice Pres-

ident Joe Biden—a longtime ally of the entertainment industry on piracy matters—convened an anti-piracy summit, featuring a high-level cast of attendees that included Attorney General Eric Holder, Commerce Secretary Gary Locke, Homeland Security Secretary Janet Napolitano and FBI Director Robert Muller, as well as such top music executives.

- And even on the issue of net neutrality—which copyright owners generally view with considerable skepticism—the industry appears to have received a favorable hearing for its insistence that any net neutrality rules not interfere with anti-piracy measures and would only apply to "lawful" content.

In all significant respects, the Obama administration has followed the policies of its predecessors, both Democratic and Republican, in backing strong copyright protection, domestically and abroad. That alone won't solve the industry's problems, but the administration's path is much better than many had feared. ●●●

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. Sheffner works as an attorney in the NBC Universal Television Group, which is 20% owned by Vivendi, the parent of Universal Music Group. He is the author of the Copyrights & Campaigns blog (copyrightsandcampaigns.blogspot.com).



PUBLISHING BY ED CHRISTMAN

Back On The Block

Music Publishing Deal-Making Shows Signs Of Reviving—Will It Last?

With Bug Music on the block and BMG Rights Management continuing to snap up catalogs, music publishing executives are divided on whether all the activity is a sign of more deals to come.

According to sources, JPMorgan Chase is overseeing an auction for Bug that began in May. At least four bidders have made it to the second round, with bids due June 8. Suitors include Sony/ATV Music Publishing, Warner Music Group, Evergreen Copyrights and Chrysalis Group. Sources say at least one financial firm that's new to music publishing is also among the bidders, a possible sign of renewed investor interest in the sector.

Bug Music's catalog includes classic songs like "Sea of Love," "Dream Lover," "Happy Together" and "Chapel of Love," while its roster of songwriters includes the National, country artist Luke Bryan and Kara DioGuardi.

According to sources, Bug Music has annual revenue of about \$72 million, of which \$25 million is net publisher's share and about \$13 million is overhead. That would leave about \$12 million in earnings before interest, taxes, depreciation and administration. Sources say they expect Bug Music to be sold for \$250 million-\$300 million, for a multiple of 10-12 times NPS.

The Bug Music auction comes two months after BMG Rights Management, which is a joint venture between Bertelsmann and Kohlberg Kravis Roberts, acquired Cherry Lane Music Publishing for a reported \$75 million. According to sources, Cherry Lane had revenue of about \$42 million, of which \$7.7 million is NPS, which was equivalent to the company's overhead. Like Bug Music, about 25% of Cherry Lane's NPS comes from administration deals.

Since the Cherry Lane deal, BMG



Indie songsmiths: Bug Music writers THE NATIONAL

Rights Management has announced its acquisition of the Adage IV catalog and its formation of a joint venture with One Haven Music Publishing.

Primary Wave Music Publishing partner/CEO Larry Mestel believes the market is heating up again, after a slowdown in acquisitions during 2009 and a decline in multiples paid for B- and C-level catalogs.

"The record business isn't doing well and there are more opportunities in the publishing space," he says. "As the credit market loosens up and the economy heats up, prices will go up again, as they have historically."

But another senior executive at a music publishing firm known for acquisitions says that despite Cherry Lane and Bug Music, there isn't any sign that music publishing deals will be coming to the

table more frequently. "What's different now?" he asks. "Those deals are isolated occurrences. Cherry Lane has been up for sale for a couple of years and finally sold. And Bug Music's money was coming due, which meant they have to sell."

Bug Music was built by Spectrum Equity Investors and Tom McGrath, which bought the company in 2006 and then hired John Rudolph as CEO. Rudolph has overseen the acquisition of the Windswept Trio/Quartet and Hitco song catalogs. If the company's investment money is coming due, that implies a five-year time horizon for Spectrum's investment in the music publishing business.

Executives at BMG Rights Management, Warner, Sony/ATV, Evergreen and Chrysalis declined to comment. Bug Music executives didn't return calls for comment. ●●●



ALL H... IS GONE

PAUL GRAY
1972 — 2010

WITH OUR LOVE AND SYMPATHY
TO PAUL GRAY'S FAMILY AND
HIS SLIPKNOT BROTHERS.

ROADRUNNER
RECORDS

TOURING BY RAY WADDELL

To Tell The Truth

Country Throwdown Promoter Kevin Lyman Offers An Unusually Frank Explanation For A Series Of Cancellations

When concerts are canceled, all sorts of reasons are typically cited in the public announcement: production or scheduling issues, illness or the ever-popular creative differences. Promoters and artists seldom bring up the real reason many shows are called off: poor ticket sales.

But Vans Warped tour founder Kevin Lyman took a different tack when canceling dates on the inaugural Country Throwdown tour: He told the truth.

Conceived as Warped for the country set, Throwdown began May 14 as a 24-date tour sponsored by Rockstar Energy Drink and featuring such acts as Montgomery Gentry, Jamey Johnson, Jack Ingram and Little Big Town. When Lyman canceled four Throwdown shows—in Houston, Dallas, San Diego and Phoenix—he posted a YouTube video apologizing to fans for the cancellations and addressed “hard times” with ticket sales in those markets. His camp also issued a press release citing low ticket sales and the economic challenges of touring a new country concept with 21 acts at a reasonable ticket price in a competitive marketplace and down economy.

After a “few tough weeks” trying to figure out how to make Throwdown work best, Lyman says he “didn’t give anyone any time”

to convince him to announce the four cancellations in a different way. “I just figured this was the best way to reach the fans,” he says. “These people eventually put food on our table, so why don’t you tell them what’s going on?”

Lyman says he hasn’t received any negative feedback so far from the industry for his candor. “I’m sure there are some people that fall on the side of the fence of ‘Kevin Lyman’s a big idiot’ and others on the side of ‘that’s pretty cool,’” he says. “I’m getting more of the reaction of people reaching out to me and saying, ‘Hey, it’s nice to see someone do something that way.’”

Vector Management president Ken Levitan, who counts Johnson among his clients, says, “I appreciate [Lyman’s] honesty on the lack of ticket sales for canceling, but also am glad that they are trying to bring a creative tour to country music. Overall, I hope they learn more about the country market with this experience and lock in a strong headliner and continue the tour next year.”

Warped is the longest-running touring festival on the road, and Lyman and his partners also successfully launched Taste of Chaos and Mayhem in the rock world. But country is new turf for Lyman, who admits there has been a learning curve.



High cost of living: JAMEY JOHNSON; inset: KEVIN LYMAN

“The nice thing is we went out and sold the number of tickets we thought we would sell in most of these markets,” he says. “The business model was 8,500 tickets [per show]. The problem is we thought it would be a \$30 ticket and we’re netting about \$20 a ticket right now.”

Discounting, plus a propensity of many fans to opt for cheaper tickets or lawn seating, lowered the net, Lyman says. “We built this [Throwdown] model at 8,500, and we’re between 8,300 and 8,500 when it’s all said and done. But when you build a model on a certain ticket price and you’re not getting that, when you’re hoping for \$30 and you end up at \$20, you’re 33% low on what it

takes to get a show down the road.” Live Nation is the national promoter of Throwdown, and the promoter and Lyman’s 4fini Productions have a successful track record on tours. But the promotion giant has seen its share of difficulties in the early going of the summer. A Christina Aguilera tour was postponed days after going on sale; “prior commitments” were cited, but industry sources say sales were slow. Lilith Fair’s Sarah McLachlan admitted in an interview that sales for that tour were “pretty soft.” Several dates on the Eagles tour were canceled, and the North American leg of U2’s 360° tour was postponed until next year due to singer Bono’s back surgery.

Jason Garner, CEO of Live Nation’s concert division, says ticket sales are on a “similar” pace with last year. Lyman says Warped and Mayhem are selling well and he’s less concerned about this summer than next year, when the impact of two summers of heavy discounting may start to effect early buyers.

The good news, according to Lyman, is that fans, artists and sponsors are all “loving” Throwdown.

“Maybe we should have gone out and done a few less cities the first year,” he says. “But we’re going to play for crowds of 11,000-12,000 people in some markets, and if it goes on a pattern of the Warped tour, we’ll do 30%-50% more next year.”

After nearly two decades of resisting efforts by third parties to provide manufacturing-on-demand for out-of-print CD titles, the major record groups are finally embracing the strategy.

Manufacturing-on-demand, or MOD, was a major topic of conversation among wholesalers and the majors at the recent National Assn. of Recording Merchandisers annual convention. Within the last six weeks, Universal Music Group, Warner Music Group and Sony Music have reached agreements to allow Alliance Entertainment, the nation’s largest music wholesaler, to manufacture their out-of-print CDs at the behest of its retail accounts. (Talks continue with EMI Music.)

Alliance, based in Coral Spring, Fla., is the exclusive music supplier to all Barnes & Noble, Sears and K-Mart outlets. Alliance is following in the wake of Amazon’s Create Space, which for the past 18 months has enabled consumers to purchase out-of-print Sony Music, WMG and EMI titles. UMG is also about to turn over 3,500 titles for that effort.

Meanwhile, Alliance has about 250 Sony titles, 900 WMG titles and about 3,500 UMG titles that can be built on demand, via technology supplied by Mediaport, a Salt Lake City-based company, according to Alliance Entertainment president **Alan Tuchman**. “We started in March with Sony titles and sold close to 1,500 units in a 60-day period, which is pretty good business considering we just put the titles in the catalog and didn’t highlight them at all,” he says.

The labels’ newfound enthusiasm for MOD comes after a number of false starts. In 1992, Blockbuster had the temerity to envision manufacturing music on demand to the Wall Street Journal without consulting the majors, which rejected the idea. In the late ’90s, Digital-on-Demand and Liquid Audio unsuccessfully pursued MOD, as did Starbucks in 2004. Hardware suppliers MICS, Digital Kiosk Technologies, Burn a Song, VMS, Mediaport, Starbox, Mix & Burn and Touchstand have all tried their hand at MOD, but most of those plans fizzled when the economics proved unfeasible and the majors wouldn’t license their music.

Demand And Supply

The Majors Finally Relent In Allowing A Leading Wholesaler To Manufacture-On-Demand Out-Of-Print Titles

As the industry transitions to digital delivery, MOD will be a growth business as shelf space decreases at retail. One major-label distribution executive predicts that the majors will only keep about 20,000 titles still in print in the coming years, with the remainder available through MOD. “Eventually, all CDs will be manufactured on demand,” he adds.

In moving in that direction, the majors are ensuring that all MOD is CD quality, with original packaging being reproduced in full. Classical music store ArkivMusic has been manufacturing indie classical music on demand since 2004, and in 2006 the majors began licensing their music to Arkiv’s online CD and download store. Currently, it can build 8,752 titles and is adding

about 50 titles per week to its MOD business, which accounts for 20% of the store’s sales, according to ArkivMusic president **Eric Feidner**.

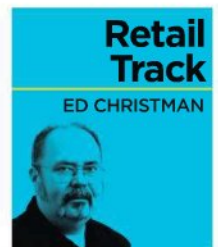
“Since we specialize in classical, we learned over time how critical the packaging is,” Feidner says. “All of our products are virtually identical to the originals with full booklets, tray cards, disc art. We have opera recordings with 200-page booklets/librettos, for instance, that are produced on demand.”

On the other end of the spectrum, Mix & Burn kiosks, which are in about 150 Trans World Entertainment, Borders and indie stores, carry about 260,000 album titles or 4 million tracks from major and indie labels, which can be burned to CD or downloaded to iPods and other MP3 players. The burned CDs feature lower-fidelity MP3 files, and the kiosks don’t replicate the original album art for all titles. But the convenience of giving customers a specific title they want when they walk into a store usually wins out, Mix & Burn president **Bob French** says.

Beyond its kiosk, Mix & Burn, which is 80% owned by Trans World Entertainment, is trying to position itself as the back end for wholesalers that want MOD, but to do that it has to upgrade to meet the major-label MOD specifications.

“We can supply indie retailers with our kiosk for about \$900, which means a store can have a quarter of a million CDs in virtual inventory,” French says. “We are manufacturing many hundreds of CDs every day.”

When **Michael Jackson** died and most stores were soon out of stock due to the sudden demand, “we sold many thousands of Jackson CDs in 24 hours,” he adds, “because we didn’t run out.”



Retail Track

ED CHRISTMAN



MOD squad: A Mix & Burn kiosk at an fye store.

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

DIGITAL BY GLENN PEOPLES

Watching The Detectives

More Companies Are Promoting Their Ability To ID Copyright-Infringing Material On File-Sharing Networks, But Skeptics Say Their Methods Aren't Foolproof

In the record industry's fight against digital piracy, there is near universal support for what's known as a "graduated response" when confronting repeat copyright offenders, whereby culprits are first notified and later punished. But little is known about the companies and services that would implement such measures.

DtecNet stands ready to supply such services. The anti-piracy company monitors online activities for content owners and law enforcement agencies. DtecNet technology is being used by Irish Internet service provider Eircom in its new graduated-response system, the Irish Times has reported. And sources tell Billboard the company is working with the RIAA to collect infringement data and send notices to ISP customers in the United States.

DtecNet seeks out infringing content made available on file-sharing platforms rather than track all traffic on those platforms, co-founder/CEO Thomas Sehested explains. "This is a much more efficient way of doing it," he says. "It requires fewer resources than the other approach, and we feel it offers a much more secure and timely way of doing it." In addition, Sehested says, DtecNet uses search algorithms to find links to its clients' content on "thousands of websites" known to post links to such online storage sites as YouSendIt and Megaupload.

Audible Magic provides a service that is already being used in graduated-response programs on university networks. In the United States, the company is working with

We pick up the vast majority of what's out there.
—THOMAS SEHESTED, DTECNET



about 100 colleges and universities, VP of marketing Jay Friedman says, including the University of Chicago and the University of Florida. Its technology has also been tested at ISPs, he adds, although mostly in Europe.

Audible Magic's CopySense Appliance uses a fingerprint-based technology that compares the acoustic characteristics of a particular file to a master registry of about 10 million works submitted by copyright owners. Friedman says a Premier version of the service is used by MySpace Music and Dailymotion to weed out infringing uploads. File-hosting sites like Megaupload could potentially use this service but currently do not, he adds.

CopySense Appliance operates as a points-based system. "Incidents add up to points, which then graduate people up to various levels of potential actions," Friedman says. That could mean warnings, sanctions, temporary account suspension and, in the case of university students, a meeting with the campus judicial affairs office or a fine for violating network use policy.

Currently, DtecNet and Audible Magic search for infringement

on many-to-many platforms, such as file-sharing networks, and one-to-many platforms, such as websites with links to infringing copies. Neither monitor one-to-one transfers via e-mail or instant messaging. So, a person who e-mails a link to infringing content would be safe but posting that link on a public website is likely to raise flags.

So the technologies exist. But do they work?

Both executives stand by their products' effectiveness in reducing piracy, recidivism and bandwidth. Friedman claims a 99%-plus identification rate and says most schools find that "most, if not all, Digital Millennium Copyright Act notices go away" after they implement CopySense Appliance and a graduated-response model. (DMCA notices are a metric used by campus officials to gauge infringement volume on their networks.) He also notes that recidivism is rare in a typical graduated-response system, although for privacy reasons he couldn't offer specific evidence, and that college networks experience a "huge decline in bandwidth." Sehested says DtecNet is very effective at locating links to its clients' content on websites. "We pick up the vast majority of what's out there."

Others are less sure about these technologies' efficacy. Attorney Gary Gerstein of Wilson Sonsini Goodrich & Rosati—and formerly with SoundExchange and the RIAA—believes many issues need to be worked out before graduated response is implemented. "How do you respond to all

the legitimate data transfers that look like infringing content?" he asks, pointing to transfers of legally acquired files and streaming of a personal music collection as scenarios that could potentially attract the attention of monitoring services. "I think the filters would be a blunt instrument that would capture and prohibit too many data transfers that would otherwise be permissible."

The possibility of false positives doesn't faze Friedman. "Our audio technology is tuned to have near-zero false positives," he says. "I've been here for two years and we haven't had a false positive in those years." But Gerstein wonders what level of false positives defines a success. "What is an acceptable amount of permissible data transfers where people get caught up and their lives are thrown into turmoil?" he asks.

Paul Hoffert, co-founder of legal peer-to-peer system Noank Media and a former faculty member at Harvard Law School, doubts the effectiveness of graduated response and wants ISPs to use these technologies to monetize rather than track piracy. He thinks the economic efficiency of collective licensing will eventually win out over the costs of fighting piracy.

"It's so much more economically efficient to get paid for stuff" than try to control its distribution, he says. Noank Media has patents pending that would not only monetize network traffic but do it on device-based listening—which Hoffert says would capture the value of music previously acquired illegally.

Some day in the future, content owners may well cede control of distribution and monetize networks. Until then, expect to see content owners and anti-piracy companies push for a variety of graduated-response solutions to digital piracy. Expect, too, an equal push-back from critics.

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

BITS & BRIEFS

CLEAR CHANNEL APP UPGRADE

Clear Channel Radio's latest update of its iheartradio mobile app features commercial-free content from top personalities, 750-plus local radio channels, exclusive videos and on-demand traffic reports. The update is available for iPhone and iPod Touch devices as well as BlackBerry smart phones. The iheartradio app has been downloaded more than 7 million times. Clear Channel says the app adds more than 10% to a radio station's streaming audience. Clear Channel's streaming audience is 15% of its terrestrial audience.

BRITS STILL FAVOR PHYSICAL PRODUCT

In the United Kingdom, old habits are proving hard to break. A poll by Hewlett-Packard of more than 1,000 Britons found that 73% of respondents aged 16-60 could never see themselves moving to all-digital music or film subscription model. Eighty-six percent access some type of digital media, but 95% of them prefer

physical books over e-books and 75% favor watching DVDs over streaming films. Those in the 16-34 age group are the most comfortable with digital media, yet 39% of them still buy physical products.

NEW PIRACY FIGURES

Popular BitTorrent site Mininova, which claims to have accounted for 10 billion downloads from 2005 to 2009, amounts to just 0.029% of global media experiences, Washington and Lee University assistant professor David Touve said at the recent Telco 2.0 Conference. Touve's conservative estimate was derived from many assumptions (like each download was heard five times) and available market research. For Billboard, he took it a step further and estimated that 1.2% of global music and video experiences could be attributed to online pirate sources. That's based on IFPI's estimate that 40 billion files were illegally shared in 2008.

HOT MASTER RINGTONES™ JUN 12 2010 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	6	#1 AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
2	2	8	OMG	USHER FEATURING WILL.I.A.M
3	3	36	NEED YOU NOW	LADY ANTEBELLUM
4	38	2	CALIFORNIA GURLS	KATY PERRY FEATURING SNOOP DOGG
5	18	2	NOT AFRAID	EMINEM
6	19	2	FIND YOUR LOVE	DRAKE
7	9	7	UN-THINKABLE (I'M READY)	ALICIA KEYS
8	7	11	OVER	DRAKE
9	6	13	MY CHICK BAD	LUDACRIS FEATURING NICKI MINAJ
10	8	15	RUDE BOY	RHIANNA
11	11	8	YOUR LOVE IS MY DRUG	KESHA
12	13	36	SMILE	UNCLE KRACKER
13	12	17	HEY, SOUL SISTER	TRAVIS
14	10	13	NOTHIN' ON YOU	B.O.B FEATURING BRUNO MARS
15	14	7	LOSE MY MIND	YOUNG JEEZY FEATURING PLIES
16	15	10	YOUNG FOREVER	JAY-Z + MR. HUDSON
17	25	4	RIDE	CIARA FEATURING LUDACRIS
18	17	19	DROP THE WORLD	LIL WAYNE FEATURING EMINEM
19	28	3	THIS AFTERNOON	NICKELBACK
20	22	7	ALL I DO IS WIN	DJ KHALED FEATURING T-PAIN, LUDACRIS, SNOOP DOGG & RICK ROSS

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

THEY CALL IT THE STREAK

The Streak is Dell's foray into tablets. Sort of. Its 5-inch screen—about half that of the iPad's—makes it a small but able tablet PC. But the Streak is a phone, too, that runs on Google's Android operating system. It's a handful, but a 3.5mm headphone jack and Bluetooth support make answering calls easy. The device has a 1GHz microprocessor and 2 GB of internal storage (with an SD slot for more). —GP



>>>EUROVISION 'SATELLITE' LAUNCHES

German pop singer Lena Meyer-Landrut won the Eurovision Song Contest May 29 in Oslo with "Satellite," co-written by Danish songwriter/producer John Gordon and U.S. singer/songwriter Julie Frost. Votes from Eurovision-appointed judges and the public in 39 countries gave the 19-year-old her victory. "Satellite," published by Iceberg Publishing/EMI Music Publishing Germany and released on USFO/Universal, hit No. 1 in Germany and made the top five in Austria and Switzerland in March. Debut album "My Cassette Player" performed identical chart feats in May. The single is already available in most European markets.

>>>INDIGENOUS AUSSIES LOSING OUT ON THE RADIO

A new report says Australia's indigenous artists aren't getting a fair break on radio Down Under. The "Song Cycles" study—a joint project of the Australia Council for the Arts and the Australasian Performing Right Assn., which examines indigenous artists' exposure—found their strongest support came from community broadcasters, which devoted 4% of their music programming to them in 2008. The report cited social marginalization, insufficient training/education and geographical isolation as key problems.

>>>JONES IS MIT'S MAN

Veteran pop singer Tom Jones will receive his second lifetime achievement award this fall from the U.K. music industry. In 2003, Jones received a BRIT lifetime achievement honor for a career that began in 1963. Now he's been named recipient of the Music Industry Trusts' Award, to be presented Nov. 1 at a charity fund-raising dinner in London's Grosvenor House hotel.

Reporting by Lars Brandle, Richard Smirke and Wolfgang Spahr.

LATIN BY AYALA BEN-YEHUDA

BROTHERS OF THE ROAD

Universal, AEG Live Form Joint Venture For Multi-Artist Latin Tour

Five years ago, Machete Music broke ground with reggaeton, a Latin urban sound that caught on like fire to Daddy Yankee's "Gasolina." While the genre has evolved in a more pop-friendly direction, the Universal Music Latin Entertainment label is still a dominant force on the charts—and now on the road, as AEG Live and Machete bring the label's fifth-anniversary tour to at least 15 U.S. cities this fall.

Starring headlining veterans Tego Calderón and Ivy Queen, the Machete Music tour will feature the same six to 10 acts each night, culled from Machete's current roster, including Jowell & Randy.

Machete is unique among current Latin labels in that it has a recognizable sound and brand identity. Since 2005, Machete has charted 27 top 10 titles on Billboard's Top Latin Albums chart, including 11 No. 1s.

"Machete isn't just a record label. It's a lifestyle," says Walter Kolm, president of Machete and its pop counterpart, Universal Music Latino, who put the tour together with Rebeca Leon, AEG Live VP of Latin talent.

That means an opportunity to create Machete merch for the tour and make it an annual branded outing, like Ozfest or the Vans Warped tour, according to Kolm and Leon. For Latin urban artists, who usually play clubs unless they're megastars, "we want to develop the live show," Leon says.

The tour is a joint-venture partnership between the promoter, which assumes the financial risk, and the label, which provides the talent

and content, and shares profits with AEG Live. While it's not unusual for labels to tap their artists' touring income as an additional revenue stream, the Machete tour will demand much more marketing participation on behalf of the label, AEG Live president/CEO Randy Phillips says. "I believe this

is the first label-promoter joint venture of its kind," he says, adding that AEG Live has been in discussions on similar concepts with non-Latin labels. The Machete tour is part of a recent effort by Universal's Latin labels to partner with promoters, as it did with the Vive Gruper festival in Mexico City May 15-16 with promoter OCESA.

The tour is scheduled to begin Oct. 15 at the Amway Arena in Orlando, Fla., and end at Las Vegas' Planet Hollywood Nov. 10.

The trek's venue capacity will average about 5,000—far bigger rooms than the featured acts could play on their own. And unlike radio station festivals, where artists perform brief, DJ-backed sets one by one for free, the

Machete tour will have a live band and collaborations between the artists, who will be paid to perform.

The tour will also feature artists not signed to the label but managed by top Latin urban managers Elias de Leon and Edgar Andino, whose A&R input has been crucial. Tickets will average less than \$50 and will likely be redeemable for song downloads from Machete's catalog, Kolm says.

Kolm adds that plans are in the works to film the tour bus rides and behind-the-scenes footage to sell to a sponsor for a reality TV series or webisodes. ■■■



Tropic thunder: IVY QUEEN (left) and TEGO CALDERÓN

GLOBAL BY MARK WORDEN

Fight For Your Rights

Italian Labels Seek Increased Performance Payments

MILAN—Italian neighboring rights group SCF is ramping up its efforts to boost performance rights revenue for labels—but its new, more aggressive approach has put it at odds with the country's hospitality and commercial radio sectors.

SCF's revenue fell 13% year on year to €37.2 million (\$45.9 million) in 2009. Insiders say that drop put pressure on president Gianluigi Chiodaroli, who stepped down in April. Chiodaroli was succeeded by SCF's previous director-general, Saverio Lupica.

Lupica pledges the new regime will

be one of "continuity and consolidation," but is targeting dramatic growth in nonbroadcast performance rights for SCF's 300 label members. He expects this sector to grow to €20 million (\$24.4 million) in 2010 from revenue of €13 million (\$15.9 million) in 2009.

To achieve that, SCF has been targeting hospitality, leisure, fitness and retail sectors. While official figures aren't available, new SCF director-general Marco Ornago says targeting bars has added around 18,000 new licenses since March 2009, although a

series of court cases against businesses for nonpayment of the €75 (\$92) annual fee have attracted some negative headlines.

SCF has an agreement in place with one retail association, Confcommercio, to offer those of its 770,000 members that play music on their premises a discounted rate, and is now negotiating with retail/hospitality trade group Confesercenti, which has 270,000 members.

Confesercenti legal affairs adviser Giuseppe Dell'Aquila is hopeful an agreement will be reached. "We're not

opposed to paying for the use of recorded music as such," he says.

"We do object to paying for playing the radio—the radio stations are already paying SCF."

Ironically, Italy's 10 national commercial radio networks aren't currently paying performance rights royalties to SCF as part of a long-running dispute.

While broadcast rights aren't traditionally a particularly lucrative sector for SCF—the entire radio sector brought in €6.7 million (\$8.2 million) in 2009, up 4% from 2008—SCF has been attempting to negotiate a performance royalty hike with commercial radio trade group RNA since a previous licensing agreement expired in 2006.

While Italian law stipulates a rate of



Beat masters: Part of the police presence at the 2009 Glastonbury Festival.

GLOBAL BY ANDRE PAINE

Police On My Back

Soaring Police Costs Threaten U.K. Independent Festivals

LONDON—The economic downturn was cited when independent festivals like Wild in the Country, the Homecoming Festival and Hydro Connect bit the dust in 2008 and 2009. But last month (Billboard.biz, May 12), the Glade Festival became the first to blame its demise on policing costs.

The 11,000-capacity dance festival featuring Orbital and Simian Mobile Disco was scheduled for July 15-18 at the Matterley Bowl in Winchester. Co-founder Nick Ladd says it became financially unviable when Hampshire Constabulary announced it would charge £175,000 (\$251,898) for policing—up from £29,000 (\$41,743) in 2009.

Festival organizers say such increases result from local forces adopting Assn. of Chief Police Officers (ACPO) guidelines for “full cost recovery”—including all staff-related costs, travel and back-room functions—when policing music festivals and concerts.

The guidelines were introduced in 2005 but Assn. of Independent Festivals board member Jim King says they’ve become the police “default position” in the last 12 months. AIF launched in 2008 with 14 festival members and now has 25.

Police are increasingly “under financial pressure from their funding sources,” says Melvin Benn, managing director of major promoter Festival Republic. “If they have got an opportunity to generate income at a festival, then

why wouldn’t they do it?”

That’s unlikely to change soon, with Britain’s new coalition government committed to cutting public spending.

The ACPO guidelines don’t dictate police staffing levels, but suggest fixed costs—including a police constable’s £55 (\$79) hourly rate, which has particularly incensed event organizers.

King, managing director of Liverpool-based event management firm Loud Sound, says the AIF fears festivals could be forced out of business and chairman Alison Wenham is seeking a meeting with the ACPO.

Benn calls the costs “outrageous” but



Pushing back: AIF’s ALISON WENHAM (left) and Festival Republic’s MELVIN BENN

claims major festival organizers’ experience shows presenting security proposals to police well in advance can contain the bill. He says increasing private security ensured the Glastonbury and Leeds Festival’s police costs dropped last year, with Reading Festival’s costs unchanged.

In a statement, the ACPO said “forces are encouraged to engage with event organizers at an early stage to give an indi-

cation of the likely police costs involved, and work to find ways of minimizing the number of police required.”

The ACPO revised its guidelines after a 2006 High Court ruling that Festival Republic—then called Mean Fiddler—wasn’t liable for additional policing costs at the 2003 Leeds Festival, as an advance agreement didn’t exist.

The amended guidelines advise police to secure in advance “a clear basis of understanding” about the services to be provided and to avoid ambiguity over eventual fees by quoting on a full cost recovery basis.

As a result, King says, “police costs have nearly doubled in the last four years.”

Ladd says Glade continued negotiating until the police reduced their demand to £90,000 (\$129,566) but incurred lawyers’ bills of £40,000 (\$57,585) in the process.

The 2009 event had been charged on a full cost recovery basis, but Hampshire police demanded a greater presence in 2010 and insisted Glade increase private security and install on-site closed circuit TV. “It’s ridiculous,” Ladd says. “It’s a bunch of peace-loving people in a field listening to music.”

In a statement, Hampshire Constabulary chief inspector Steve Baxter said the changes were needed as “a review of 2009’s festival recognized there were insufficient resources to enable us to discharge our core responsibilities.”

In addition to higher charges, King says festival organizers are bedeviled by a lack of consistency in different forces’ policing requirements—meaning costs for similar-sized events can vary by up to 100%.

“You wouldn’t go into an event not knowing how much your headline act’s going to cost,” he says. “This is about being able to plan and create a healthy industry—and the biggest uncertain area of cost is the police.”

after talks broke down in late 2008, RNA’s members stopped paying royalties. SCF launched civil suits against individual stations to enforce the new rate.

The first rulings aren’t expected until 2011, but the row escalated after a March court hearing recommended renewed negotiations.

RNA then told the labels that unless they agreed to keep the 1% rate, it would boycott new releases. The labels rejected that demand and the stations have refused to air new releases, including high-profile ones by Marco Carta and Shakira, since May 7 (Billboard.biz, May 24).

“We feel betrayed by the radio stations,” says SCF member Mario Limongelli, president of indie label Nar International and indies trade group PMI. “It’s pure blackmail on their part.”

Meanwhile, Lorenzo Suraci, president of RNA member RTL 102.5, accuses labels of “blackmail and persecution.”

“These multinationals are making us pay for the fact they don’t sell records anymore,” he adds.

But, while that dispute seems set to run on and on, Alessandro Massara—president/CEO of Universal Music Italy and a member of SCF’s governing group—says it’s only “the tip of the iceberg” when it comes to SCF’s campaign to boost performance rights revenue.

“The idea is for SCF to become more active in all fields,” Massara says. “We want to promote legality in a country where illegality is unfortunately all too widespread.”

GLOBAL BY LARS BRANDLE

Workout Walkout

Gyms Mull Music Boycott Over Performance Right Rates

BRISBANE, Australia—Australia’s fitness sector is hitting back even as the record industry claims victory in its fight to raise performance rights payments.

On May 17, Australia’s Copyright Tribunal approved steep license fee hikes for the sector’s use of recorded music—described as “out of this world” increases by Andy Mallinson, marketing director of leading chain Fitness First Australia.

According to Mallinson, “90% of gym operators won’t be able to afford to pay and they’ll move to a credible alternative.” For FFA, that means substituting cover versions for original artists’ recordings at its 93 sites beginning June 1.

Currently, a Phonographic Performance Co. of Australia license costs \$0.97 Australian (80 cents) per class, with a maximum annual payment of \$2,654 Australian (\$2,202) per venue. But the tribunal approved increases giving clubs the option of paying either \$1 Australian (83 cents) per attendee or \$15 Australian (\$12.44) per class—a 1,500% raise.

PPCA CEO Stephen Peach says it’s working out a timetable for introducing the rates, calling them “an appropriate return.” PPCA represents 800 member labels and 2,000 registered artists.

Lauretta Stace, CEO of trade group Fitness Australia, says it may appeal the tribunal decision on behalf of its members, who operate 1,100 gyms. Fitness Australia reckons annual music costs would rise from \$1,510 Australian (\$1,252) to \$23,400 Australian (\$19,404) for an average size, 30-classes-per-week fitness firm with 1,500 members.

A July 2009 FA report showed the fitness sector generated revenue of \$939.8 million Australian (then \$656 million) in 2008 and had risen 7% each year since 2004.

Mallinson says FFA’s switch to 100% PPCA-free music follows a four-month trial of cover versions in certain classes. Music is sourced from the likes of New Zealand-based Les Mills Asia Pacific, which provides rerecordings specifically for exercise classes. While the session musicians involved waive their performers’ rights, the clubs’ payment to Les Mills covers the authors’ mechanical royalty; clubs’ licenses with the Australasian Performing Rights Assn. cover authors’ performance rights.

Stace expects others to follow FFA’s lead, as, “for the fitness industry, [an original recording] just isn’t that important.”

Peach acknowledges some operators “will turn to substandard cover music,” but adds, “These hysterical responses will calm down and people will come back around.”

The 1,500% increase effectively means the PPCA only needs one in 15 gyms to accept the new tariff in order to maintain current revenue. While Peach says the tribunal’s decision “delighted” PPCA members, some have mixed feelings.

“It was a good result for the industry as a whole,” says Jamie Raeburn, GM of dance label Central Station Records. But in promotional terms, he adds, “with Fitness First opting out, that’s a real negative for us.” Central Station specializes in the 140 BPM tunes popular in aerobics workouts. But, like other PPCA members facing a performance rights shortfall, it can strike its own licensing agreements with users—the PPCA is a nonexclusive agency. “It’s a possibility that we’re looking at,” Raeburn says.

The PPCA has been systematically reviewing its tariffs, with the tribunal approving fee increases from restaurants (2009) and nightclubs (2007). The PPCA doesn’t publish sector-specific collections, but its first full year (ending June 2009) following the nightclubs decision saw revenue rise 23.7% to \$24.8 million Australian (\$20.1 million).

Peach is waiting to hear whether FA will appeal, but says he won’t be visiting a gym in the near future. “I think they’ve got my photo up,” he quips.



STACE



Public performance: PMI president MARIO LIMONGELLI (left) was among the label execs joining SCF’s SAVERIO LUPICA (right) at a recent Milan press conference to explain their dispute with Italian commercial radio.

2% of stations’ gross revenue, a series of agreed discounts reduced the rate to 1%. SCF now wants to apply the full 2% but,

refused to air new releases, including high-profile ones by Marco Carta and Shakira, since May 7 (Billboard.biz, May 24).

POLICE AT GLASTONBURY FESTIVAL: MATT GARDVIGGETT; IMAGES, BENN: FESTIVAL REPUBLIC

Yes, Soap, Radio

A Second Crack At A Soap Opera Kick-Starts A Dormant Album

It's often said there are two sure-fire strategies that move the sales needle for Latin music: a strong single, and the use of a song in a soap opera.

But as the case of ranchero star **Pedro Fernandez** shows, not even those two things combined will yield results if the basic ingredients aren't in place from the start.

This week, Fernandez's album "Amarte A La Antigua" (Loving You Old-Style), on Fonovisa, spends a second week at No. 3 on Billboard's Top Latin Albums chart. This is the album's highest position since its November release, marking a steady, six-month rise that runs contrary to the norm, particularly for an established artist like Fernandez.

The result is even more glaring considering that the

album's first single, "Ni Con Otro Corazon," had a good airplay run, peaking at No. 13 on Billboard's Hot Latin Songs chart and No. 7 on the Regional Mexican Airplay chart last December.

But sales remained stagnant, only taking off significantly in late January, two months later.

What's happened since, Fonovisa/Disa president **Gustavo Lopez** says, reflects what happened to Fernandez in

Mexico, where the album was first released.

There, Fernandez, a former child actor, negotiated with giant network Televisa to star in the soap opera "Hasta Que el Dinero Nos Separe" (Til Money Do Us Part), which premiered in Mexico in early fall in tandem with the album and with the expectation that it would be an enormous marketing tool. The soap not only featured Fernandez singing the title track, but every piece of

music used in the bumps and in the soap's promotion came from Fernandez's album. But the title track didn't do much at radio.

"At first it wasn't a huge record-selling hit. It was the theme song, but it wasn't exactly generating sales," Lopez says.

But approximately two-and-a-half months into the album's release, Fernandez performed "Amarte A La Antigua" in episode 61 of the soap. Reaction was good enough that the show's producers started using the track in the bumps as well, and it quickly caught on at radio. Only then did sales take off.

In the United States, without a set date for the soap to air, Fonovisa released the album with "Ni Con Otro Corazon" as the lead single. But radio spins alone didn't generate sales. The album languished—it charted for four weeks in November, then fell off the tally, selling around 250 copies per week until January, when the soap began to air stateside. It then reappeared in the chart's top



He's got 'Style': **PEDRO FERNANDEZ**

50 and started to rise.

And even then, sales remained relatively weak, until April 25, right around the time that episode 61 aired. Then they more than doubled, pushing the album from No. 21 on the chart to No. 10.

"It's about television, but just because you have the right song in a soap opera doesn't mean you're going to sell records," Lopez says.

At this point, "Amarte," the album, has sold 26,000 copies, the bulk of those in the past two months.

Now, following a sold-out

date at Los Angeles' Gibson Amphitheatre, Fonovisa is looking to partner with the singer in putting together several other U.S. shows.

The Gibson show, which Fonovisa promoted, "was a great opportunity to show him what we could do with him in Los Angeles," Lopez says. "And now we have the opportunity to partner to do more shows with him, and hopefully a tour later this year." ◆◆◆

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EN BREVE

LEBLON SWEETENS NUBLU VENUE

New York's Nublu nightclub and Nublu Records label have partnered with Brazilian cachaça brand Leblon. The Brazilian rum maker is now the exclusive provider of cachaça (a liquor made from fermented sugarcane) at the world music club, known for its weekly Brazilian jam/dance night with the band Forro in the Dark. The label is also providing free monthly downloads from its artists at Leblon's Discover Music microsite. Label president Petrit Pula says plans are in the works for co-branded samplers, merchandise and sponsored events like the club's annual anniversary festival.

MUSIC SALES RISE IN URUGUAY, VENEZUELA

Venezuela and Uruguay are the only Latin American countries whose sales of physical music formats have increased annually since 2005, according to IFPI's "Recording Industry in Numbers 2010" report. Venezuela's physical music sales have doubled since 2005 to 21.2 million units in 2009, while in Uruguay, the figure rose from 2.2 million to 2.9 million units. One music industry executive attributes Venezuela's rise to an oil-fueled middle class with newfound spending power. But he says that sales in 2010 have been hard hit due to an electricity crisis in Venezuela that has forced businesses to restrict their operating hours.

STUDY DEFINES NEW LATINO IDENTITIES

A yearlong study by Telemundo and Starcom MediaVest Group has broken down the U.S. Latino population into 12 identities that cut across country of origin and level of acculturation. Rather than classifying Latinos by categories that marketers traditionally use, the study identifies so-called "retro acculturators" who are rediscovering their Latin roots, "spirituals" who are interested in practices "from Santeria to Hindu" and "elites," for whom "Latino cultural cues are not good and groups them beneath their class, with the masses." These and nine other identities can be viewed at bit.ly/latino_identity.

—Ayala Ben-Yehuda

THE BILLBOARD Q&A?

For Cuban music fans and Cubaphiles, Silvio Rodríguez's sold-out June 4 concert at New York's Carnegie Hall will be a watershed moment. Often referred to as "the voice of the Cuban Revolution," Rodríguez has been granted a visa to enter the United States for the first time in 30 years. After his New York show, he will go on to perform in Los Angeles and Oakland, Calif.; Washington, D.C.; and Orlando, Fla.

Why is it important to you to sing in the United States, after all this time?

Practically all of the music in the world has passed through the United States. I see myself as just another musician, among so many, who has gone there to play. On a political level between the two countries, I see my visit as a step forward. Let's hope that the re-

lations between the two countries keep advancing in the direction of mutual respect.

Do you think it's unjust that a Cuban artist cannot be paid for performing in the United States under the laws of the U.S. embargo?

Of course I think it is unjust.

How else has the embargo



affected your career?

Twenty years ago I instigated the creation of three recording studios. I supported their creation with money I earned in concerts outside of Cuba. At that time we could bring some equipment from England and other places in Europe. But when we wanted to buy equipment, it turned out that a lot of them were made

by American companies, who refused to sell them to us because they were afraid of economic sanctions... Everyone in my country has a thousand stories like these about the embargo.

What type of projects take place in your recording studio, Estudios Ojala?

Ojala was built in two upstairs rooms of a little house. I provided the technology and the instruments, and the state financed the renovation. I direct the studio, but the studio is the property of the government, like almost everything in Cuba. More than 60% of the recordings we do are donated

to the artists. We have been able to help music school students who need to send demos to competitions—and artists who have never had the chance to record.

You have been called "the voice of the Cuban Revolution." Are you comfortable with that description?

Not at all. The voice of the Cuban Revolution is Fidel [Castro], and it's singing voice was Carlos Puebla. I agree with the principles that the revolution was founded on. I respect it and I could say it is an intimate part of me, because I became a man learning from the revolution. I've never tried to write political pamphlets; my love of poetry won't allow me to. I feel committed to the dignity of my people, who have gone through a lot without giving in.

—Judy Cantor-Navas

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ATLANTIC RECORDS GROUP
SENIOR VP OF BRAND PARTNERSHIPS AND COMMERCIAL LICENSING

Camille Hackney

Atlantic's branding expert on the best—and worst—pairings of artists and products.



McCoy and Cee-Lo Green, all of whom have new albums.

Another thing we're trying to do is to look at our artist websites and social media sites and Twitters as advertising inventory. We're being really aggressive in promoting ourselves as a place where brands can come to reach their audience. So, we have an internal sales team who is actually out there talking to mostly media-buying agencies and brands directly, but the new conversation is with media-buying agencies about looking at us just like a Yahoo or a YouTube or an AOL, a place where they can reach a certain demographic. They can advertise on our artist websites and our atlanticrecords.com or pay to do a Twitter campaign with an artist or a Facebook campaign.

How does this affect the bottom line for the artists and the label? Because online media is traditionally cheaper, are you seeing less money?

The budgets might be smaller, but there is still a fair market value for an artist to endorse a brand. The way we look at the space has definitely changed, though—five years ago, I would say, "Align the artist with the brand, and if we get paid, great, and if we don't, we get some free promotion and sell more albums." Not any more. I try to educate people at agencies and tell them that just because an artist is in an ad, it doesn't mean they will sell more records. ●●●

To hear more about Kid Rock from the artist himself, register for Billboard's Music & Advertising Conference, set for June 15-16 at the Edison Ballroom in New York. For more information, go to billboardevents.com.

Whip-smart and straightforward, Camille Hackney left Wall Street for the music biz in the '90s and never looked back. "I went to business school to get off of Wall Street," she says. "I was in a girl band when I was younger and we wanted to be like the Go-Go's, so music was always a passion." A meeting with Sylvia Rhone, who was merging East/West and Elektra at the time, led to her first job.

From her first, innovative deal with Sprite and Missy Elliott to her current roster of artist partnerships, Hackney, now senior VP of brand partnerships and commercial licensing at Atlantic Records Group, is always looking out for the newest ways to unite brands and bands. In a recent deal involving Stone Temple Pilots, AT&T and Jimmy Kimmel, Hackney put together a cross-platform strategy that would allow AT&T users to watch the band perform across all their screens: handsets, computers or video-on-demand platforms. It's a smart way to reintroduce a band from the dial-up era to a more plugged-in world.

Hackney spoke to Billboard about other new deals, how to ensure an artist is the right fit for a brand and the importance of being vigilant about what kind of soda a musician is drinking.

One of the most anticipated albums on your release schedule is the new T.I. record. Given everything that has happened to him in the last few years, have you been able to put together branding deals for him?

Yes, we have two big deals on the horizon, with two major brands that I can't name just yet. But the interest in him has not waned, and we are really pleased at the level of attention folks are paying. He paid his debt to society and served his time and has done hundreds of hours of community service, and he even did a TV show about his "Road to Redemption." For me, it's going to be a real career moment—the ability to cultivate relationships over years where there's a trust factor, in order to get these types of deals done.

How did the partnership between Kid Rock and Jim Beam come together? It's a natural fit, of course, but how did he come to be sponsored by the brand as opposed to just actively participating in its product?

Well, he's had a personal relationship with Jim Beam for a while. And it really excites me when we can find

partners that make sense for the artist. It's always difficult to force-fit an artist with a brand. The brand's never happy, the artist's never happy, and it makes the commercial shoot or the photo shoot all that much more difficult. And fans can see through it. Fans are savvy enough to know, "Well, my artist would never use this product. Why are they talking about it? They must have gotten a big check."

The Kid Rock and Jim Beam deal is multifaceted, and everyone involved has been great. That's another sign of a strong partnership—when label, management, artist and brand can all come together and everyone's needs are met.

What was your first brand partnership experience?

It was in 1998. Sylvia Rhone brought me in to Elektra, and she had just signed Missy Elliott. We were having conversations with Sprite and their agency, Burrell, and this was when she was still better-known as a producer, prior to the release of "The Rain." They came up with the concept of "Court Rap," with Missy rapping with two up-and-coming NBA

players. It was the first deal I ever did and the first of probably 15 deals we did for Missy. She's such a brand darling.

What sort of branding mistakes do you see? Have you ever seen a campaign and just said to yourself, "What were they thinking?"

I can't name names, but we once did a deal with a hip-hop artist and a shoe company. He was in all of their print ads, all of their radio spots, a bunch of stuff in athletic and retail stores—he was, at the time, the face of the brand. The next month, he says to a magazine, "Oh, I don't wear that brand, I actually prefer their competitor." He was basically saying, "I just got a check and they put me in all their ads." That was a nightmare.

How do you try to prevent things like that from happening?

My policy is always to ask the artist if they actually use the product and if they are comfortable with using the product, particularly when it comes to clothing and beverage. Oftentimes contracts will specify that the artist must wear or drink

the product exclusively at major events or places where there will be press. That's hard to control, and that's one of the reasons why you don't see a lot of companies stepping out huge on artists. There is a famous example of Britney Spears being photographed drinking a Coke while she had a deal with Pepsi. That was terrible PR for Pepsi.

What are some of the more innovative partnerships you've seen recently?

I've been impressed with Coca-Cola and their willingness to work with developing artists. It's easy for a brand or agency to say, "We want to work with top stars," and there's a handful of those—Beyoncé, Alicia Keys, the Black Eyed Peas. It's another thing to say, "I'm going to take a chance on a brand-new artist—someone that has buzz and that music critics like." Sure, some of it might be driven by budget, but they are still taking a chance. In the case of Coca-Cola, they did deals with Janelle Monáe and Travis

Fans are savvy enough to know, 'My artist would never use this product. They must have gotten a big check.'





BIG COUNTRY

While Most Genres Struggle, Country Music Is Enjoying A Commercial And Creative Renaissance. Billboard Looks At Three Strikingly Diverse Artists Who Took Very Different Routes To Reach The Charts

BY KEN TUCKER

PHOTOGRAPHY BY DAVID McCLISTER

Despite the fact that David Letterman and your grandmother still call it “country & western,” country music has evolved beyond its cowboy roots. Sure, some male artists still wear cowboy hats—and a few of them have actually ridden a horse—but country is a diverse format, particularly these days when many of its younger artists name check acts as varied as AC/DC and Randy Travis among their influences. ¶ One need look no further than CMT’s “Crossroads” series, which pairs country stars with rock and pop artists, to see the impact other genres have had on the format—Taylor Swift rocked easily with Def Leppard, Jason Aldean with Bryan Adams, Zac Brown Band with Jimmy Buffett. ¶ Country radio—still the primary way the country music industry reaches consumers—is one of the only formats that hasn’t splintered. Country is country—whether you’re talking about George Strait or Carrie Underwood, Keith Urban or Rascal Flatts—and country stations reflect that. ¶ While it could be argued that Swift—the 20-year-old who has circled the globe with her version of country music—has skewed the results because of the volume of her sales—country is widely viewed as one of music’s healthier genres. While album sales overall were down 12.7% in 2009, country was only off 3.2%. ¶ The trend has continued in 2010. Through the week ending May 23, overall album sales were down 10.5%, while country was down 5.6%, according to Nielsen SoundScan. ¶ Thanks to the slower adoption of digital purchases by country consumers, there’s still plenty of room for growth in the category. Year to date through May 23, country digital album sales are up 25% compared with 14.6% for overall digital album sales. ¶ With that in mind, and with Billboard’s inaugural Country Music Summit set to take place June 7-8 in Nashville, we decided to take a look at three country artists in various stages of their careers, each vastly different from the other, and each with an unusual artist development story.

Joe Nichols, 33, has George Strait good looks with a traditional bent that aligns him with Merle Haggard and George Jones. He’s been on the scene since 2002, scoring eight top 10 singles, including three No. 1s, on Billboard’s Hot Country Songs chart, and has sold 2.2 million albums, according to Nielsen SoundScan.

While 23-year-old Eric Church has a country soul, his rowdy live show conjures the best of Waylon Jennings and Hank Williams Jr.

Since 2006 he has charted eight singles, including two top 10s, and scanned 572,000 albums.

Meanwhile, the new kid on the block, Laura Bell Bundy, 29, has a deep-seated appreciation for the country-politan stars of the ‘60s and ‘70s but pulls it off with a modern twist. The former Broadway star’s debut single, “Giddy On Up,” is No. 35 on Hot Country Songs after 17 weeks, and her major-label debut album, “Achin’ and Shakin’,” has sold 64,000 copies since its April 13 release.

Field day (from left): ERIC CHURCH, LAURA BELL BUNDY and JOE NICHOLS

THE TRADITIONALIST

Fresh off two weeks at No. 1 on Hot Country Songs with "Gimmie That Girl" and resulting appearances on NBC's "The Tonight Show With Jay Leno" and ABC's "The View," Joe Nichols is on top of the country music world. It's hard to believe that just a few years ago, his career was in doubt.

"There was a point where I thought I wouldn't have another record out," Nichols says now. "I didn't know whether I wanted to even do this anymore. But after praying and getting right with God and centered inside, I decided I do have something to offer.

"This is a gift," Nichols continues. "I've got a lot of passion in me again."

Nichols came to Nashville in 1997 with great promise. He had an independent deal back home, but the Arkansas native came looking for something bigger and better. He got his shot when he was signed by veteran Music Row executives/producers Tony Brown and Tim DuBois, who were launching Universal Records South in 2001. "We were both just blown away," says DuBois, who now serves as VP/managing executive at ASCAP Nashville. "I heard that voice and I said, 'Oh, my gosh. This is something really, really cool.'

"Joe looked to be the complete package," DuBois continues. "He had the good looks, charming personality and that 'it' factor that you're always looking for to help stand out from the crowd."

The label's marketing plan for Nichols mirrored those applied to the majority of country artists before and since.

"We used the straight-ahead, old conventional wisdom," DuBois says. "You find a hit song, you get it out to radio, you do a bunch of free radio shows, and you get on the right TV shows and the right press and move it forward. It used to be so simple—have a hit song and everybody looks like a genius."

Success for Nichols and the fledgling label came quickly. His 2002 major-label debut single, "The Impossible," reached No. 3 on Hot Country Songs. Next single "Brokenheartsville" made it to No. 1. He won the Country Music Assn.'s Horizon Award and toured with fellow traditionalist Alan Jackson.

"We came out of the box roaring," DuBois recalls. "At a time back then when sales were starting to slow down, we had a gold record." "Man With a Memory" has sold 896,000 units, according to Nielsen SoundScan. It would turn out to be the best-selling album of Nichols' career.

Success spoiled him, Nichols admits. "Even though I'd been working for years to accomplish it, it felt like, 'That was easy. All I have to do is record a good song and sing it as good as I can and it's going to go No. 1. Maybe this is easier than I thought.'

"That wasn't the case," he adds with a wry chuckle.

While DuBois says the label was "very excited rolling into the second album," Nichols stumbled. His father died and he struggled with his success, turning to alcohol to ease the pain.

"That second album was down and dark," DuBois says. "He was in such a dark place. The songs were heavy. There was an inconsistency there that we never really overcame." "Revelation" would sell 294,000 copies. While it spawned both a top 10 and a top five single, it didn't have the same impact as the first album.

Nichols' next project, "III," put him back on track, or so it seemed. On the strength of the No. 1 single "Tequila Makes Her Clothes Fall Off," the album sold 737,000 units. His fourth album, "Real Things," while critically acclaimed, sold a disappointing 120,000 and only produced two top 20 singles.

Nichols holds himself responsible. "Any sort of inconsistency as far as my career goes, I have to look within myself and the music I've given. I could have done better musically, even as far as being focused mentally, emotionally and just involved in my career."

Just two months after "Real Things" was released and one month after he married Heather Singleton, whom he had known since he was 18, Nichols entered a substance abuse program in October 2007.

Country KMPS Seattle music director Tony Thomas says that fans are supportive of Nichols. "Joe's recent personal struggles and triumphs have resonated with listeners," he says. "We've aimed to support him and feature his music as much as possible over the years."

Fresh off his success with "Gimmie That Girl," Nichols is ready to take another run at his career. "The most important thing is to stay humble and stay grateful," he says. "That said, I want to keep growing. I want to attract new fans and maybe reattract fans that bought my early albums but haven't bought the last couple."

DuBois is heartened by Nichols' rebirth. "He's living up to the promise that we all saw in him in the beginning," he says.

JOE NICHOLS

- Eight top 10s on Hot Country Songs chart
- Three No. 1 country singles, including his latest, "Gimme That Girl"
- 2002 album "Man With a Memory" earned three Grammy Award nominations
- 2003 winner of Country Music Assn.'s Horizon Award

ERIC CHURCH

- Five top 20 singles on Hot Country Songs since 2006 debut
- Second album, 2009's "Carolina," produced two top 10 singles
- Tossed off 2006 Rascal Flatts tour when his opening sets ran too long
- Currently on Country Throwdown tour

THE ROCKER

Traditional Nashville wisdom would dictate that Eric Church not tour until he had a top 10 hit, but the country rocker and his team saw things differently.

His 2006 debut single, "How 'Bout You," had peaked at No. 14 on Hot Country Songs after 25 weeks on the chart. Controversial second single "Two Pink Lines," which dealt with teen pregnancy, barely cracked the top 20 later that year.

As if that weren't enough, the independent thinking and Outlaw-inspired Church had been famously fired from the Rascal Flatts tour for not sticking to his assigned set length. "The career got a little squirrely there," Church says.

So Church, along with manager John Peets of Q Prime South and responsible agent Jay Williams of William Morris Endeavor Entertainment, hatched a plan. The artist, a veteran of playing clubs while he was at Appalachian State University in North Carolina, was going to hit the road playing small rock clubs.

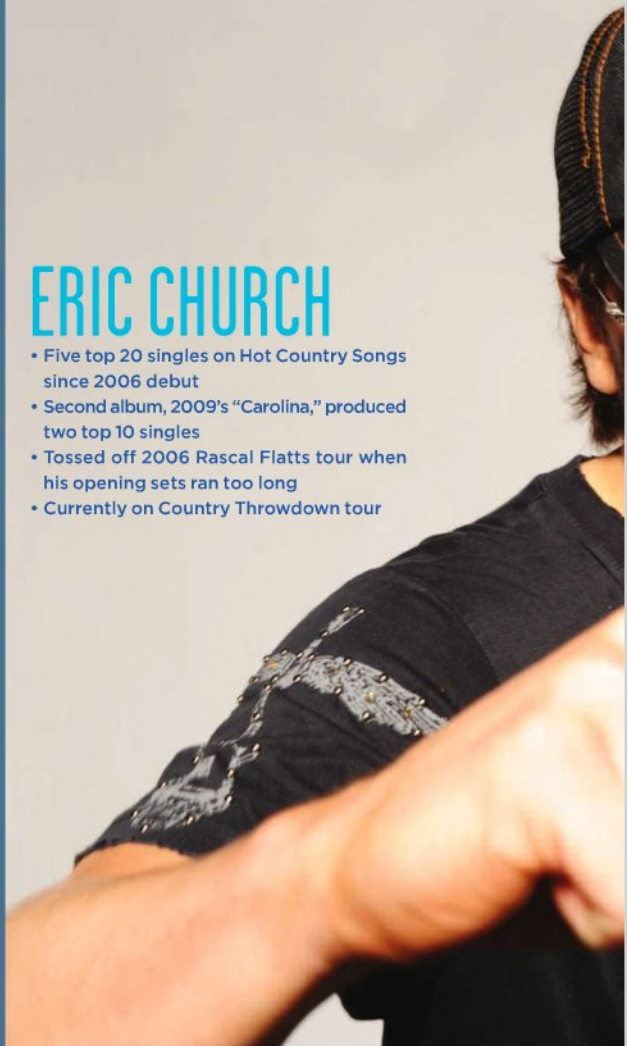
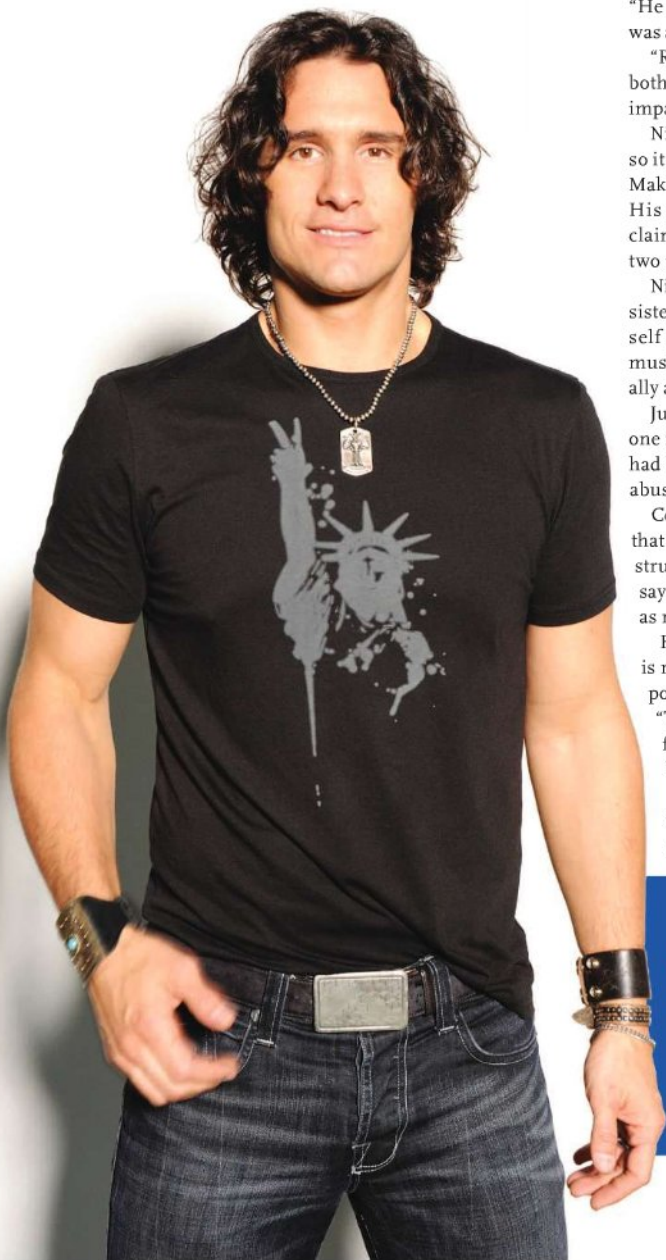
"Everybody thought we'd lost our minds," Church says. "We got kicked off the biggest tour and we had a teen pregnancy single out there. We went from those big arenas back to the small clubs."

The decision to play rock instead of country clubs was made because of several factors. The number of traditional country clubs has been declining for a decade and those that were still in business tend to watch the radio charts to make booking decisions, according to Williams. Perhaps equally important was that Church's gritty show doesn't lend itself to people line dancing in front of the stage. "We had to look for other options," Williams says.

"We were forced to go on the road because we didn't have that top 10 success, we didn't have those No. 1 songs," Church says. "We had to build it, we had to keep it going. It was out of necessity."

Still trying to break Church at country radio, Capitol Nashville president/CEO Mike Dungan had his doubts. "We were naturally skeptical because it's not a country music model," he says. "Our biggest problem was getting radio people to come out at 9 o'clock at night, 10 o'clock at night, to a club that wasn't necessarily in the suburbs."

But a funny thing happened along the way. Playing to progressively larger crowds, Church found his fans. "We didn't find them on the big arena tours," he says. "We found





them in these little sweatbox clubs.

"We found a fan base that maybe country wasn't talking to at the time: young males," Church continues. "Most artists go onstage and they've got pretty girls in the front row. Not us. We've got 10 rows of guys with their fists in the air."

"What he was building was a very loyal audience," Capitol Nashville VP of marketing Cindy Mabe says. "These people tattooed the lyrics to 'Sinners Like Me' all over their bodies." (The song, the title cut to Church's debut album, peaked at No. 51 on Hot Country Songs in late 2007.)

"His base doesn't live and die by what's on the radio," Mabe says. "But they know the words to all his songs."

Meanwhile, Church's plan to build a touring base also had an impact on his record sales. His debut album, which had spawned three top 20 radio hits, scanned 342,000 units, according to Nielsen SoundScan, an unusually high number for a country album without a consensus radio hit.

When it came time for his second album, the label decided to market to his younger-skewing male touring base while still pursuing adult female-targeted country radio. The plan worked. "Carolina" debuted at No. 4 on Top Country Albums, selling 31,000 units in the first week, and has sold 230,000 total after 14 months in the marketplace.

Church also found relative radio success. "Love Your Love the Most," the first single from "Carolina," became his first top 10. "The whole damn song's about guys, but girls really got into that song," Church says. "That really surprised me."

He followed that with the female-leaning "Hell on the Heart," another top 10. The radio hits have attracted more women to his shows. "We're growing the base. We've just now gotten to where it's probably 60/40 male to female at our shows," Church says.

Earlier this spring, Jägermeister sponsored Church's first national headlining tour. "We went from clubs to places that hold 3,000-4,000 people and didn't really know what to expect," Church says. "Our folks showed up, which was a big deal to me."

He followed that with a slot on Hank Williams Jr.'s Rowdy Friends tour and is currently on the road with the Country Throwdown outing. This fall Church will tour with fellow country rocker Miranda Lambert.

"I didn't expect this kind of a strategy, but it has worked really, really well," Dungan says.

THE BROADWAY STAR

Laura Bell Bundy's country résumé is one-of-a-kind. The Lexington, Ky., native moved to New York at age 9 to appear in Radio City Music Hall's "Christmas Spectacular," and years later starred in "Hairspray" and "Legally Blonde: The Musical," where she played the lead role of Elle Woods.

While living in New York she began performing country music at Manhattan clubs including the now-defunct CBGB and Birdland. When she decided to move to Nashville to pursue a country career, Bundy, who already had a relationship with MTV thanks to its airing of "Legally Blonde: The Musical" in 2007 and the subsequent "Search for the Next Elle Woods," sought out CMT senior VP of music strategy Jay Frank and shared her vision of her music.

Frank was intrigued. "We immediately saw that she had a completely unique vision," he says. "She has the spirit of Dolly Parton that does really exist in a lot of artists today. There's an entertainment element that hasn't been quite as prevalent in country music the last few years."

After she signed to Universal Music Group Nashville, CMT became part of the A&R process. "As she finished new songs she would send them to us, but would also send them to CMT," UMGN chairman Luke Lewis says. "They were very vested early on."

Bundy's unique musical vision consists of two distinct sides: a country take on smoky, sultry vocalists like Norah Jones ("Country you can make out to" as Bundy refers to it) and a mix of Muscle Shoals and old Nashville, aka "country meets Amy Winehouse."

"We wanted to do something throwback," Bundy says, citing Parton, Tammy Wynette, Loretta Lynn, Jerry Reed and Conway Twitty among her influences.

The decision was made to do two different "sides" of one album, which would be called "Achin' and Shakin'." The first single would be the uptempo and campy "Giddy On Up." "We knew it was engaging, but we also knew that it was polarizing," Lewis says. "We felt if we went straight to radio, we'd be shut down pretty quickly."

CMT stepped up, committing to airing the video sight unseen. "We said, 'We trust you. We trust this vision,'" Frank recalls.

CMT's commitment was important to Universal because of the poor track record Nashville labels have had in recent years breaking new female artists at country radio, Carrie Underwood and Taylor Swift notwithstanding. "I wouldn't try to convince anyone that we knew exactly what we were doing," Lewis says. "The thing we did know was that we had a lot of support from CMT." (There is no financial arrangement between CMT and Bundy, according to Frank.)

The finished video, conceptualized by Bundy and complete with a Broadway-style production akin to a naughty "Annie Get Your Gun," rewarded Frank's faith. "It nailed who she is," he says of the sometimes-bawdy singer. "It wasn't like anything else on the channel or in country music."

The network promoted Bundy and her music heavily on its website, mobile outlets and CMT and CMT Radio. In the first quarter, "Giddy On Up" was one of the top five most-streamed videos on CMT.com and one of the top five best-researching videos on CMT, according to Frank. "It completely reacted with the audience," he says.

A second video, "Drop On By" from the "Achin' " side of

LAURA BELL BUNDY

- Starred on Broadway as Elle Woods in "Legally Blonde: The Musical"
- Debut album "Achin' and Shakin' " bowed on Billboard 200 at No. 28
- Performed first single "Giddy On Up" on 2010 Academy of Country Music Awards telecast
- "Giddy On Up" in the top five of the most-streamed videos on CMT.com

THE STATE OF COUNTRY MUSIC 2010

the album, has aired on the network but wasn't shipped to country radio. "It has done well, but not to the same success that 'Giddy On Up' has had," Frank says. "But it does emphasize that we're working with an artist and we believe in an artist instead of believing in a song."

Thanks to her visual appeal, Bundy has enjoyed TV exposure not usually afforded a brand-new artist, including a performance slot on the Academy of Country Music Awards and a visit with ABC's "Good Morning America."

The ACM Awards performance in particular riled many in Nashville who felt Bundy had cut to the front of the line by scoring a full performance slot while other new artists with more success were limited to lesser slots if they were included at all.

Lewis will hear none of it. "You could argue that she's already a star," he says, citing her Broadway exposure. "She has stage experience. There's a lot of artists in country music that haven't spent a lot of time onstage."

"She's not only multitalented, but she also has vision about how to sell herself without sounding like a barker or a carnay," Lewis adds.



STUCK ON REPEAT

Despite Listener Dissatisfaction, Country Radio Remains Reluctant To Broaden Playlists

BY PAUL HEINE



Within the industry, there has long been three major complaints about country radio: Songs are repeated far too often, it takes too long for a single to peak, and the overall repertoire is limited. A recent survey by the Country Music Assn. of 1,100 country radio listeners reveals that the audience has similar concerns about the format. It showed that nearly one-third of country fans are turned off by repetitive radio playlists, and industry sources say there's a real risk of stagnation if country radio doesn't keep up with the music industry's dizzying changes. ¶ As audiences enjoy a seemingly endless array of devices and platforms to listen to music, programmers need to make smart decisions to keep the format vital in the future, says Travis Moon, PD at Clear Channel's KAJA San Antonio. "Programmers are sometimes so safe that we miss out on opportunities that could really move this format forward," he says. ¶ According to the CMA survey, one in three country music fans indicated they dislike radio repetition and would listen more if a wider variety of repertoire was played, including a larger number of tracks from individual albums. The same percentage of respondents rated a "go deep" idea—playing more than the current single on new albums—"extremely relevant" or "relevant." ¶ "There is consistent feedback from year to year with one-third of the fans tested saying that they would listen to country music radio more if there was less repetition and a wider variety of songs," concluded the study, presented in February at the Country Radio Seminar in Nashville.

TIME WARP

But any move to change programming practices at country radio means going against strategies that have been developed over decades.

Repetition has been a radio programming cornerstone since the birth of top 40 in the late '50s. The adoption of call-out research in the '80s shrank playlists, while a massive wave of industry consolidation that began with passage of the Telecom Act in 1996 caused further homogenization.

But a 1999 survey conducted by Edison Media Research suggested that country stations weren't being repetitive enough. A lack of call-out research, which grades the familiarity, appeal and "burn"—the point at which listeners are sick of hearing certain songs—was causing stations to churn new songs too fast through the system for them to ignite and sustain high pas-

sion with listeners, the study concluded. Many outlets subsequently applied the brakes.

"Over the past 10 years, country stations slashed their playlists so much and leaned on the gold," Moon says. "If we [keep leaning] too much on [Alan Jackson's] 'Chattahoochee,' [Garth Brooks'] 'Friends in Low Places' and [Brooks & Dunn's] 'Boot Scootin' Boogie' for the next 10 years, we're going to get diminishing returns. I think that's some of what we're seeing [in the CMA research]."

Based on the format's national ratings performance during the past decade, repeating people's favorite songs hasn't yet sent listeners to the exit aisles. The format attracted 12.5% of all listeners tuned to radio in an average quarter-hour in fall 2008, the most recent period for which numbers are available, second only to news/talk and off just slightly from 12.9% in spring 2002, according to Arbitron.

Country placed lower in a December 2009 Arbitron ratings

analysis conducted by research firm Research Director and industry publication Inside Radio, ranking fourth with 6.4% of listeners aged 6 or older. However, the study included only the 16 largest radio markets where Arbitron's Portable People Meter ratings service was available at the time, thereby excluding many country hotbed markets (see story, page 19).

Programmers and consultants say that repetition is a common listener complaint, right up there with too many commercials, and there's often a disconnect between what listeners say they want and what they actually consume. Jaye Albright, a partner in Albright & O'Malley, which advises roughly 100 stations, cites an old top 40 adage that "if listeners aren't complaining about repetition, then you're not playing the hits enough. I'm not sure stations should repeat songs less," she says. "The easiest way to improve ratings is to play the songs that people like often."

Stations are making moves to at least reduce the perception of repetition, as programmers rely on such music scheduling practices as placing power rotation songs at different positions in the hour. To help foster an impression of variety, programmers balance tempos and styles—positioning a female-friendly ballad after an uptempo track that appeals to men.

ONCE MORE, WITH FEELING

Some programmers, consultants and label executives worry that repetition is a secondary concern; rather, it's an overreliance on research done by individual stations to gauge the popularity of songs that has constricted the format and reduced opportunities for new and different sounds to emerge.

Keith Hill, a former country programmer who consults around 30 stations, says that repetition isn't the problem as much as the length of tenure of some songs on playlists. "The No. 1 malady that country has is playing records too long, and that is damaging," he says.

Billboard's Hot Country Songs chart continues to rotate at a snail's pace, with songs often taking 25-30 weeks or more to peak. A study of Billboard's charts by Jerry Duncan Promotions



underscores the effect. In 1989, the country singles chart featured 49 No. 1 titles. The tally had at least 25 chart-toppers annually seven times during the '90s. But from 1999 through 2004, the format never exceeded 25 No. 1s in a given year.

"Research is a false idol that radio has been worshipping to its own injury," Hill says. He questions the generally accepted research theorem that a new song must receive roughly 300 spins before it's familiar enough to test. "By the time stations get high research scores, they've already burned the song out. Research doesn't reflect that because all listeners don't line up."

Hill argues that country radio needs to add new songs quicker, spin them more and build song equity faster. "The life cycle of a record has become too long. It shouldn't take more than 12-15 weeks to get to a song's peak," he says.

Johnny Chiang, PD at Cox Media Group's KKBQ Houston, says it's advantageous for stations to play a megawatt hit like Lady Antebellum's "Need You Now" in current rotation for "as long as possible—longer than what you're used to." KKBQ has played the crossover smash more than 1,300 times and it remains the station's No. 1 testing song and among its top 25 most-played, despite the fact that it has fallen off the Hot Country Songs chart.

Another danger in misusing music research is the lack of variety that the CMA survey uncovered. PDs often consider new songs that are sonically similar to ones that score high in research as less risky than something that challenges the status quo.

That's driven country radio into cookie-cutter mode, Moon says. "When programmers are too married to research, it cuts off opportunities to play something that really touches people," he says. "At times, we have to stomach a few negatives to get the good stuff to our listeners."

For example, when KAJA first played "Pray for You" by Jaron & the Long Road to Love, audience reaction was polarized and the station received some listener complaints, Moon says. "I was willing to accept that due to the huge passion other listeners have shown for the song," which remains at No. 17 for a second week on Hot Country Songs.

YOUNG AT HEART

In addition, there's evidence that country radio could do more to attract younger listeners. According to Arbitron, 56.5% of its audience in radio's 33 largest markets is aged 35-64 while 29.8% is under the age of 35.

With Taylor Swift and Lady Antebellum the only bona fide superstars to emerge at the format since 2007, insiders say country radio must do more to develop new acts. "We need to give at least some of the promising new acts, like Troy Olsen and the Band Perry, a fighting chance," Moon says.

And as more of its core baby boomer audience ages out of the advertiser-friendly 25-54 demo, programmers are selectively

adopting some new acts to attract younger listeners. "We're at the beginning of the changing of the guard," Albright says, as newcomers like Lady Antebellum and Zac Brown Band slowly replace acts that first rose to popularity in the early '90s, such as Brooks, Jackson, Toby Keith and Tim McGraw. "Those acts enjoyed a longer than average airplay shelf life due to the enormous size and economic clout of baby boomers who embraced them."

All these factors combine to make it a tenuous time in country radio. "It's impossible to make 100% of your listeners happy," Moon says. "Sometimes, programmers try so hard to thread that needle that they end up with a vanilla-sounding radio station. That's when listeners are really going to start complaining about repetition."

TOTAL RECALL?

New PPM Ratings Show Shortened Listening Times Compared With Diary Tracking

While many stations continue to survey their listeners to determine when they have grown tired of hearing a song on the radio, the arrival of Arbitron's Portable People Meter (PPM) ratings service has bolstered PD claims that repeated plays of hit songs is smart programming.

The new electronic ratings measurement system shows

listeners tune in to twice as many stations as the recall-based diary system reported and that they're listening for shorter periods of time.

For example, Arbitron's diary ratings system reported that the average listener to Cox Media Group's country KKBQ Houston spent about seven hours per week with the station, according to PD Johnny Chiang. But listeners may have overstated the amount of time they spent listening to their favorite stations in ratings diaries. The PPM shows that time spent listening to KKBQ is dramatically shorter: two hours and 15 minutes per week. "The length of listening dropped by more than half," Chiang says. "That's for everybody, not just

country stations."

Shorter time spent listening means it takes longer for listeners to become familiar with songs and to tire of hearing them, thus extending the airplay shelf life of a song. Chiang and other programmers contend that repetition is necessary to give a song sufficient audience reach and frequency. KKBQ routinely keeps hits in power rotation for 20-25 weeks. "Repetition is not an issue in [markets measured by the] PPM because it's showing that they don't listen for as long as we always thought they did."

The PPM system is currently used in 33 markets with 15 more scheduled to convert to it by year's end, meaning that the top 50 stations will use the new measurement tool. Other stations in smaller markets will continue to use diaries indefinitely. —PH



FOR THE SAKE OF THE SONG

Four Nashville Songwriting
Veterans Divulge The Secrets
To Their Success

BY RAY WADDELL

Nashville is widely known as Music City, but perhaps a more descriptive name might be “Songwriter City.” While the publishing landscape has undergone drastic changes in the digital age, Nashville is still extremely fertile ground for songs, churning out hit after hit in country and beyond. “No matter the changes, Nashville is still the world’s greatest town for songwriters and creative publishers,” says Charlie Monk, president of Monk Family Music and a 40-year veteran of the Nashville publishing community. ¶ Aspiring songwriters can still leave their homes, come to Nashville and, with talent, perseverance and patience, create a hit song. They seldom do it alone, as co-writes are the norm in this town. The four songwriters spotlighted here, chosen for their successes as well as their diversity and commonality, are examples of how it can be done.



ASHLEY MONROE

Hometown: Knoxville, Tenn.

Songs: “The Truth” (Jason Aldean), “Flat on the Floor” (Carrie Underwood)

When and why did you come to Nashville?

I first came to Nashville when I was 15 years old. I had always sung since I was little, but my dad passed away when I was 13, and that’s when I started writing songs. So me and mama packed up and moved over here.

How did you survive before making money off songs?

My parents.

What are the benefits and challenges of co-writing?

The benefits of co-writing are you have an amazing talent in the room with you that can a) help you finish an idea you have but don’t know what to do with, or b) come up with an amazing idea and you get to be a part of it. It can be challenging sometimes because not all co-writers work well together. That doesn’t reflect on how good the writer is at all, but there has to be a certain kind of magic for it to work and for you to want to do it again.

How is your publishing handled, and why go that route?

I am published by Wrensong Publishing. I met [Wrensong president] Ree Guyer when I was 17 because I had been writing songs with one of her writers, Sally Barris. Ree completely got who I was not only an artist, but also as a writer.

What’s the best song you’ve heard on the radio recently that you didn’t write, and why?

Miranda [Lambert’s] new single [written by Tom Douglas and Allen Shamblin], “The House That Built Me,” is amazing. I get chills every time I hear it. I know everyone who listens can relate to it.

What did you do with your first big paycheck?

I bought a 4 Runner when I was 18. [And my] first car . . . I still have it.

What’s your favorite line ever in a song?

Neil Young’s “Bandit”: “Trying to get close, but not too close/Trying to get through, but not be through.”

How would describe Nashville in three words or less?

Charming.

What’s the one word you overuse in your songs, and what word would you never use?

I’m sure I overuse “pain.” [There is] no other word for it but “hurt.” I overuse that one, too.



LEE BRICE

Hometown: Sumter, S.C.

Songs: "More Than a Memory" (Garth Brooks), "Beautiful You" (Lee Brice)

When and why did you come to Nashville?

In 2000 I met a girl from my hometown who worked for Alan Jackson's manager in Nashville. She said I needed to visit. I always wanted to, so on my spring break I came. I immediately knew that this is where I was meant to be and wanted to spend the rest of my career.

How did you survive before making money off songs?

I cut grass for anyone and everyone I could, did handyman stuff, and then got a job serving tables at Rainforest Cafe.

What song are you most proud of to date?

I am most proud of "More Than a Memory," because of its history. Garth [Brooks] was a hero of mine. I played it the first time I did the [Grand Old] Opry, and just because I love the song from top to bottom.

What are the benefits and challenges of co-writing?

The benefits are obvious: Two heads are better than one. But I guess one of the downfalls is that it's easy to lose some of who you are, so that's something that I always have to be careful of.

How is your publishing handled, and why go that route?

I've been with Curb Publishing for years. They pitch my songs, but as an artist I have to let them know which ones I want to keep for myself.

What's the best song you've heard on the radio recently that you didn't write, and why?

That is so easy: Miranda Lambert's "The House That Built Me." The second I heard it, I wished I had written it. Heck, it feels like something I wrote every time I hear it. The subject matter and the melody hit me right square in the bottom of my heart.

What did you do with your first big paycheck?

Paid off some debt, bought a TV and took myself out for a real good steak.

What's your favorite line ever in a song?

"I'm a new note finder," from "Blues Man" by Hank Williams Jr.

What was the lowest point of your career?

While I was trying to get my publishing deal worked out, I remember driving up to a McDonald's to get a cheeseburger. I was starving. I pulled over and started collecting pennies from my floor board. Long story short, I got a hamburger—turned out I couldn't afford the cheese.

How would describe Nashville in three words or less?

Little big town.

What's the one word you overuse in your songs, and what word would you never use?

I probably overuse words like "girl," "babe" or "boy," or "man," but I think they make stuff feel conversational. One I would never use? That's tough. You just never know when something that's been used a million times might be the perfect fit for some situation.



JEREMY STOVER

Hometown: Ellijay, Ga.

Songs: "Wherever You Are" (Jack Ingram), "You're Like Comin' Home" (Lonestar)

When and why did you come to Nashville?

I came to Nashville in August of 1994 to attend Belmont University. I came here to finish college so my parents were happy and also to give me two years to figure out the path to becoming a professional songwriter/producer. Reality hit on that one: It turned into six years before I actually got paid to be a songwriter. However, I did get my degree and my mama and daddy smiled at graduation.

How did you survive before making money off songs?

Through an internship from college, I worked making tape copies for two different publishing companies. It paid very little money but I learned from a lot of great songwriters.

What song are you most proud of to date?

It's a song called "Grandpa" on Justin Moore's debut album. It talks about the man I strive to be.

What are the benefits and challenges of co-writing?

The benefits of co-writing are different ideas, sharing something great—if it's great—and hanging out with friends.

The challenges of co-writing are bad ideas, sharing something bad—if it's bad—and hanging out with people you don't like.

How is your publishing handled, and why go that route?

I am published by EMI Music Publishing. [Executive VP/GM] Ben Vaughn and I have been friends since 1996, and now we work together. The entire staff puts me in positions to succeed.

What's the best song you've heard on the radio recently that you didn't write, and why?

I'd say "The House That Built Me," because it's the perfect song for the perfect artist at the perfect time. The lyric kills.

What did you do with your first big paycheck?

Paid off the debt I'd accrued to survive while trying to become a successful songwriter.

What's your favorite line ever in a song?

Don Henley's "The Heart of the Matter": "What are these voices outside love's open door/Make us throw off our contentment and beg for something more."

What was the lowest point of your career?

Six months after I signed my first publishing deal in 2000, the company I signed with was acquired by another company. I thought that would lead to the end, but it actually led to the beginning.

How would you describe Nashville in three words or less?

Talented. Competitive. Patient.

What's the one word you overuse in your songs, and what word would you never use?

I use the word "home" most, but it's not overused. I would never use the word "cheek." Do I have to say why?

ASHLEY GORLEY

Hometown: Danville, Ky.

Songs: "All American Girl" (Carrie Underwood), "American Saturday Night" (Brad Paisley)

When and why did you come to Nashville?

I came to Nashville in the fall of 1995 to attend Belmont University and have lived here ever since.

How did you survive before making money off songs?

I was blessed to get a writing deal within a few months of graduating college, but during college I worked in the tape room of publishing companies, working my way from unpaid internships to part-time jobs, learning what it took to be a "real" songwriter. I've also worked part time on a demolition/construction crew, sweeping factory floors, putting together boxes—enough to motivate me to never lose my writing deal.

What song are you most proud of to date?

"You're Gonna Miss This" [recorded by Trace Adkins]. The song came from a real-life scenario and seemed to take on a life of its own, being played not only on the radio and TV but at graduation ceremonies and family slide shows across the country, which is very cool. It also conquered the odds, as it wasn't even intended to be released as a single and went on to win the 2009 [Academy of Country Music] single of the year and ASCAP song of the year.

What are the benefits and challenges of co-writing?

I co-write almost every day. I love finding energy in the room, bouncing ideas off each other, learning writers' strengths and how to bring out the best in them. I love the competitive process of trying to come up with better lines and melodies than the other people in the room. More than anything, I enjoy the friendships and life conversations that are born from co-writes. The challenge is developing trust. Someone often brings in a great idea, musically or lyrically, and has to trust the other writers to not screw it up and also to make it better than they ever envisioned.

How is your publishing handled, and why go that route?

I like having a publisher and in Nashville they are very important, especially when you first start out to build credibility and a presence for you. And to give you advances so you can stop parking cars or waiting tables and write all day, every day, which is crucial.

I have a co-publishing deal with Combustion Music. They act as my teammate, my money collector, administrator, song plugger, cheerleader, manager, therapist and friend. We have a great relationship. They share frustrations and celebrations. As someone who is not an artist and writes songs intended for hundreds of artists in various genres, I like having someone help me maintain all those relationships and do all they can to place my songs. Plus, they bought me a Red Bull fridge for my studio/office.

What's the best song you've heard on the radio recently that you didn't write, and why?

The best country song out right now is "The House That Built Me." [Miranda Lambert] is a great writer herself, but was smart enough to record it even though she didn't write it. It makes you want to cry even though it's not really sad. It's a completely original thought and it feels so familiar. And the production is perfect, no drums or big electrics or anything to stand in the way of the song and the singer.



'I CO-WRITE
ALMOST EVERY
DAY. I LOVE
FINDING THE
ENERGY IN
THE ROOM.'

What did you do with your first big paycheck?

Practical things, like paying off debt, establishing this cool thing called a savings account. Then I bought his and hers Bentleys. Or I think it was actually a used minivan.

What's your favorite line ever in a song?

Two lines: "Amazing grace, how sweet the sound that saved a wretch like me/I once was lost, but now am found, was blind but now I see."

What was the lowest point of your career?

A couple years into my deal, with no hits whatsoever yet, there was probably a six-month stretch where I got three or four songs recorded by different multiplatinum-selling artists. I thought it was the turning point. I even found out about one of the songs getting recorded for a huge artist's greatest-hits record while we were in the hospital having our first child. I was overjoyed—then none of the songs made the albums. That was when I learned the woes of premature celebration and to not tell anyone you got a cut on a project unless they could buy it at Walmart or hear it on the radio.

How would you describe Nashville in three words or less?

Creative. Competition. Community.

What's the one word you overuse in your songs, and what word would you never use?

I don't think there's a word I overuse. Maybe some chords, but then again there aren't that many to pick from. One word I would never use: "very"—like, "I have a very muddy truck" or "I love you very much." ...



Star clients: Artists whose managers will speak at the Country Music Summit include (clockwise from upper left) DIERKS BENTLEY (represented by Ken Levitan), LADY ANTEBELLUM and KEITH URBAN (managed by John O'Grady), TOBY KEITH (managed by T.K. Kimbrell), JAMEY JOHNSON (Levitan) and FAITH HILL (Will Botwin).



The inaugural Billboard Country Music Summit, presented in association with the Country Music Assn. (CMA) and taking place June 7-8 at Nashville's Hermitage Hotel, will offer insights from artists and executives alike. Martina McBride and Tim McGraw will take part in exclusive Q&As. Showcases will feature acts including Landon Michael, Madonna Nash, Gwen Sebastian and the Anthony K Band. And the programming (at CountryMusicSummit.com) will focus on the most challenging issues and promising opportunities the genre faces today. If it's important to the business of country, it will be covered at the summit, beginning with a session on marketing and branding.

PLAYING IN THE BRAND

Corporate America has shown that it very much wants to capture the eyes and ears of country music fans. Beyond that, the branding and imaging that is occurring today is also critical in shaping consumers' perception of not only specific artists, but the genre as a whole.

Sponsorship and branding deals featuring country artists are some of the most sophisticated and lucrative in the growing experiential marketing space.

The speakers at "Marketing & Branding for Country Music" are the players in the trenches who are shaping these innovative deals. Panelists include MAC Presents president Marcie

Allen, Clorox senior group manager of sponsorships Drew McGowan, CMT senior VP of integrated marketing Anthony Barton, Greenlight Marketing & Media president Dominic Sandifer, CMA VP of strategic partnerships Sheri Warnke and Creative Artists Agency sponsorship agent Laura Hutfless.

"Innovative corporate partnerships in the country music genre are growing rapidly due to country artists' increased accessibility and a deeper level of engagement with the fans," says Hutfless, who is currently working on at least 10 sponsorship programs involving country artists. "Country music appeals to middle America, and middle America buys product." She cites the Zac Brown Band/Ram Truck "Letters for Lyrics" program as a campaign that "exemplifies the type of interac-

tive blending of cause marketing and band/brand/fan connections we're seeing more of today."

ROAD WORK

Touring has always been vital for country artists, and the genre has been successful in recent years at breaking new headlining acts and sustaining the careers of established artists. Still, navigating the touring landscape is becoming increasingly complicated, and the game has changed drastically from how country concerts were historically presented.

The "Country Road" session will address ways to tour effectively, maximize the impact of time spent on the road and build longevity in the touring marketplace. On the panel are some of the most successful agents and talent buyers in country, including John Huie, an agent at Creative Artists Agency; Curt Motley, Nashville office head/agent at Paradigm Agency; Live Nation country music president Brian O'Connell; William Morris Endeavor Entertainment agent Greg Oswald; Triangle Talent CEO Dave Snowden; and hard-touring MCA Nashville recording artist Gary Allan.

O'Connell, who is fielding seven country tours this summer for Live Nation, calls the country touring landscape "vibrant."

If there is a challenge, it may relate to an embarrassment of riches in viable country headliners, enough to saturate the market. So far that doesn't seem to be the case.

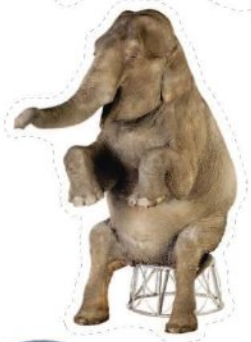
O'Connell says all of the country tours this summer, not just Live Nation's, are selling strongly. "I'm real happy with the counts," he says.

ON THE AIRWAVES

Few would doubt the critical role that radio plays, both historically and currently, in the careers of country artists. While ter-

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restrial radio continues to deal with unprecedented challenges, the country radio format remains relatively healthy.

"The Changing Face of Country Radio: 2010 and Beyond" will explore how local country radio stations are surviving revenue shortfalls, regulatory setbacks, artist royalty legislation and where the format is headed.

The panelists are author Paul Allen, who is also a professor at Middle Tennessee State University's Department of Recording Industry; KILT Houston PD and CBS Radio VP Jeff Garrison; Capitol/EMI Nashville senior VP of promotion Steve Hodges; Brian Jennings, operations manager for Salina/Manhattan, Kan., at Morris Communications; Alpha Broadcasting director of programming and KUPL Portland, Ore., PD Scott Mahalick; and Cromwell Radio Group president Bayard H. Walters.

"Country radio has long been the primary marketing tool for country music and remains so despite the seismic changes during the past 15 years, including emerging new consumer platforms that have challenged the radio sector at large," says Wade Jessen, Billboard senior chart manager and moderator of the panel.

Jessen adds that a group of respected opinion leaders will address the state of country radio and what lies ahead.

"CBS Radio's Jeff Garrison has been on the front lines of Portable People Meter audience measurement from its initial deployment in Houston and will share his insights and experiences," Jessen says. "Capitol/EMI Nashville senior VP of promotion Steve Hodges offers the label promotion perspective, and we're sure to see some sparks fly when Middle Tennessee State University professor Paul Allen and Cromwell Radio Group owner Bayard Walters debate the highly controversial artist royalty legislation."

STEERING THE SHIP

Across all genres, management companies have developed into multifaceted entities, controlling artists' destinies—and tapping into revenue—in virtually every aspect of their careers.

The manager's role has become increasingly complicated and strategic, and this panel will offer insight from some of the top names in country music, including successful independents and managers associated with broader companies.

Onboard for "Today's Country Music Manager" are Will Botwin, manager at Red Light Management (Faith Hill, Dave Matthews Band); Borman Entertainment manager John Grady (Keith Urban, Lady Antebellum); TKO Management president T.K. Kimbrell (Toby Keith); Vector Management president Ken Levitan (Dierks Bentley, Trace Adkins, Jamey Johnson); Turner & Nichols partner/manager Doug Nichols (Rascal Flatts); and Q Prime South manager John Peets (Eric Church).

Glenn Peoples, Nashville-based senior editorial analyst for



Summit stars: **TIM MCGRAW** will discuss business in his keynote Q&A. **MADONNA NASH** (right) is on the showcase card.



Billboard, will moderate the panel.

"Sponsorships and touring have taken on new meaning as recorded-music sales continue to fall." Peoples says of the complex role that managers must fill. "Marketing and the tools of the trade are continuously in flux. Retail is an ever-challenging environment. Digital services abound but have varying levels of importance. Above it all is the manager's role in attaining and maintaining visibility in a fractured, loud music marketplace."

DIGITAL COUNTRY

There is no more compelling topic in promotion and marketing than new media and how to make it work, and country music is up for the challenge.

A wealth of digital tools are at artists' disposal, but using them effectively to cut through the clutter is challenging. For "How to Make New Media Work," managers and digital visionaries will discuss what works for them—and what doesn't.

New-media entrepreneur Pinky Gonzales, adjunct professor of new media at Belmont University, will moderate the panel, which includes the Orchard director of A&R and acquisitions Tommy Borscheid, Mozes VP of music and entertain-

ment Aaron Clark, Borman Entertainment director of new media Genevieve Jewell, Topspin Media VP of sales and marketing Andrew Mains, Sony Music Nashville VP of digital Heather McBee and Mobile Roadie CEO Michael Schneider.

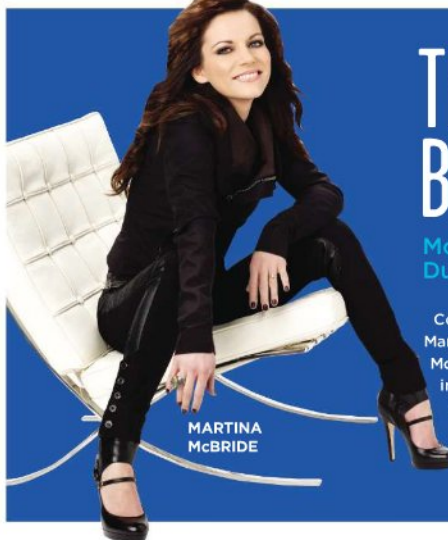
"Nearly a decade after the fall of Napster and the rise of the Internet as a mainstream marketing platform," Gonzales says, "the industry is taking a multifaceted new approach to promoting artists online, including the use of mobile applications, versatile widgets, new distribution channels and social networks popping up daily."

"But do fans today want more access to an artist than Facebook and iTunes can provide?" Gonzales asks. "Now that John Mayer has left Twitter, does the service still matter? And what's all this buzz about Tumblr? Our panel of experts will cover all of these questions and the ever-salacious, 'Do major labels have any advantage when it comes to bringing artists and fans together online?' The answer may surprise you."

FRESH FACES

Country music has been the source of some of the most successful artist development stories of the past decade, building superstars that have not only

continued on >>p28



MARTINA MCBRIDE

THE ART OF BUSINESS

McGraw, McBride To Offer Views During Q&A Sessions

Country music stars Martina McBride and Tim McGraw will be featured in separate Q&A sessions at the Billboard Country Music Summit, presented in association with the Country Music Assn.

(CMA) June 7-8 at Nashville's Hermitage Hotel.

McBride will participate in the June 7 Keynote Q&A, conducted by Billboard senior chart manager Wade Jessen.

A Grand Ole Opry member since 1995, McBride has charted 50 singles on Billboard's Hot

Country Songs chart, including five No. 1s and 19 top 10s. The RCA artist has charted 13 sets on Top Country Albums, including eight platinum titles and four No. 1s. She has won numerous CMA and Academy of Country Music (ACM) top female vocalist awards, and her 10th studio album, "Shine," was released last year.

McGraw will be featured in the Keynote Q&A June 8, conducted by Ray Waddell, Billboard executive director of content and programming for touring and live entertainment.

McGraw's career has extended well beyond country music hits and tours to en-

compass starring roles in hit movies and high-profile branding and licensing campaigns. But the artist remains committed to his country music roots.

While balancing his other endeavors and his priority role as a family man, McGraw has sold more than 40 million albums, according to Nielsen SoundScan, and notched 30 chart-topping singles on the Hot Country Songs chart.

Since the release of his debut album in 1993, he has won three Grammy Awards, 14 ACM Awards, 11 CMA Awards and 10 American Music Awards.

MCBRIDE: KRISTIN BARLOWE



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captured the public's attention, but also demonstrated sustainability. This panel, "Who's Gonna Fill Their Shoes," will address how to ignite the career trajectory and maintain it, featuring key players who have made this happen.

Moderated by veteran Music City publicist Ronna Rubin, owner of Rubin Media, the panel will include William Morris Endeavor Entertainment agent Rob Beckham; Flood, Bumstead, McCready and McCarthy partner/business manager Jamie Cheek; Triple 8 Management president George Couri; Republic Nashville president Jimmy Harren; artist Big Kenny; and GAC senior VP of programming Sarah Trahern.

STARTING WITH A SONG

Nashville may be Music City, but it's more specifically "song city." The "Publisher's Roundtable: The Country Song Business in the Digital Age" will address the hottest topics in this critical area.

Moderated by Monk Family Music Group president Charlie Monk, the panel boasts some of the most respected players in country music publishing: ASCAP Nashville VP/managing executive Tim DuBois, Warner/Chappell Music Nashville senior VP Tracy Gershon, Wrensong Publishing/WE Records president/owner Ree Guyer-Buchanan, Stage Three Music songwriter Brett James, Sony/ATV Music Publishing Nashville president/CEO Troy Tomlinson and Universal Music Group Nashville VP of A&R Brian Wright.

"Although Nashville's music business has evolved into an incredibly diverse industry, the one thing that remains unchanged is that Nashville is a song town, above all else," says Monk, a 40-year veteran of the publishing business. "No matter the changes, Nashville is still the world's greatest town for songwriters and creative publishers."

READING THE LABEL

The title of this session says it all: "Not Your Granddaddy's Record Label: Will the Last One to Abandon the Old Business Model Please Turn Out the Lights?"

The upheaval in the record-label sector has made headlines in Nashville and across the music business as the industry grapples with monetizing recorded music. A panel of leading label executives explain why there's reason to simultaneously panic and celebrate the monumental changes, and how country music is weathering the storm.

Billboard Country Update editor Tom Roland will moderate a panel that includes three Nashville label heads and other major players in the country music record business: Anderson Media president/CEO Charlie Anderson, Big Machine/Valory Music president/CEO Scott Borchetta, Capitol/EMI Nashville president/CEO Mike Dungan, Warner Music Nashville president/CEO John Esposito, CMT senior VP of music strategy Jay Frank and artist Blake Shelton. The success of Shelton's "Hillbilly Bone" Six Pak album has garnered much attention among label marketers trying to reinvigorate consumers. ■■■



LONDON MICHAEL

REAL COUNTRY, NOW

CMA Research Of Country's Fan Base Fuels Sponsorship Growth BY TOM ROLAND

When the Country Music Assn. launched the first version of the CMA Music Festival in 1972, the organization's stated goal was simple: provide fans a way to meet the stars of their favorite genre up close and in person.

The artists performed, took pictures with fans, signed autographs, sold merchandise and essentially did their best to cement a personal relationship with the people who supported their careers. And in the process, they steered many of those fans away from an annual fall convention downtown where artists met with radio DJs and programmers and attended awards shows presented by ASCAP, BMI, SESAC and the CMA.

Fan Fair, as it was known for the first three decades of its existence, has in recent years become big business itself, with growing attendance, greater sponsorship and national TV exposure. The festival, which averaged 56,000 fans daily in 2009, occupies a large swath of downtown Nashville with nightly concerts at LP Field. For this year's event (June 10-13), the stadium lineup boasts Lady Antebellum, Alan Jackson, Tim McGraw, Martina McBride, Reba McEntire and Zac Brown Band, among others.

The daytime shows at spacious Riverfront Park feature approximately 10 acts per day, including such draws as the Judds, Joe Nichols, Jo Dee Messina and Clay Walker. And those folksy meet-and-greets continue to attract fans at the Nashville Convention Center.

The festival is also the centerpiece for numerous fan-club parties held by the artists; charitable concerts and auctions; and the taping of an ABC-TV special, "CMA Music Festival: Country's Night to Rock," that will air for a seventh straight year during the third quarter.

And thanks to a CMA research project, the festival will have an expanded corporate presence in 2010 with enough new sponsors that the CMA contracted with the City of Nashville for an extra block to handle the added companies.

"All of the [sponsors] have very important mandates to interact with their consumers in a digital/social network way, and so they're constantly asking us, 'How Internet-savvy are the fans?'" CMA VP of strategic partnerships Sheri Warnke says.

Increasingly Internet-savvy, it turns out.

The CMA study found that 69% of "countryphiles"—heavy-spending core fans who engage in both the music and the lifestyle—have Internet access at home. And nearly all of them have a high-speed connection.

In direct opposition to the "hillbilly" stereotypes that still persist in some sectors of the media and entertainment business, more than 70% of the country audience has at least some college-level education, according to the study. And 39% have a household income of at least \$50,000.

These numbers match up with overall profiles of the American public, according to the CMA research, and it's a major reason why sponsors are coming to the CMA Festival in droves. Sony PlayStation, the U.S. Air Force, Chevrolet, Jack Daniel's, Pillsbury, TNT, General Cigar, Bicycle Playing Cards, McDonald's, Barnes & Noble, Random House Children's Books and ConAgra's Manwich product are just a few of the companies using the festival as a branding vehicle.

Many sponsors already have a direct connection to country artists. Kraft, which enlisted Rodney Atkins for a jingle this spring, is advertising Velveeta. Mars Petcare's Pedigree, a sponsor of Carrie Underwood's current tour, will make a splash. And Drive4COPD, which partnered with Patty Loveless to raise awareness of chronic obstructive pulmonary disease, will have a presence.

"We've been very successful in out-reaching to new companies, but also a lot of companies have been knocking on the door because the format is burning hot right now," Warnke says. "There are obviously notable acts that are performing across the four nights at LP. They're certainly attracting a lot of interest across the country, and companies are gravitating to country."

Despite a sluggish economy, ticket sales for the 2010 festival are ahead of expectations. Advance four-day ticket sales were "up an amazing 34%" as of May 13, CMA chairman Steve Moore says. The LP Field shows can accommodate 38,000 ticket holders, and a per-night average of 36,000 tickets have already been gobbled up.

Those numbers are a direct result of moving downtown nine years ago. The stadium more than doubles the capacity at the Tennessee State Fairgrounds, where Fan Fair was held from the early '80s through 2000. With the expanded seating and single-day ticketing, the festival has started attracting a larger volume of Middle Tennessee residents who previously bemoaned the congested roadways that accompanied the annual event.

That change in local perception also comes in part because Nashvillians can see a sleek, big-event presentation of the festival on ABC each year.

The "Country's Night to Rock" franchise adds legitimacy to the event and broadcasts the current sound of country, which



Ride on: ERIC CHURCH plays for his fan club, the Church Choir, from the tailgate of his new E85 FlexFuel Silverado truck from Chevrolet, a mainstay sponsor of the CMA Music Festival.

is diverse enough to embrace "Celebrity Apprentice" alum Trace Adkins, traditionally bent Brad Paisley and Hootie & the Blowfish singer Darius Rucker.

ABC certainly noticed country's appeal. The network carries both the festival special and the annual CMA Awards, but it's also added country stars to other parts of its lineup. It has presented such prime-time concert specials as "Kenny Chesney: Somewhere in the Sun" and "Sugarland: Live on the Inside." ABC has also placed acts like Rascal Flatts, Billy Ray Cyrus and Chuck Wicks into performance and competition slots on "Dancing With the Stars"; featured a parade of artists—including Toby Keith, Miranda Lambert and Randy Travis—on the heartland-themed "Extreme Makeover: Home Edition"; and increased the number of country guests on "Good Morning America."

Nashville executives have struggled during much of the genre's existence to demonstrate to the media in New York and Los Angeles that country plays well in the center of the United States. ABC clearly understands this, and the CMA study—which led directly to heavier advertiser involvement in the festival—only bolsters Music Row's message.

"We've fought that battle, whether it's to the left coast or the right coast," Moore says. "It's not just a niche format anymore. It hasn't been for years." ■■■

RIGHT: RICK DIAMOND/WIREIMAGE.COM

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,411,693 (\$250/\$175/\$140/ \$95)	CHER The Colosseum at Caesars Palace, Las Vegas, May 9-9, 11-12, 15-16, 18-19, 23	27,243 33,324 nine shows three sellouts	Concerts West/AEG Live
2	\$2,620,330 (\$3,532.997 pesos) \$47.39	ALEJANDRO SANZ Auditorio Nacional, Mexico City, Feb. 23-24, 26-27, March 12-13	55,289 58,199 six shows	OCESA/CIE-Mexico
3	\$2,533,140 (\$2,707.8 Australian) \$82.30	LADY GAGA, SEMI PRECIOUS WEAPONS Sydney Entertainment Centre, Sydney, March 17-18, April 7	35,460 three sellouts	Michael Coppel Presents
4	\$2,462,600 (\$2,798.51 Australian) \$275.59/\$31.80	CAROLE KING & JAMES TAYLOR Sydney Entertainment Centre, Sydney, April 5-6	18,018 19,815 two shows	Michael Coppel Presents
5	\$2,430,300 (£1,687.708) \$11.02/\$95.16	ROD STEWART National Indoor Arena, Birmingham, England, May 22-23	24,139 two sellouts	AEG Live U.K.
6	\$2,416,080 (\$2,028.57 Australian) \$275.66/\$73.44	JAMES TAYLOR & CAROLE KING Brisbane Entertainment Centre, Brisbane, Australia, March 31-April 1	15,535 15,104 two shows	Michael Coppel Presents
7	\$2,390,410 (\$2,142,400 pesos) \$53.48	JOAQUÍN SABINA Auditorio Nacional, Mexico City, April 13-14, 16-17, 20-21	44,696 58,058 six shows	Erre Ele
8	\$2,065,210 (\$2,074.58 Australian) \$81.88	LADY GAGA, SEMI PRECIOUS WEAPONS Brisbane Entertainment Centre, Brisbane, Australia, March 26-27	25,222 25,476 two shows	Michael Coppel Presents
9	\$1,803,530 (\$2,585.995 pesos) \$47.80	MIGUEL BOSÉ Auditorio Nacional, Mexico City, May 12-15	37,726 38,732 four shows	OCESA/CIE-Mexico
10	\$1,665,490 (\$1,549,419 pesos) \$57.88	ROBERTO CARLOS Auditorio Nacional, Mexico City, May 9-9, 16	28,774 29,049 three shows	Showline
11	\$1,538,211 (\$250/\$175/\$140/ \$95)	CHER The Colosseum at Caesars Palace, Las Vegas, May 25-26, 29-30	12,042 16,216 four shows	Concerts West/AEG Live
12	\$1,509,660 (\$1,609.601 Australian) \$159.93/\$92.59	SPANDAU BALLET, TEARS FOR FEARS, JACK JONES Sydney Entertainment Centre, Sydney, April 23, 25	13,827 15,749 two shows	Dainty Consolidated Entertainment
13	\$1,382,880 \$275/\$65	JAMES TAYLOR & CAROLE KING Xcel Energy Center, St. Paul, Minn., May 25	17,694 sellout	Beaver Productions
14	\$1,291,345 \$139/\$59	ELTON JOHN Van Andel Arena, Grand Rapids, Mich., April 24	11,787 sellout	Live Nation
15	\$1,231,730 \$350/\$125/\$85/ \$45	CAROLE KING & JAMES TAYLOR Allstate Arena, Rosemont, Ill., May 24	17,076 sellout	Jam Productions
16	\$982,024 (\$10,570 Australian) \$106.13/\$79.49	JOHN MAYER, ORIANTHI Sydney Entertainment Centre, Sydney, May 8	10,919 11,010	Chugg Entertainment
17	\$942,690 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Jiffy Lube Live, Bristol, Va., May 22	21,945 sellout	Live Nation
18	\$858,353 \$83/\$43	NICKELBACK, BREAKING BENJAMIN, SHINEDOWN, SICK PUPPIES Target Center, Minneapolis, May 24	12,841 13,737	Live Nation
19	\$818,785 \$89.50/\$46.50	NICKELBACK, SHINEDOWN, BREAKING BENJAMIN, SICK PUPPIES Van Andel Arena, Grand Rapids, Mich., May 6	11,826 11,847	Live Nation
20	\$801,547 (\$5,303,750 forint) \$83.15/\$45.99	RAMMSTEIN Papp László Sportaréna, Budapest, March 16	12,003 12,084	Live Nation International
21	\$778,392 \$89.50/\$49.50	MICHAEL BUBLÉ E Center, West Valley City, Utah, March 31	9,878 sellout	Beaver Productions
22	\$773,500 (\$834,506 Australian) \$110.76/\$82.96	JOHN MAYER, ORIANTHI Brisbane Entertainment Centre, Brisbane, Australia, April 30	7,449 7,775	Chugg Entertainment
23	\$708,485 (£488.6X1) \$100.34/\$96.01	ROD STEWART Trent FM Arena, Nottingham, England, May 20	7,174 sellout	AEG Live U.K.
24	\$671,512 (\$723,009 Australian) \$139.10/\$60.32	SPANDAU BALLET, TEARS FOR FEARS, JACK JONES Brisbane Entertainment Centre, Brisbane, Australia, April 27	5,823 6,025	Dainty Consolidated Entertainment
25	\$615,322 \$65/\$25	BRAD PAISLEY, DARIUS RUCKER, JUSTIN MOORE & OTHERS Verizon Wireless Amphitheater, Virginia Beach, Va., May 21	15,889 21,930	Live Nation
26	\$607,608 (\$7,222,680 pesos) \$66.56	EROS RAMAZZOTTI Auditorio Nacional, Mexico City, May 11	9,128 9,683	Super Publicidad
27	\$559,275 (\$6,843,347 pesos) \$58.24	SIMPLY RED Auditorio Nacional, Mexico City, May 1	9,602 9,683	OCESA/CIE-Mexico
28	\$474,598 (£346.414) \$68.50/\$41.10	THE CRANBERRIES Mediolanum Forum Assago, Milan, March 16	10,580 sellout	Live Nation International
29	\$452,456 (\$352,810 Hong Kong) \$180.36/\$48.95	TOM JONES Hong Kong Convention & Exhibition Centre, Hong Kong, March 24	5,046 5,500	Live Nation International
30	\$432,878 (£324.460) \$73.05/\$47.76	RICKY GERVAIS O2, Dublin, April 23	8,764 sellout	MCD
31	\$432,077 (\$5,307,888 pesos) \$50.47	DIANA KRALL Auditorio Nacional, Mexico City, April 6	8,560 8,693	OCESA/CIE-Mexico
32	\$398,758 (\$4,326.51 Australian) \$128.95/\$110.51	DEEP PURPLE, ELECTRIC MARY Sydney Entertainment Centre, Sydney, April 28	3,605 4,025	Lennard Promotions
33	\$398,035 (\$4,858.412 pesos) \$44.42	FRANZ FERDINAND Auditorio Nacional, Mexico City, April 10	9,608 9,683	OCESA/CIE-Mexico
34	\$389,955 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Comcast Arena, Everett, Wash., May 29	7,961 sellout	AEG Live
35	\$382,709 \$125/\$89.50/\$65	ALICIA KEYS, MELANIE FIONA Verizon Theatre, Grand Prairie, Texas, April 2	4,192 5,826	AEG Live

Strait flush: A homecoming show by **GEORGE STRAIT** at the San Antonio Alamodome grossed \$5.2 million.



ALIVE AND KICKIN'

Country Touring Is On A Roll

Billboard's Boxscore chart tells the tale: **George Strait** and **Reba** racked up \$11 million-plus grosses for 13 engagements reported in the magazine's May 22 issue, topped by a staggering \$5.2 million gross in San Antonio at the Alamodome.

On the other end of the career arc, **Taylor Swift** had three grosses of more than \$1 million a week later. **Carrie Underwood**, **Tim McGraw**, **Brooks & Dunn** and most recently **Brad Paisley** are all doing knock-out live business. **Rascal Flatts**, **Keith Urban** and **Toby Keith** will doubtless follow suit when they begin touring.

In short, while much of the rock and pop business is struggling out of the gate this summer, country is thriving.

"It's off the hook," says **Brian O'Connell**, president of Live Nation's country division and producer of seven such tours this year. "All of the tours out there, not just the ones we're doing, will all do very, very well."

As a genre, country has arguably been the most successful at building headliners and keeping them on top. Among others, Underwood, Swift, Paisley and Rascal Flatts all rose up in the past decade, and **Lady Antebellum** and **Sugarland** are gaining steam as headliners. Also on the rise: **Miranda Lambert**, **Jason Aldean**, **Blake Shelton** and a host of others. "The bullpen's full," O'Connell says. "They keep churning out great music, radio keeps playing great music, everybody is smart and nobody is trying to do too much."

Country artists are unique in that the top ticket sellers are generally the top radio hit-makers and album sellers. The acts often get in a relentless album/tour/album/tour cycle, and even artists past their hitmaking peak continue to tour annually, all of which could lead to saturation.

"I'm always worried about putting that extra show into a market that can't handle it," O'Connell says. But it's safe to say that the success of country touring has changed the historic paradigm of protecting markets. Protection, contractual or implicit, which assures an act will not overplay a market in a given time period, used to be the norm when country headliners booked a show. "Now we're down to two weeks and nobody's

getting hurt," O'Connell says. "It wasn't that way two years ago."

Still, caution is wise. "You have to be judicious about what you're doing," says O'Connell, who adds that the multiheadliner ticket promotion Live Nation instituted several years ago, the Mega Ticket, has helped entice fans to see several country headliners in the amphitheaters.

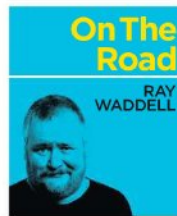
"The Mega Ticket takes a little bit of the pressure off [and] the summer [concert season] takes a little bit of the pressure off," O'Connell says. "Country is what classic rock used to be. It's become the mainstream format, and you can do shows in a city between Memorial Day and Labor Day that aren't necessarily 30 days apart because people are outdoors and they like to have that party four or five times a year."

One factor that may be affecting country's success this year is that **Kenny Chesney**, country's touring titan who has moved more than 1 million tickets in each of the past seven years, is taking a break from national touring this year.

"Kenny's the king of the stadium show, and he's taking a year off from doing stadium shows, so are those people going somewhere else? Sure," O'Connell says. "Obviously it's less money out of the markets, but I don't think that him not touring this year is really what's inflating other people's numbers. I know these fans are going to multiple shows because of the Mega Ticket."

Louis Messina, president of TMG/AEG Live, which produces tours by Strait, Swift and Chesney, believes today's artists tour smarter. "Before," he says, "an artist would have a hit on the radio, then go right to the fairs and festivals and outprice themselves before they got started: 'We have a hit on the radio, we're [worth] \$25,000.' It doesn't work like that; that's only short time." Messina adds that that sort of thinking has changed, influenced by Chesney's success.

"They go out and move up from 1,000-seaters to 1,500-seaters and on up," he says. "It's OK to get stupid money playing fairs and festivals, but people have got to buy a ticket with your name on it. It has to be your audience." ...



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◆ **700,000 SPINS**

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Since U Been Gone/**Kelly Clarkson**/RCA

◆ **600,000 SPINS**

You're Beautiful/**James Blunt**/Custard/Atlantic

◆ **500,000 SPINS**

Tear Drops On My Guitar/**Taylor Swift**/Big Machine/Universal Republic

◆ **300,000 SPINS**

Already Gone/**Kelly Clarkson**/19/RCA/RMG
Bad Romance/**Lady GaGa**/Streamline/KonLive/Cherrytree/Interscope
Empire State Of Mind/**Jay-Z + Alicia Keys**/Roc Nation
Need You Now/**Lady Antebellum**/Capitol Nashville/Capitol
No Surprise/**Daughtry**/19/RCA/RMG
Replay/**Iyaz**/Time Is Money/Beluga Heights/Reprise
Sexy Chick/**David Guetta Feat. Akon**/Astralwerks/Capitol
TiK ToK/**Ke\$ha**/Kemosabe/RCA/RMG

◆ **200,000 SPINS**

Battlefield/**Jordin Sparks**/19/Jive/JLG
Beautiful/**Akon Feat. Colby O'Donis & Kardinal Offishall**/Konvict/Upfront/
SRC/Universal Motown
BedRock/**Young Money Feat. Lloyd**/Cash Money/Universal Motown
Kiss A Girl/**Keith Urban**/Capitol Nashville
Meet Me Halfway/**Black Eyed Peas**/Interscope

◆ **100,000 SPINS**

All The Right Moves/**OneRepublic**/Mosley/Interscope
American Saturday Night/**Brad Paisley**/Arista Nashville
Carry Out/**Timbaland Feat. Justin Timberlake**/Mosley/Blackground/Interscope
Gangsta Luv/**Snoop Dogg Feat. The-Dream**/Doggystyle/Priority/Capitol
Hillbilly Bone/**Blake Shelton Feat. Trace Adkins**/Warner Bros./WMN
I Will Not Bow/**Breaking Benjamin**/Hollywood
Imma Be/**Black Eyed Peas**/Interscope
In My Head/**Jason Derulo**/Beluga Heights/Warner Bros.
Life After You/**Daughtry**/19/RCA/RMG
Money To Blow/**Birdman Feat. Lil Wayne & Drake**/Cash Money/Universal
Motown/UMRG
Rude Boy/**Rihanna**/SRP/Def Jam/IDJMG
Someday/**Rob Thomas**/Emblem/Atlantic
Telephone/**Lady Gaga Feat. Beyonce**/Streamline/KonLive/Cherrytree/Interscope
Wasted/**Gucci Mane**/Brick Squad/Asylum/Warner Bros.

◆ **50,000 SPINS**

Baby/**Justin Bieber Feat. Ludacris**/SchoolBoy/Raymond Braun/Island/IDJMG
Blah Blah Blah/**Ke\$ha Feat. 3OH!3**/Kemosabe/RCA/RMG
Break Your Heart/**Taio Cruz Feat. Ludacris**/Mercury/IDJMG
Didn't You Know How Much I Loved You/**Kellie Pickler**/19/BNA
Hey Daddy (Daddy's Home)/**Usher Feat. Plies**/LaFace/JLG
Highway 20 Ride/**Zac Brown Band**/Home Grown/Atlantic/Bigger Picture
I Look To You/**Whitney Houston**/Arista/RMG
Ignorance/**Paramore**/Fueled By Ramen/Atlantic/RRP
Just Breathe/**Pearl Jam**/Monkeywrench
Keep On Lovin' You/**Steel Magnolia**/Big Machine
Nothin' On You/**B.O.B. Feat. Bruno Mars**/RebelRock/Grand Hustle/Atlantic
Overcome/**Creed**/Wind-up
Say Something/**Timbaland Feat. Drake**/Mosley/Blackground/Interscope
Sex Therapy/**Robin Thicke**/Star Trak/Interscope
Soldier Of Love/**Sade**/Epic
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30 YEAR IN THE ARENA

Event And Arena
Marketing
Conference Sets
Path For Live
Entertainment

BY RAY WADDELL

When the first edition of what's now known as the Event and Arena Marketing Conference launched in 1980 at the Met Center in Minneapolis, venue professionals recognized a need to convene with show producers and promoters to figure out a way to coordinate marketing efforts and, basically, sell more tickets.

As the 30th anniversary of the EAMC tees up for June 9-12 in Chicago, the original vision remains. But the roles of those who execute these marketing and promotion efforts have evolved tremendously, as have the tools at their disposal.

AEG Live Las Vegas marketing director Suzanne Richardson is president of the EAMC, and, with a résumé that includes the Harlem Globetrotters, the FleetCenter in Boston, and now AEG, she personifies the territory the EAMC seeks to cover as roles converge. Richardson oversees AEG Live's marketing/PR efforts throughout Las Vegas, including shows at the Joint (such as the launch of Supernatural Santana: A Trip Through the Hits), Mandalay Bay Events Center, MGM Grand Garden Arena, Orleans Arena and Thomas & Mack Center.

Richardson notes that the scope of responsibilities for today's event marketers can be broad and vary widely from market to market. "When I was at FleetCenter, I was the marketing person, we had a PR person, we had a group salesperson," she says. "A lot of the major cities still have that advantage, but in a lot of the small- and medium-size markets these roles are combined, so you're trying to balance your time and be as effective as you can be. It helps to have promoters that understand that, and that often you're trying to market their shows, sell group sales and do the PR."

Ike Richman, PR VP for Philadelphia-based sports and entertainment firm Comcast-Spectacor, is one of those guys whose fingerprints are on all of these areas, both in Philly at the Wachovia Center and nationally with Comcast-Spectacor's venue management division, Global Spectrum.

As such, Richman soaks up a lot of info at the EAMC. "The EAMC is a terrific opportunity to network with the shows, the promoters and other arena marketers and share some of the successes of the past year," Richman says. "It's an opportunity to hear directly from the promoters about all of the new shows they are bringing to our venues in the coming year. I like reconnecting—in person—with some of the great people I've grown up with in the industry. I always return [to Philadelphia] with some new ideas and concepts which we can all apply at our venues."

This conference has stayed true to its mission of being independently produced, affordable and open to as many participants as possible since the first meeting in Minneapolis 30 years ago. The conference is still run by volunteers and the goals have remained the same, as Cedar Rapids, Iowa-based VenuWorks VP Tammy Koolbeck puts it, "to educate, to network and to discuss and share ideas and infor-

Magic man: CARLOS SANTANA and his band performing in Las Vegas during their Hard Rock Hotel stand, Supernatural Santana: A Trip Through the Hits; inset: Santana with EAMC president SUZANNE RICHARDSON.



ARENA
MARKETING
&
FAMILY
SHOWS
TOURING

mation about the live entertainment industry."

Many agents and show producers would say that arena marketers, with their databases and intimate knowledge of consumers, have become more critical a resource than ever in marketing events to fans.

"I'm actually a promoter that mostly works with one venue, so I'd say that the arena marketer and the promoter are both equally valuable," Richardson says. "I've been on both sides. As a promoter, you really know your product, and the venue really knows their market, and if you can work together, you can have a great team. It helps when [the promoter] can walk into a venue and say, 'This is my demo, this my audience. Now how do we reach them in your market?' And the arena says, 'This is what we can do. Tell me more about your demo.'"

Today, Richardson says the attendee mix at the EAMC is probably 40% sponsors—the touring shows, vendors, promoters—and about 60% arena executives. On the venue side, the range includes large- and small-market buildings, those run by large management companies and publicly managed facilities. Marketing, PR and group sales executives all participate.

Richardson sees the value of the EAMC as split evenly between the sessions and the brainstorming, and the programming is laser-focused on the challenges and opportunities at hand. Asked what the hot topic would be this year, Richardson says viral marketing, maximizing social networking and new media are on everyone's radar. From the reach of a traditional backstage photo op for the trades to the most targeted marketing methods in the history of the business, the tools have grown exponentially in the digital age.

The general session that begins the EAMC is "Successful Viral Marketing, Group Sales & Publicity Campaigns From Creating to Evaluating," and subsequent sessions will break that theme down into marketing, group sales and PR angles. While round tables and panels address maximizing Twitter, Facebook, Yelp, MySpace, Tumblr, YouTube and mobile marketing campaigns, traditional media and tried-and-true sales, publicity and marketing techniques aren't ignored.

And, as might be expected, this is a social bunch. Activities conclude with a 30th annual '80s-themed "reunion" party. Also, Venues Today publisher/editor Linda Deckard, who for more than 20 years covered the business for defunct Billboard sister publication Amusement Business, will be inducted into the EAMC Hall of Fame this year. ...



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Plush groove: Run-D.M.C.'s DARRYL MCDANIELS performing with the cast of Yo Gabba Gabba! Live at New York's Beacon Theatre.

FAMILY SHOWS ENGAGE PARENTS AND KIDS ALIKE

BY KEN TUCKER



Something old, something new, something borrowed, something purple? The 2010 family show frontier has a little something for everyone, including the big purple dinosaur and some new kids on the block. ¶ Yo Gabba Gabba! Live: There's a Party in My City, the first live U.S. touring show for the popular Nick Jr. children's program "Yo Gabba Gabba!," has announced a 60-city tour in the fall on the heels of successful appearances at Coachella and sold-out dates in New York, Chicago and Los Angeles last fall.

Conceived by animation/entertainment company Wildbrain and produced and promoted by Michael Cohl's Miami-based S2BN Entertainment, "Yo Gabba Gabba!" as a family show tour jumps into a lucrative but competitive space that annually fields such long-time winners as Dora the Explorer, Sesame Street Live and Clifford the Big Red Dog, among others.

Former artist manager Mike Luba, president of music and family entertainment at S2BN, is running point for the company on the "Yo Gabba Gabba!" tour. He believes the show's rock sensibilities that appeal to parents, along with the expertise at S2BN, can approach this entertainment niche from a different angle.

"Nothing against any [other, established] shows—they all do what they do really well," Luba said in an earlier Billboard interview of the

competition in the family show arena. "We'll take the skills we've learned in doing everything from Broadway to rock concerts to events and exhibitions and put it to use here."

The show will feature DJ Lance Rock and the "Yo Gabba Gabba!" characters Brobee, Foofa, Muno, Plex and Toodee, as well as surprise guests.

Meanwhile, longtime favorite Barney is returning to the touring circuit later this year after a four-year hiatus. The show is in the hands of VEE, which has struck an exclusive licensing deal with HIT Entertainment to develop, produce and tour new shows. Barney joins a VEE stable that includes three Sesame Street Live tours and Curious George Live, which launched last October.

"The recognizability **continued on >>>P34**

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from >>p32

quotient [of Barney] is giant," says Jim Waters, senior VP of production for VEE and producer of its touring shows. "Everybody knows who he is. [The shows have] been on PBS for years and they're scheduled way into the future. They're in over 100 countries. It's quite expansive, and it's supported by publishing and merchandise and retail."

But the real connection is the music, Waters says: "The kids are totally tied into the music."

Waters and his team decided to update the presentation of the Barney brand. The result is Barney's Birthday, an interactive concert that places Barney, BJ, Baby Bop, Riff and an array of other characters in an in-the-round experience. The show "starts out fast, right from the beginning," Waters says, noting the interactive nature of the program. "It's as if there isn't a fourth wall for the audience. The dinosaurs will be out in the audience. You're really part of the party."

While the details are still being worked out, plans include tie-ins with local children's birthdays. "We really want to get something where the children go, 'Wow, this is really our show!'" Waters says.

The music has been updated, according to Waters. "The musical styles are a little more contemporary, a little more uptempo, to make it more of a concert feel. We'll still have Barney's classic songs, but we're just expanding the arrangements a little bit, modernizing it a little bit. We want to make it as fun for the parents as it is for the kids."

The roughly 75-minute show will include close to 30 songs, and "there's audience participation in almost every single one," Waters says.

The show will play predominantly in arenas,

"but we've laid it out so that we can adapt our rigs to include theaters with deep orchestra pits," Waters says. "Even if you're in a theater, you have the appearance of it being in the round."

While most VEE shows hit 50-55 cities during a tour, Barney will hit approximately 80 in the first year, or two to three cities per week. "We're doing a lot tighter routing so that we can cover more cities," Waters says.

Heat Enterprises executive VP Mike Walker is charged with programming American Airlines Arena in Miami. Family shows are "extremely important" to the venue, he says. "They represent probably a quarter of our financial budget every year. We have excellent results with all of our shows and that's why they keep coming back."

"We've done family shows since the building opened 10 years ago and every year we have probably 50-plus performances, including an exclusive run in South Florida of Ringling Bros. Circus, which is our largest family show as far as overall attendance," Walker says. The venue regularly hosts spring and fall Disney on Ice tours, the Harlem Globetrotters, Sesame Street Live and WWE wrestling events, among other shows.

Family shows complement the venue's other programming dates, which include Miami Heat NBA games and concerts. "It's not necessarily a different audience, but it does have somewhat of a different profile, depending upon the kind of family show that it is," Walker says. "The mix complements everything that we do throughout the year and brings the parents and the kids together. It's a big part of how we think we should program the building."



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MUSIC

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OLD YELLER

Lil Jon's Got His Mojo Back On Upcoming 'Crunk Rock' Album

Even when he's running on a couple of hours' sleep, Lil Jon is still bursting with energy.

Sitting in an airport on his way to Canada on a May afternoon, the rapper/producer known for his crunk music—a fusion of hip-hop, rock and electro—raspy “Yeah!” and “OK!” adlibs and love of pimp cups, eagerly talks about his new project, “Crunk Rock,” due June 8 on Universal Republic.

It's been six years since Lil Jon has released an album—2004's “Crunk Juice,” which has sold 2.5 million copies in the United States, according to Nielsen SoundScan. Although the album was well-received, a dispute with and the eventual closure of his label,TVT Records, led Lil Jon to take a hiatus.

“TVT and I were going through difficulties, and then TVT fell out and went under, but even before then I was burnt out and tired because I had done so many records back to back,” says Lil Jon, who as a result tapped into his roots and began DJ'ing again, landing gigs all around the world and leading to the eclectic sound of his new set. “It was pretty much two years of me just touring and DJ'ing and just really going back to my essence. By doing that, it gave me a newfound energy.”

The album features production from Drumma Boy, DJ Chuckie, Dr. Luke and Lil Jon. Guest appearances include Soulja Boy Tell'Em, Stephen and Damian “Jr. Gong” Marley, Ice Cube, Game, Elephant Man, R. Kelly, Mario, Pitbull, LMFAO and 3OH!3. Two singles have been released: “Outta Your Mind” reached No. 28 on Billboard's Rap Digital Songs chart, and “Ms. Chocolate” peaked at No. 77 on Hot R&B/Hip-Hop Songs. Additionally, he recently collaborated with Miley Cyrus and Christina Aguilera on tracks for their forthcoming albums.

“This album is different because it reflects pop culture,” Universal Records president Monte Lipman says. “The last album was a hardcore hip-hop record from the South, but this record reflects the times with plenty of dance and club influences. That's what Jon does—he's a genre-buster. He touches them all and he's always done that.”

Universal Republic senior VP of urban music Lynn Scott says the label's plan of attack is to hit Lil Jon's target market—“Men between the ages of 18 and 24 who absolutely dig his music”—from all angles. Two commercials will run on Spike TV, MTV, VH1 and Cartoon Network's Adult Swim. Lil Jon is scheduled to appear on various late-night shows, including “Chelsea Lately” and “Lopez Tonight.” BET's “106 & Park” and MTV2's “Sucka Free” show are also penciled in.

A “win it before you can buy it” campaign will run on urban and crossover radio, where fans can call in for a chance to win the deluxe version of “Crunk Rock.”

Lil Jon is also hitting crossover radio markets in his hometown of Atlanta and Los Angeles, as well as visiting bars and strip clubs with postcards, stickers and music.

Online, Scott says there will be ad placements on iTunes, Amazon, Yahoo and AOL, as well as a strong presence on Facebook and Twitter. Additionally, Lil Jon will have release parties in major cities, including one at Greenhouse in New York, one at the Playhouse in L.A., and others in Miami and Las Vegas. The artist will also maintain his Vegas DJ residency while he promotes the new album.

If all that wasn't enough, Lil Jon produces his own wine, has a reality show in the works and continues to promote his Crunk Energy Drink, recently introducing two new flavors.

No matter the outlet, Lil Jon says he will keep transmitting his energy to his fans.

“I have to keep giving it to them because my energy might get them through their day,” he says. “I'm here to make people feel like they can release stress, have a good time, be positive and live life.”

●●●●●
‘I'm here to make people feel like they can release stress, have a good time, be positive and live life.’

—LIL JON



Yeah!
LIL JON

TYLER CLINTON

LATEST BUZZ

>>>TEMPTATIONS' WOODSON DEAD AT 58

Ali-Ollie Woodson, who led Motown legends the Temptations in the '80s and '90s and helped restore them to their hit-making glory with songs including "Treat Her Like a Lady," died May 30 in Southern California after a battle with cancer, according to Motown Alumni Assn. president Billy Wilson. Woodson, 58, wasn't an original member of the Temptations, which had several lineup changes since its start in the '60s. But he played an integral part in keeping the group from becoming a nostalgia act.

>>>LIVE NATION CUTS SERVICE FEES IN JUNE

Live Nation is rolling out a massive price promotion, No Service Fee June, that will eliminate service fees on nearly 8 million tickets, more than 700 shows and 110 artists. "Every show, every ticket, every artist, every amphitheater we own will have no service fees in June," says Jason Garner, CEO of Live Nation's concert division. Among the acts included are Dave Matthews Band, Jonas Brothers, Jimmy Buffett, Kiss, Kings of Leon, Phish, Rush, Tim McGraw and Tom Petty & the Heartbreakers.

>>>ARCADE FIRE ANNOUNCES U.S. TOUR DATES

Arcade Fire, the celebrated Canadian rock band that last week unveiled the first songs from its much-anticipated album "The Suburbs," has announced a brief U.S. tour to coincide with the release. The group will play headlining shows Aug. 1-11 in Boston, Philadelphia, New York, Nashville, Atlanta and Columbia, Md., in addition to its previously announced appearance at Lollapalooza in Chicago. "The Suburbs," Arcade Fire's third full-length, is due Aug. 3 on Merge. The band will mark its return to the stage with a pair of intimate gigs June 7-8 at Sherbrooke, Quebec's Theater Granada.

Reporting by Mitchell Peters, David J. Prince and Ray Waddell.

RAP BY GAIL MITCHELL

Knockout Punch

Fat Joe Comes Back Swinging

Fat Joe knew he couldn't rely on his past when he went into the studio to record his new album. Referencing fellow rap vet LL Cool J, Fat Joe says, "In an industry where you're as good as your last hit, I had no choice but to knock it out."

After going hard in the studio for the last six months as opposed to his "usual one month," Fat Joe is ready to unveil "The Dark Side." The July 13 release isn't only his first under a new deal between his Terror Squad imprint and E1 Music—it's also the next chapter in a career that's spanned almost 17 years since his first charting single, 1993's "Flow Joe."

Few can lay claim to such longevity, especially in a hip-hop industry littered with one-hit wonders. But despite his career ups and downs, Joe isn't yet ready to retire. As producer Pharrell Williams recently told MTV's "Mixtape Daily," "Joey Crack's had a run; you cannot count him out. He knows how to make a record."

With emerging producer Scoop Deville (Snoop Dogg's "I Wanna Rock") in tow, Fat Joe is back on the charts with "(Ha Ha) Slow Down." With its Soul II Soul sample (from 1989 No. 1 R&B single "Back to Life"), the track, which features Young Jeezy, is reminiscent of the pop-rap of Fat Joe's 2004 No. 1 crossover hit with Terror Squad, "Lean Back." It also finds the rapper referencing Alicia Keys, Jay-Z and others while still pulling no punches lyrically: "Now what you boys got a death wish/I beat a motherfucker uglier than Precious... Recession got the hood pushin' more than time clocks/So I dropped a hundred in the streets/I don't buy stocks."

Currently No. 73 on Billboard's Hot R&B/Hip-Hop Songs chart, "Ha Ha" signals what Fat Joe calls a return to his roots—something he says

that his longtime fans have kept telling him to do. More street-oriented than his 2009 Capitol project, "Jealous Ones Still Envy (J.O.S.E. 2)," "The Dark Side" boasts production by Deville, Raw Uncut, Infamous, Buckwild, Street Runner and veteran duo Cool & Dre. Additional tracks include "If It Ain't About Money," featuring Trey Songz; among the set's featured guests are R. Kelly, Too Short, Lil Wayne, the Clipse and Cam'ron.

"This album is real serious; I had to take it back to day one," Fat Joe says. Born Joseph Cartagena, the rapper notched a career high with 2002's Atlantic set "J.O.S.E.: Jealous Ones Still Envy," which has sold 945,000 copies, according to Nielsen SoundScan. Last year's "J.O.S.E. 2," however, has sold only 20,000.

"I don't like to downplay anyone, but let's just say I was very, very unhappy with the performance of Capitol promoting that project," Fat Joe says. "I know hits, and the single with Akon ["One"] was a hit. I felt handcuffed."

Fat Joe, who constantly tours, recently performed in Asia. According to E1 urban label director Marleny Dominguez, Fat Joe will spend June traveling the East Coast from Boston to Atlanta for a series of summer shows in tandem with a presale iTunes campaign. In the works is a national tour.

"Many people don't know how to keep rising to the occasion," Fat Joe says of "The Dark Side" and his ongoing career. "All I'm after is for people to still listen to my music 20 years from now and say, 'Yo, this motherfucker was serious.'"



Not resting on his laurels: FAT JOE



DANCE BY KERRI MASON

THE KINDEST CUT

Overseas Stars The Scissor Sisters Try For Success At Home

In Europe, the Scissor Sisters are full-fledged pop stars, with No. 1 albums and sold-out tours. But in the United States, the brassy and bold five-piece hasn't managed to break through.

The Sisters' 2004 self-titled debut album spent 113 weeks on the U.K. chart, four of them at No. 1, and was the best-selling album of that year, with 2.7 million copies sold; follow-up "Ta-Dah" hit No. 1 and spent 50 weeks on the chart, selling 1.4 million, according to the Official Charts Co. But in the States, "Ta-Dah" topped out at No. 19 on the Billboard 200, "Scissor Sisters" never

reached the top 100, and the two albums have sold about 500,000 copies combined, according to Nielsen SoundScan.

But as they prepare to release album No. 3, "Night Work" (Downtown, June 29), the band and its team aren't focused on closing the international gap.

"They blew up in a way that very few acts ever do in the U.K., and trying to replicate that here would not be a logical approach," manager Dave Holmes says.

Instead, they're leveraging the cutting-edge cred and longer-term marketing strategy of their new label, Downtown Music (they were previously on Universal Motown), to reintroduce them to America with what might be their most accessible album yet.

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>GOOD TO GO

Having wowed U.S. critics with his theatrical live show, Jónsi—aka Jón Pór Birgisson, lead singer with Icelandic alt-rock band Sigur Rós—is now tackling Europe.

Jónsi's North American tour—which saw him perform on a grandiose set resembling a burnt-out taxidermist's shop where animals return to life—wrapped May 9 at New York venue Terminal 5. His European tour, booked by London-based Creative Artists Agency, commenced May 26-27 with two sold-out gigs at London's HMV Forum. European shows including festival appearances throughout the summer will precede August dates in Australia and Japan, then a September U.K. tour.

"The creative aesthetic that runs through any project Jónsi's involved with is always very high," Parlophone's London-based marketing director Rob Owen says. "This [live] show is about taking

Animal instincts: JÓNSI



things a step forward."

Jónsi's debut album, "Go," had a U.S. release April 6 on XL Recordings, entering the Billboard 200 at No. 23 and selling 35,000 units to date, according to Nielsen SoundScan. The album dropped a day earlier in Europe on Parlophone/EMI. In the United Kingdom, where "Go" was made available in various formats (including a deluxe CD/DVD edition providing access to exclusive on-



Off the chopping block: SCISSOR SISTERS

"We're approaching them like a new artist," says Josh Deutsch, chairman/CEO of Downtown, home to Gnarl Barkley and Justice. "'Night Work' has the kind of energy associated with both their first records."

Produced by dance-pop specialist Stuart Price (Madonna, Seal), the album takes its inspiration from late '70s/late '80s New York, when disco was morphing into house and AIDS was ravaging the nightclub subculture. But the mood isn't bleak: Tracks like "Whole New Way" and "Any Which Way" twitch with a sexy charge, straddling bass-heavy grooves and staccato electro in dance-ready under-four-minute nuggets, with singer Jake Shears' glam rock warble. But even with a first single

like "Fire With Fire"—a go-get-'em power anthem that channels Elton John—the Sisters, with their campy stage show and queer-positive vibe, aren't the easiest band to take wide, something they themselves recognize.

"We do not necessarily plan to break Middle America just yet," says guitarist/co-songwriter Babydaddy, aka Scott Hoffman. "We're a sensitive band to market and we can easily be misunderstood. We see ourselves as career artists: The goal has always been to keep doing what we're doing with enough success to keep it going."

Deutsch's plan is to start by "super-serving" their "rabid following in the dance community," but also to make a run at the mainstream. "We're starting from a small pocket, but their potential fan base is wide open—this record is so well-written and -performed and -produced." He reports that early response at mainstream radio to "Fire" has been "fantastic."

But what happens around the release date is only the beginning: Downtown will potentially be promoting "Night Work" until 2012, which is one

of the reasons it was awarded the project. The long-term strategy is a Downtown best practice: The label worked Santigold's "Santigold" for almost two years.

"Most of our records aren't giant instant successes and come from a long, tremendous amount of work and a variety of different revenue streams," Deutsch says. "For the Scissors, we put together a plan that has a very long cycle: A robust licensing effort, lots of online marketing, servicing individual bloggers, plus all the networks and video channels."

The band is launching an international tour in June, hitting Europe first, then Japan, Australia and finally the United States in September. But while it's gone, the wheels will still be turning back home.

"The Scissors have a singular point of view," Deutsch says. "We don't take it for granted that everybody's going to get it the way we get it on day one. But we'll keep grinding away until we reach the largest possible audience." ...

Additional reporting by Mark Sutherland.

line content), it has sold 13,500 copies, according to the Official Charts Co.

Jónsi is published by Universal Music Publishing. U.S. shows are booked through Paradigm. —Richard Smirke

>>> FEELING BETA

Since breaking up art-pop outfit the Beta Band in 2004, Steve Mason has released music under various guises, most notably King Biscuit Time and Black Affair.

But his current album, "Boys Outside," released May 3 across Europe through U.K. indie Domino's Double Six imprint (it will be out June 22 in the United States), is the first to appear under his own name, a move the Scottish artist says finally made sense.

"I didn't like the idea when my manager first suggested it," he says, "because I was desperate not to be lumped in with the whole singer/songwriter [genre]. But I'd ended up with five or six different Myspace pages and it was getting out of hand—it was definitely time to consolidate."

A seemingly unlikely collab-

oration with pop producer Richard X—famed for his work with Sam Sparro, Liberty X and Sugababes—helped keep the album fresh, Mason adds.

"Even though the album is much more rock, for want of a better word, Richard hates rock music as much as I do," he says. "That meant we could approach it from an electronic perspective."

Mason will play U.K. shows and festival dates during the summer followed by a full-scale U.K./European tour in the fall, booked by 13 Artists. His publishing is with Domino Publishing. —Steve Adams

>>> LOADED REVOLVER

French pop trio Revolver is ready for a shot at overseas markets after shipping more than 75,000 domestic copies of its June 2009 debut album, "Music for a While," according to its label EMI France.

Revolver consists of three musicians in their early 20s, two of whom were classically trained with Paris' Notre Dame choir. They call their music chamber pop—light pop/rock

with rich vocal harmonies and an acknowledged Beatles influence plus English lyrics.

"They are very gifted musicians," EMI France deputy director Christophe Palatre says. Palatre admits that part of EMI's strategy to break the act was to concentrate on playing live, before the label began pushing single "Get Around Town" to radio programmers last spring. That meant concert dates and media-oriented showcases, including playing for staffers at various magazines and advertising agencies. "Instead of speaking about them, we brought them everywhere," he says.

The band has a busy summer gigging schedule, including festivals in France and Switzerland, booked by Uni-T.

The album's first release outside Continental Europe came May 17 when EMI issued it in the United Kingdom, with Revolver playing five shows around the release. Palatre says EMI is now considering an October U.S. release. The band is published by Sony/ATV France and Karakoid.

—Aymeric Pichevin

6 QUESTIONS

with KELE OKEREKE
by ANDRE PAINE

Bloc Party may be on hiatus after a frenetic five years since its debut, "Silent Alarm" (Atlantic), but its singer/guitarist frontman Kele Okereke is keeping himself busy. The London-based band acquired a strong live reputation while releasing three albums and two remix sets. Now, Okereke brings his love of electronic music to the fore on his debut solo album, "The Boxer" (Glassnote), to be released June 22 under the name Kele. Billboard talked to him about his new direction.

1 "The Boxer" has elements of garage, dubstep and, on "Rise," shades of Josh Wink. Are you a committed clubber?

I go dancing and I've always enjoyed going to clubs. I've always been vocal about that even at the beginning of Bloc Party. The biggest inspiration came from the fact that I've been DJ'ing a lot more in the past few years, and I've really had to immerse myself in DJ culture. [Lead single] "Tenderoni" is the only song that is really ready for the dancefloor. All the other tracks, they use sounds and textures that people from the dance world would recognize, [but] I don't really think it's a dance record. It's a pop record. It's songs your mum could like, if she likes to go out raving.

2 You launched your tour in Ireland in May ahead of North American dates in July. What's the live setup?

I wanted it to be a live show. It wasn't just about me doing a dance routine to a backing tape. I wanted there to be musicians on the stage [with me]. I'm playing one or two Bloc Party songs. Anyone that's coming to see me at this stage is a Bloc Party fan. It's like when Beyoncé plays Destiny's Child songs; it's just a cheeky nod to older fans that have stuck with her.

3 How have Bloc Party fans responded to your new sound?

People are losing their shit—people are freaking out. Usually at the time we start touring, the latest Bloc Party record has leaked and this hasn't leaked yet, which is a good thing, but it means no one is going to know any of the material so they are just coming out of curiosity. If people are reacting like this without knowing any of the material, it's going to be amazing to see what happens when people actually know the record.

4 You recorded the album with Spank Rock DJ/producer Alex Epton (aka XXChange). Why did you choose him?

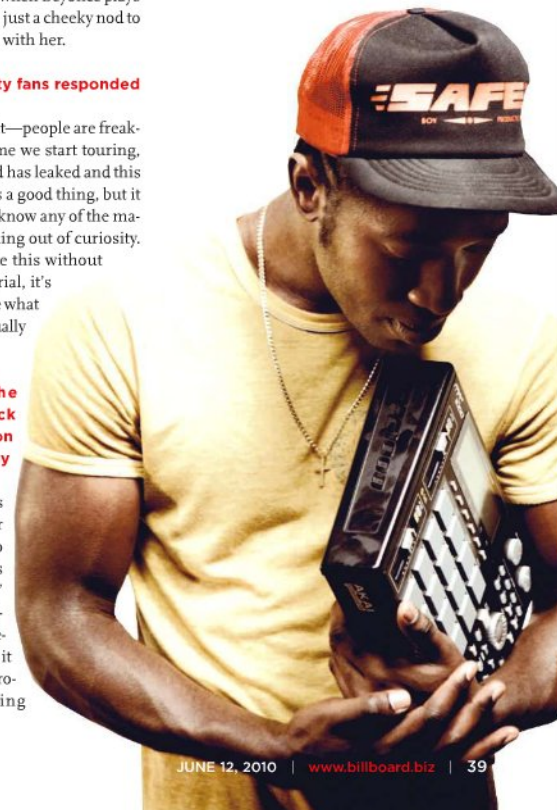
He really is a genius. He's the primary beat maker for Spank Rock, but he also produced the last Kills record ["Midnight Boom" (Domino)], which is a completely different beast. I remember being really into it and how tight and claustrophobic the whole thing sounded.

5 "Walk Tall" is a blistering album opener. Were you aiming for an intentionally unapologetic introduction to your new electronic direction?

It wasn't really about the sound of the record, although for the people who know me from Bloc Party, I guess that track will be a departure. It was more about this idea of holding your head high, which I'm realizing is a recurring theme in the record, this idea of internal strength. Even the title, "The Boxer": It's about keeping on going when things are tough, keeping on with the fight.

6 What does the future hold for Bloc Party?

Once I finish this we'll see where the others are at, because it isn't solely my decision; there are four people in the band and we need to make sure we are all on the same page about how we could proceed. Until we get into a room together I don't even really know what the future will bring. We still exist, but right now we are all doing other things. I'm very much focused on this record. It's something I'm very proud of. ...



ALBUMS

ROCK

THE DEAD WEATHER

Sea of Cowards

Producer: Jack White
Third Man/Warner Bros.

Release Date: May 11

Less than a year after debuting the Dead Weather with last summer's "Horehound," Jack White is back with a second set from the Nashville-based psych-blues supergroup, which also features members of the Kills, the Raconteurs and Queens of the Stone Age. "Horehound" proved that the Raconteurs' rock-radio success hadn't straightened out White's avant-metal kinks. But if you thought that one satisfied his freaky streak, think again. "Sea of Cowards" is even wilder, with grungier guitars ("I'm Mad," "No Horse"), greasier synths ("The Difference Between Us," "Gasoline") and funkier neo-John Bonham beats from White himself ("Jawbreaker," "Old Mary"). Singer Alison Mosshart presides over the sonic swamp with her signature scary-sexy yowl, even lending a punk-gospel throb to "Hustle and Cuss" and opener "Blue Blood Blues." "All the white girls trip when I sing at Sunday service," White sings in

the latter. Dude, can you really blame them?—MW

BLUES

OTIS TAYLOR

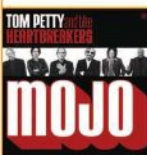
Clovis People, Vol. 3

Producer: Otis Taylor

Telarc

Release Date: May 11

For the record, Otis Taylor never recorded two other volumes of "Clovis People" albums. And while there really was an ancient civilization known as the Clovis People, none of the 12 songs here are about them. But Taylor likes to keep his listeners on their toes, and "Clovis People, Vol. 3"—a collision of roots and blues driven by his own guitar and banjo playing—is another thought-provoking entry in his canon. Taylor is at his best when he turns the right combination of chord and groove into an intense raga, which happens on tracks like the murder ballad "Little Willie," "It's Done Happened Again" and "Harry, Turn the Music Up." The song "Ain't No Cowgirl" is country blues right down to the yippee-ki-yays, and "Hands on Your Stomach" has a rolling rock'n'roll current, while the dark ebb and flow of "Rain So Hard" feels prescient of Nashville's recent tribulations. Taylor may be a



TOM PETTY & THE HEARTBREAKERS

Mojo

Producers: Tom Petty, Mike Campbell, Ryan Ulyate

Reprise Records

Release Date: June 15

Tom Petty & the Heartbreakers have always been a rock'n'roll band. But "Mojo," a mostly blues-rock opus clocking in at nearly 65 minutes, is for those who've been waiting for the long-lived group to let the throttle out all the way. Petty and lead guitarist Mike Campbell don't restrain themselves with these arrangements, ranging from the tasteful licks of "Jeffer-

son Jericho Blues" (about founding father Thomas Jefferson's plantation proclivities) to screaming solos on "I Should Have Known It" and the album-closing "Good Enough." Benmont Tench gets his own piano and organ spotlights on such tracks as "Running Man's Bible" and the swirling "Something Good Coming," while Petty and company cut a wide swath through Delta blues ("Takin' My Time"), reggae (the pro-pot "Don't Pull Me Over"), garage rock ("Candy") and nods to soul ("No Reason to Cry") and folk ("Something Good Coming"). It's not news that these guys rock, but on their first new album in eight years the Heartbreakers have their "Mojo" working like they never have before—which is a fine thing indeed.—GG

proud old soul, but he never ceases to channel it in a fresh direction.—GG

R&B

JONATHAN BUTLER

So Strong

Producer: Jonathan Butler

Rendezvous/Mack Avenue

Release Date: May 11

Jonathan Butler's 15th album, "So Strong," signals the South African native's first urban record in several years. Its jaunty fusion of R&B, gospel, jazz and Latin rhythms provides a fitting accompaniment to a theme throughout the album's vocal and instrumental tracks that celebrates life. Leading the parade is "So Strong." Opening with an energetic, syncopated dance beat—complemented by Butler's distinctive guitar riffs and silky-smooth tenor—the song is reminiscent of the material issued by younger contemporaries like John Legend. Butler focuses on the spiritual with "You Got to Believe in Something," a mellow groove underscored by warm backing vocals and joyous horns. He gets down to basics on "Be Here With You," a passionate duet with soulstress Angie Stone, and brings a different nuance to his retooling

of Johnny Nash's "I Can See Clearly Now." Additional guests include smooth jazz musicians Rick Braun and Dave Koz.—GM

RAP

SAGE FRANCIS

Li(f)e

Producer: Brian Deck

Anti-Records

Release Date: May 11

Providence, R.I.-based indie rapper Sage Francis gets more personal than usual on his dynamic fourth album, "Li(f)e." Francis—who wears multiple hats as a spoken-word artist, MC and impassioned rocker—employs a versatile style on the set. The songs "Three Sheets to the Wind" and "Polterzeitgeist" utilize unrelenting punk basslines, while the trippy "Diamonds and Pearls" showcases his more aggressive, slightly embittered side ("The next time you see me it'll be through plexiglass/There ain't no bailouts in this jailhouse, no more petty cash"). The acoustic guitar, strings and organ featured throughout "Li(f)e" are particularly effective during the closing track "The Best of Times," where Francis' rhythmic, spoken introspection yields good ad-

vice about keeping your head up during hard times. Although Francis has described himself as a "low-confidence engine" since early in his career, the rapper has produced a strong and instantly relatable album with "Li(f)e."—MB

ELECTRONIC

COCOROSIE

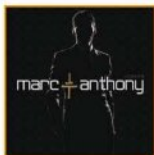
Grey Oceans

Producer: Nicolas Kalwill

Sub Pop Records

Release Date: May 11

Mixing opera, electronica and folk genres, eccentric sister duo CocoRosie's fourth album, "Grey Oceans," is undoubtedly strange, but musically complex and fascinating. With Celtic and Asian overtones, the song "Smokey Taboo" will invoke shivers.



MARC ANTHONY

Icons

Producers: Julio Reyes, Marc

Anthony

Sony Music Latin

Release Date: May 25

Covers albums can be a major risk, or an easy out. For Marc Anthony, here tackling songs that have been major hits—classics, actually—throughout Latin America and whose original performers are still alive and well, the repertoire choice was risky. But the outcome is surprising and often spectacular. These are covers that respect the spirit of the originals—heart-wrenching ballads, including Jose Jose's "Almohada" and "El Triste," and Jose Luis Perales' "Y Como Es El." But the arrangements are carefully thought out: the long, dream-like intro to "Almohada," the slow buildup of "Y Como Es El," which keeps the listener on his or her toes, waiting for the song to explode (which it doesn't until the third chorus). The clincher is Anthony's voice, perhaps the best of his generation, interpreting with just the right degree of emotion and intelligent nuance. Two new tracks ("A Quien Quiero Mentirle," "Maldita Sea Mi Suerte") close an album that merits multiple listens.—LC



CHARICE

Pyramid

Producers: various

143/Reprise

Release Date: May 11

This young lady can definitely sing.

That's the first impression that hits home as you listen to the 18-year-old Filipino sensation—and Oprah Winfrey fave—belt her heart out. Charice is making waves with catchy dance-pop single "Pyramid" (featuring fellow newcomer Iyaz), and also in that vein on her self-titled debut are noteworthy pop tracks "Reset," "Nobody's Singin' to Me" and "Nothing," whose vocal arrangements deftly showcase Charice's formidable chops. The big-voiced singer calls to mind a younger version of Whitney Houston, Christina Aguilera and Celine Dion on soaring ballads about love and life, notably "In This Song" and "Note to God." But the set's stylistic shifts—from teen-oriented pop to a touch of rock ("In Love So Deep") to anthemic ballads—ultimately leaves you wondering just which audience Charice is eyeing: her teen peers or their moms. Though it doesn't hit on all cylinders, the album leaves no doubt as to Charice's talent—and promising future.—GM

THE BILLBOARD REVIEWS

SINGLES

Employing acoustic and electronic sounds, the music creates contrasts between the desolate landscape of the desert and the interrupting "sirens in the street." The playful honky-tonk piano on "Hopscotch"—the album's most schizophrenic cut—gives way to a drum'n'bass-style beat that accompanies the eerie melody, and the emotional title track leaves Bianca Cassidy's creepy, childlike vocals exposed, emphasized by guest pianist Gael Rakotondrabe's gentle chords and Sierra Cassidy's muted operatic soprano. The album's duality is especially evident on the track "Lemonade," which features melancholy piano over verses about death, juxtaposed with a cheerful pop chorus accompanied by warm vocal harmonies. Full of contradictions, the album is primitive and ultra-modern, dark and enchanting, tranquil and energetic.—IS

HOLY FUCK

Latin
Producer: Holy Fuck
Young Turks/XL Recordings
Release Date: May 11
With a brand of electronica that's almost as aggressive as its moniker, Holy Fuck is definitely not for music fans with delicate sensibilities. The Toronto-based collective goes all out on its third album, "Latin," which features lead members Brian Borcherdt and Graham Walsh's spacey keyboards and effects supplemented by the powerful live drums and bass of their touring personnel. The dominant keyboards on lead single "Latin America" mesh well with drummer Matt Schulz's frantic high-hat-heavy rhythms, and "Silva & Grimes" builds from a back-

ground of calm harpsichord-like effects to a rousing club thumper. The song "Stilettoes" starts off with a bang, immediately deploying Matt McQuaid's high-energy distorted bass runs, while "Lucky" benefits from background chanting and a touch of funky electric guitar. Album opener "One," on the other hand, is a chill-out ambient track that brings to mind Boards of Canada.—EC

LATIN

DIEGO TORRES

Distinto
Producers: Rafa Arcaute, Diego Torres
Universal Music Latino
Release Date: May 4
Argentine singer Diego Torres' first studio album in three years, "Distinto" (Different), showcases an edgier, more aggressive artist who's willing to step outside the bounds of pop with just the right degree of experimentation. The set—Torres' Universal Music Latino debut—isn't titled after a song, but a sentiment. Torres has always stayed on the more progressive side of pop, but on "Distinto" he not only uses electric guitars and drums in a far more prominent manner, he's also chosen an eclectic roster of collaborators. They include Spanish rapper Mala Rodriguez (on the multilayered song "Mirar Atras"), Yotuel of Cuban hip-hop group Orishas ("Cuando No Queda Nada") and alternative artist Kevin Johansen on album standout "Bendito," a mix of pop and twangy country. At times joyful ("Mi Corazon Se Fue") and introspective (the melancholy "En un Segundo"), "Distinto" highlights a singer who's found a voice as a compelling songwriter with commercial appeal.—LC

COUNTRY

LUKE BRYAN

Rain Is a Good Thing (2:56)

Producer: Jeff Stevens
Writers: L. Bryan, D. Davidson
Publishers: various
Capitol Nashville
A catchy one-liner can make for a memorable song, and such is the case with Georgia native Luke Bryan's light-hearted ditty, "Rain Is a Good Thing." The newly crowned best new artist at this year's Academy of Country Music Awards follows up his most successful hit to date, "Do I," with a clever spin on agriculture and how the weather forecasts his love life. The chorus opens with a winking lyric: "Rain makes corn, corn makes whiskey/Whiskey makes my baby feel a little frisky." Bryan penned the song with Dallas Davidson, co-writer of Joe Nichols' "Gimmie That Girl" and Billy Currington's "That's How Country Boys Roll." The upbeat tune has enough mojo to become a live crowd-pleaser, as playful fiddle and banjo and twangy guitars weave mischievously around Bryan's sweet baritone belts.—MM

ROCK

BUCKCHERRY

All Night Long (3:59)

Producers: Keith Nelson, Marti Frederiksen
Writers: J. Todd, K. Nelson

Publishers: Cash and Carry Music, Lick the Star Music (ASCAP)

Eleven Seven Music
Buckcherry's woefully underrated single "Too Drunk . . ." should've been the summer rock party anthem of 2008. Its lyrics were so funny, you knew that the band had lived every intoxicated line. Two years later, new single "All Night Long" also hails the joy of all-night revelry, but this party is kind of a bust. Against a standard whiskey-rock jam, Josh Todd trots out lines that are family-friendly enough for the Jonas Brothers to sing. "Are you ready to go all night long, make you stop in your tracks when you're singing our song," he rasps. "You know you love it 'cause you're having fun, and the beat keeps you moving to the guitar strum." Buckcherry's newfound sobriety is a likely influence, and there's nothing wrong with embracing a healthier lifestyle. But this song itself could use a shot, or three.—CLT

AGAINST ME!

I Was a Teenage Anarchist (3:13)

Producer: Butch Vig
Writer: T. Gabel
Publisher: Total Treble Music (BMI)
Sire/Reprise
"I Was a Teenage Anarchist" takes the modern-rock sound

CARRIE UNDERWOOD

Undo It (3:29)

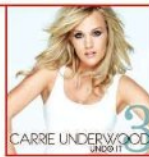
Producer: Mark Bright

Writers: various

Publishers: various

19/Arista Nashville

Carrie Underwood follows the poignant ballad "Temporary Home" with a song that changes direction by 180 degrees, but is every bit as musically satisfying. Her last single was a thoughtful ballad with an uplifting spiritual message, but on this pulsating anthem, she unleashes the vengeful Carrie persona that was such a hit with audiences who loved "Before He Cheats." The production is crisp, compelling and grabs you by the ears from the opening notes. The song is a sassy kiss-off by a woman who has had enough of an unworthy man. Penned by Underwood, Luke Laird, Marti Frederiksen and "American Idol" judge Kara DioGuardi, the lyric is filled with venomous bite, and Underwood delivers an incendiary performance. She might be America's sweetheart, but this song unleashes her wild side, and it's a sure bet country fans will love what they hear.—DEP



that Against Me! and producer Butch Vig developed on 2007 album "New Wave" and broaden it even further, adding a layer of gloss. Frontman Tom Gabel recalls anti-authority culture over bouncy, palm-muted guitars followed by a rallying-cry chorus: "Do you remember when you were young and wanted to set the world on fire?" It's as much a denouncement of Gabel's old ideology as it is a tale of youthful idealism pricked by the thorns

of adulthood. After lamenting that "the politics are too convenient" and criticizing the movement's "mob mentality," he finally bellows the most damning statement of all: "The revolution was a lie." Gabel will undoubtedly catch flack from punk-rock purists who see his criticism of the counterculture as selling out, but by doing the opposite of what's expected of him, he now arguably embodies the punk spirit better than before.—EL



LEE DeWYZE

Beautiful Day (3:57)

Producers: Rickey Minor, Brad

Gilderman

Writers: various

Publishers: Universal PolyGram

International Publishing (ASCAP) obo Universal Music Publishing International
19/RCA

After defeating Crystal Bowersox for the "American Idol" season-nine crown, Lee DeWyze has offered a soaring take on U2's "Beautiful Day" as his debut single. As the first "Idol" winner to use a cover song as his introduction to the pop charts, DeWyze showcases his vocal range while sticking to a decisive alt-rock aesthetic. The track changes very little musically from the original version, placing the focus on DeWyze's emotive reimagining of Bono's lead vocals. The singer's country-tinged croon takes flight during the anthemic chorus, but DeWyze really dazzles during the simmering verses, where he lingers on each syllable and creates a restrained sense of longing. Although "Beautiful Day" doesn't offer any insight into DeWyze's ability to sell an original melody, the track is the fittingly triumphant sound of a victory lap.—JL



LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND MONICA HERRERA (SINGLES)

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ELECTRONIC BY KERRI MASON

Picture Music

The Chemical Brothers Go 'Further' Matching Tracks To Short Films

The Chemical Brothers' seventh studio album marks a return to their original form in a lot of ways: psychedelic swirls, four-on-the-floor beats, the absence of vocals by all-star guests. But "Further" (Freestyle Dust/Astralwerks, June 22) is also a concept-driven multimedia experience that aims to expand how their fans engage with their work using, in part, the multiweek iTunes Pass program.

"They really wanted to throw out the rule book and present their music in a different way," Astralwerks GM Glenn Mendlinger says.

Production partners Tom Rowlands and Ed Simons, who have worked together for 16 years, enjoyed a sizable hit with 2005's "Galvanize." The pair's collaboration with Q-Tip peaked at No. 3 on the U.K. singles chart, backed a Budweiser Select ad campaign and won a Grammy Award

for best dance recording. The album that spawned the single, "Push the Button," won the Grammy for best electronic/dance album.

But the eight tracks featured on "Further" more closely resemble the Chemical Brothers' first wave of work: the bombastic, electronic sounds that launched the Big Beat mini-movement of the mid-'90s. In another nod to the duo's origins, the tracks were conceived alongside matching visual shorts created by longtime Chems visualists Adam Smith and Marcus Lyall.

Since the act burst onto the live scene in 1994, Smith and Lyall have conceived the group's accompanying images. The combination of trippy sights and sounds has made the act one of the top festival draws in the world. But its work on "Further" is "a lot more filmic and epic," Mendlinger says. "It's what you'd see at a classic electronic show but so much more widescreen. It has a beginning and an end."

Rowlands and Simons wanted to keep the entire experience—aural and



No rules: THE CHEMICAL BROTHERS

visual—as unified as possible. "The strategy was to contain the music as long as they could, tease out the visuals and then present in full regalia," Mendlinger says. After servicing white labels of album cut "Escape Velocity" to a limited group of club DJs and tastemakers, and distributing the music and video for first single "Swoon" to press and digital outlets, the Chemical Brothers premiered the whole show during a four-night stint at London's 3,300-capacity Roundhouse, starting May 20.

To keep things similarly in check at

retail, the band is using the iTunes Pass program. Designed for career artists with a dedicated fan base and a good amount of original material supporting a new album, the Pass allows fans to buy not only the album but also a spate of exclusive rarities, rolled out across multiple weeks.

For \$12.99, Chems disciples will receive four weeks of fresh content. The rollout begins June 8 with a 51-minute film representing all the music and visuals, nonindexable to ensure that fans watch it in order as intended. That will be followed June 15 by a 20-minute

"making-of" documentary; the official release of the entire album June 22, including an extensive image gallery; and an unreleased track, "Pourquoi," June 29.

The Chems will hit the United States for a two-week, big-venue tour, headlining the Hollywood Bowl Aug. 29 and New York festival Electric Zoo Sept. 4. And according to their manager Robert Linney, the duo will be back on the road next year. "Without giving the game away," Linney says, "the plan is to appear at the more obvious festivals in 2011."

Top 10 diva: WYNONNA



TELL ME WY

With the debut of Wynonna's "Love Heals" at No. 7 on Top Country Albums, the country diva increases her total of top 10 hits to 11—her entire output of releases. ¶ Since Wynonna debuted on the Country Albums list on April 18, 1992, her 11 top 10s rank as the second-most earned of any woman on the chart in that span of time. She stands behind only Reba McEntire (with 14) and ahead of LeAnn Rimes and Trisha Yearwood, who have each earned 10 since April 1992. In terms of all-time top 10s among females, Dolly Parton remains way out in front with 41. ¶ Wynonna's "Love Heals" is a compilation sold exclusively through Cracker Barrel and is part of a larger Wynonna-branded line of merchandise sold at the chain. A portion of the sales of all products will benefit the Wounded Warrior Project, which assists injured service members and their families. —Keith Caulfield

WYNONNA'S TOP COUNTRY ALBUMS HISTORY

TITLE	PEAK POSITION	PEAK DATE	LABEL
Wynonna	1 (3 weeks)	4/18/92	Curb/MCA
Tell Me Why	1 (5)	5/29/83	Curb/MCA
Revelations	2	3/2/96	Curb/MCA Nashville
Collection	9	4/26/97	Curb/MCA Nashville
The Other Side	5	11/15/97	Curb/Universal
New Day Dawning	5	2/19/00	Curb/Mercury
What the World Needs Now Is Love	1	8/23/03	Curb
Her Story: Scenes From a Lifetime	2	10/15/05	Curb
A Classic Christmas	10	12/16/06	Curb
Sing: Chapter 1	5	2/21/09	Curb
Love Heals	7	6/12/10	Cracker Barrel/Curb

REGGAE BY PATRICIA MESCHINO

Holding On

Jamaica's Gyptian Scores Stateside Digital Hit

It's the feel-good reggae hit of the summer. But the refrain of Gyptian's "Hold You (Hold Yuh)" (VP Records) isn't quite as innocent as it first seems.

"I wrote the song with a double meaning," Gyptian coyly says from his home in Kingston, Jamaica. "It's all about a tight hold, however you choose to take that. It's heard differently by different people, and I think that's one of the reasons it's become so popular."

The track—a lilting dancehall rhythm enhanced by gleefully plunked piano keys and Gyptian's patois-heavy vocals—has racked up 10 consecutive weeks at No. 1 on Billboard's Reggae Digital Songs chart, selling 95,000 downloads, according to Nielsen SoundScan. The song also cracked the Billboard Hot 100 last week, debuting at No. 96 after three months on Hot R&B/Hip-Hop Songs, where it has so far peaked at No. 33.

It's the first U.S. hit for Gyptian, born Windel Beneto Edwards, although he has been a star in Jamaica since his 2006 debut album, "My Name Is Gyptian" (VP). That set has sold 11,000 U.S. copies, according to

SoundScan. Back then, Gyptian specialized in somber social commentary songs like "Serious Times," a stark contrast to the double-entendre-laden "Hold You."

"I knew 'Hold You' was a good song, but I had no idea it would be this big," Gyptian says with a laugh. "This is a whole other level of success."

First posted on YouTube in February, "Hold You" was picked up initially by radio in Trinidad before spreading across the Caribbean. But in an unusual move, the song broke stateside before gaining traction in Jamaica.

In the United States, VP serviced the single to rhythmic and R&B formats Feb. 17, with influential WQHT (Hot 97) New York the first to add it into rotation. A dance remix by Major Lazer is being serviced to pop formats.

"We knew it would be a Caribbean core hit," VP Records VP of marketing and promotions Cristy Barber says. "But when you get indicators that a song could be a crossover hit, you just roll the dice."

Gyptian will perform at Hot 97's June 6 Summer Jam at New Meadowlands Stadium in East Rutherford, N.J., with further concert appearances planned across America, Europe and the Caribbean. He's also putting the final touches to his third album,



Mr. feel-good: GYPTIAN



Stepping up: WYNTER GORDON

HOT STUFF

Wynter Gordon has been writing songs for artists like Mary J. Blige ("Gonna Break Through") and Flo Rida ("Sugar") since she was 18 years old. Now she has her own hit in the making.

Gordon's debut solo single, "Dirty Talk," climbs 25-17 on Billboard's Hot Dance Club Songs chart. The track offers the first taste of the singer's upcoming album for Atlantic Records' revived Big Beat label.

"It's a long time coming," the New York native says while leaving a photo shoot at the Meatpacking District's High Line Park. "I've put so much work into making this happen. Being featured on 'Sugar' with Flo Rida was great, but there's nothing like having your own song."

Gordon is no shrinking violet on "Dirty Talk," which finds her singing about bedroom fantasies over a pulsing house beat. "I am no angel," she coos seductively on the chorus. "I like it when you do that stuff to me." Gordon says the lyrics are a product of her and her girlfriends "goofing off in the studio" and that her album, tentatively titled "With the Music I Die," leans toward a more "eclectic" sound.

"It's important for dance music to back true stars," says Atlantic chairman/CEO Craig Kallman, who originally founded Big Beat in 1992. "The genre is plagued with one-offs. It has terrific hit records, but individuals with staying power are in short supply. Wynter is someone who can stand the test of time." Kallman adds that the first wave of artist signings for Big Beat is under way, with a formal roster announcement imminent.

Though Gordon says she was only a casual fan of dance music growing up, she fully immersed herself in the genre on a trip to the United Kingdom. While there she recorded songs with Empire of the Sun's Nick Littlemore including "Till Death Do We Party," a track slated for her album. "I write so many different styles of music, from country and R&B to pop and dance," Gordon says. "But I've finally found my lane. Dance is where I'm at." —Monica Herrera

"Gyptian . . . Hold You." The set drops July 20, with VP director of A&R Neil "Diamond" Edwards promising "traditional reggae and foundation dance-hall with a 2010 spin."

In the meantime, Gyptian is en-

joying the material benefits of a growing hit record. "People take me more seriously now," he says with a grin. "So I can raise the fee for my performances—and that's a good thing." ■■■



Camp counselor: EVAN BOGART

NEW KIDD IN TOWN

It took him a while to find his niche, but Evan "Kidd" Bogart (his actual name, including the quotes)—son of Casablanca Records founder Neil Bogart—is now busy cementing his songwriting credentials, which include Beyoncé's "Halo" and Rihanna's "SOS." He's also juggling executive producer duties for Bravo's new songwriter competition series, "Hitmakers."

Billed as "the hunt for the next great songwriter," "Hitmakers" is being developed in partnership with True Entertainment ("The Real Housewives of Atlanta") and the Writing Camp. The latter is the Hollywood-based songwriting/production/music publishing/music supervision company founded by Bogart and fellow writers Erika Nuri and David "DQ" Quinones. All three, together with Bogart's brother Timothy, serve as executive producers on "Hitmakers."

Open casting calls for undiscovered singer/songwriters were conducted in New York, Los Angeles, Nashville and Atlanta. Final callbacks are expected in the next few weeks, with shooting slated to begin in the fall. The winner will receive a cash prize, a publishing deal with Sony/ATV and a development deal with the Writing Camp for RCA/Jive.

"What we do at the Writing Camp is the driving force for creating this show," says Bogart, who penned "Halo" and "SOS" with his Camp colleagues. "I love co-writes; the human contact and passion involved are the fun part of songwriting."

As the son of Bogart and wife Joyce, who managed Casablanca's Donna Summer and Kiss, Bogart says he literally "grew up in music." But finding his true calling was another story. His journey took him from wanna-be rapper to A&R gigs at Interscope and Warner Bros. to management (pro-

ducer JR Rotem). After a bout with drugs, during which he lost all of his money and clients, Bogart moved home to get sober and reinvent himself—this time as an assistant at a booking agency, where he met such acts as OneRepublic.

While trying to launch a girl group using Rotem's tracks, Bogart followed the producer's suggestion that he write to the songs himself. The group fizzled. But Bogart sold two of the cuts—one of which was "SOS." Since then, the BMI writer and self-described "hip-hop, trad pop and '80s pop head" has worked with Leona Lewis ("Happy") and Sean Kingston ("Take You There") as well as Britney Spears and Jason Derülo. He also segued into music supervision with the recent CTV movie "Turn the Beat Around."

Bogart's upcoming projects include a song on Travis McCoy's solo debut, "Lazarus"; writing collaborations with OneRepublic's Ryan Tedder; and songs for Enrique Iglesias, JLS and Victoria Justice. Through a joint venture with Sony/ATV, the Writing Camp has signed three writers to mentor and write with as well.

"Songwriting is a collaborative art," Bogart says. "Even if you write on your own, there's always an A&R exec or producer involved. It's like making a cake every day with a different recipe. Some days the cake will taste like shit, other days it will taste real good." —Gail Mitchell

THE CHEMICAL BROTHERS: HANSH BROWN; GORDON: ANDREW ZAEH

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BETTYE'S BEST

>> Bettye LaVette, who earned her first chart ink in 1962 on Hot R&B/Hip-Hop Songs, notches her best Nielsen SoundScan-era sales week (8,000), first charting set on the Billboard 200 (No. 56) and second No. 1 on Blues Albums (see page 4B) with "Interpretations: The British Rock Songbook."

WHO'S 'BIGGER'?

>> Emmy Award-winning writer/actor David Cross bows on No. 1 on Top Heatseekers and Comedy Albums (see billboard.biz/charts) with "Bigger & Blacker," riffing on Chris Rock's "Bigger & Blacker," a No. 44 Billboard 200 hit in 1999.



DON'T PANIC

>> With its 15th charting album on the Billboard 200, Widespread Panic earns its highest-placing set yet, as "Dirty Side Down" debuts at No. 27. And with 13,000 sold, it's the band's best sales week since 2006.

CHART BEAT

>> Newly crowned "American Idol" champion Lee DeWyze and runner-up Crystal Bowersox send five songs combined onto the Billboard Hot 100. Last year, top-two finalists Kris Allen and Adam Lambert totaled nine debuts following the series' season finale, while in 2008, victor David Cook and second-place finisher David Archuleta followed Cook's coronation with a combined 14 new entries.

>> John Prine first appeared on a Billboard chart when his self-titled debut album entered the Billboard 200 the week of Feb. 26, 1972. This week, the Grammy Award-winning singer/songwriter celebrates his first No. 1, as "In Person & On Stage" arrives atop Top Folk Albums (viewable at billboard.biz/charts).

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



Billboard CHARTS

Album Sales Tumble; 'Idol' Impact Lessens

The continuing woes of the album market are amplified this week as sales volume falls to just 4.9 million—the lowest in Nielsen SoundScan's summary archives, which date back to January 1994.

Additionally, the Billboard 200's top debut, **Stone Temple Pilots'** self-titled album, opens at No. 2 with just 62,000. It's held at bay by the "Glee: Showstoppers" soundtrack with 63,000. STP's sales bow is the smallest for a top two debut since last August, when **Neil Diamond's** CD/DVD set "Hot August Night/NYC" started at No. 2 with 57,000.

This week's round of dismal numbers is an unsurprising result of a depressed economy combined with dwindling album sales and a sparse release schedule.

That said, never before have we so eagerly looked forward to the month of June, as it seems to be loaded with ostensibly big-selling albums.

For starters, **Jack Johnson's** just-released "To the Sea" is set to debut at No. 1 next week with around 250,000 copies,

according to industry prognosticators.

NOT SO GREAT DIVIDE: The gap between the No. 1 and No. 2 albums this week is a little more than 1,000 units—the smallest divide between the top two slots since the Sept. 13, 2008, tally. That was when **Slipknot's** "All Hope Is Gone" and **Game's** "LAX" debuted at Nos. 1 and 2, respectively, with slightly more than 1,000 copies separating the two: 240,000 vs. 239,000.

OUT OF TUNE: The "American Idol" season finale makes its usual mark on the charts this week, but in a less flashy fashion than in previous years.

Many of the contestants' songs have been available for purchase at iTunes for weeks now, but—as has been done in years past—their weekly sales are withheld from Nielsen SoundScan (and from appearing in the iTunes store's own popularity lists) so as to not influence the voting public during the show's run.

With the program now over, sales

were transmitted to SoundScan, and thus, we see winner **Lee DeWyze** and runner-up **Crystal Bowersox** arrive on the Digital Songs chart. DeWyze's top seller is his cover of **U2's** "Beautiful Day"—his official debut single—which bows at No. 12 with 95,000. Bowersox's biggest is her rendition of **Patty Griffin's** "Up to the Mountain," arriving at No. 32 with 49,000.

DeWyze also posts entries on the 75-position chart with "Hallelujah" (No. 20, 63,000), "Falling Slowly" (with Bowersox; No. 38, 44,000) and "The Boxer" (No. 61, 26,000). Bowersox has two entries: "Mountain" and "Falling Slowly." Collectively, DeWyze's 17 available "Idol" downloads (including the "Falling" duet) sold 306,000 last week. Bowersox's 17 moved 156,000.

Last year, winner **Kris Allen** sold 134,000 downloads of the original tune "No Boundaries" in its first week, entering at No. 4. Runner-up **Adam Lambert's** best seller was his redux of **Tears for Fears'** "Mad World" with 115,000 (No. 7). Both Allen and Lambert posted five debuts on the Digital Songs chart.

Allen's combined 15 "Idol" tunes shifted 498,000 that week—39% more than DeWyze's 17. Meanwhile, Lambert's 16 titles did 393,000—60% more than Bowersox.

Both DeWyze and Bowersox also released digital compilation albums last week titled "Season 9 Favorite Performances." Each features 12 tracks from throughout the season by each performer. Both titles sold about 2,000 downloads each—with Bowersox's just a hair ahead of DeWyze's. Neither title debuts on the Billboard 200 or the Digital Albums chart.

They do, however, bow at Nos. 6 and 9, respectively, on the Heatseekers Albums chart.

Those sales stats are a far cry from the "Favorite Performances" sets that Allen and Lambert released last year. Lambert's "Favorite Performances" blew in with 16,000—bowing at No. 33 on the Billboard 200 and No. 5 on Digital Albums. Allen's moved 10,000 upon its arrival, starting at No. 50 on the Billboard 200 and No. 8 on Digital Albums.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,984,000	1,425,000	21,746,000
Last Week	5,324,000	1,535,000	21,991,000
Change	-6.4%	-7.2%	-1.1%
This Week Last Year	5,759,000	1,331,000	21,572,000
Change	-13.5%	7.1%	0.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	140,249,000	125,416,000	-10.6%
Digital Tracks	488,668,000	488,008,000	-0.1%
Store Singles	660,000	826,000	25.2%
Total	629,577,000	614,250,000	-2.4%
Albums w/TEA*	189,115,800	174,216,800	-7.9%

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

ALBUM SALES

'09	140.2 million
'10	125.4 million

SALES BY ALBUM FORMAT

CD	109,463,000	90,257,000	-17.5%
Digital	29,778,000	34,037,000	14.3%
Vinyl	979,000	1,106,000	13.0%
Other	28,000	16,000	-42.9%

For week ending May 30, 2010. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2009	2010	CHANGE
Current	76,548,000	69,911,000	-8.7%
Catalog	63,701,000	55,505,000	-12.9%
Deep Catalog	46,242,000	42,144,000	-8.9%

CURRENT ALBUM SALES

'09	76.5 million
'10	69.9 million

CATALOG ALBUM SALES

'09	63.7 million
'10	55.5 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 Week, Artist, Title, Cert., Peak, and Position. Includes entries for Soundtrack, Justin Bieber, Lady Gaga, The Rolling Stones, and others.



Good news: The band returns with its sixth studio album and first since 2001. All six have reached the top 10. Bad news: The act debuts with just 62,000—the smallest sales bow in the top two since last August.



'The Fame' flies up six positions with 31,000 and an 11% increase—a gain no doubt fueled by the artist's music being featured prominently in last week's episode of Fox TV's "Glee."

As predicted last week, after a full seven days' worth of impact is felt from the duo's May 25 tribute concert (CBS' "The Last Rodeo"), this hits set is up by 21% while another best-of package re-enters at No. 119 (up 174%).

The former "American Idol" champ returned to the show's stage last week, performing this album's "Undo It." In turn, the set spikes with a 36% increase, while the track jumps up Digital Songs (61-18, with 69,000—up 165%).



Boasting tunes by W. Ward, Lucinda Williams, eels, Robbie Robertson and a new original song by Beck (pictured), the soundtrack to the buzzed-about HBO series bites into the chart with 6,000 copies sold.

Continuation of the Billboard 200 chart table, including entries for Slush, The Rolling Stones, Monica, Charice, and others.

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.

See Charts Legend on billboard.biz for rules and explanations. © 2010 ASCAP, BMI, SESAC, and SoundScan, Inc. All rights reserved. STONE TEMPLE PILOTS: CHAPMAN BAELER

Main Billboard 200 chart table listing 103 albums with columns for rank, artist, title, and peak position.

103 Since Memorial Day weekend is considered the unofficial start of summer, it only makes sense that the group's best-of takes a big leap this week (up 90%) thanks to gains at Internet and digital retail.



11 Poison's greatest hits re-enters with 5,000 (up 117%) after the act's Bret Michaels performed the set's Billboard Hot 100 No. 1 "Every Rose Has Its Thorn" on the "American Idol" finale with third-place finisher Casey James.



138 Likely getting a first-week boost from placement of the set's "I Am Not a Robot" as iTunes' free single of the week, the album pounces onto the list with 4,000 and bows on Heat-seekers Albums at No. 2.



142 A May 28 performance by the duo on ABC's "Good Morning America" pumps a gain of 40% for the album, while previous set "en-joys the Ride" re-enters Pop Catalog at No. 45 with a gain of 41%.

164 The act has NBC's "Today" to thank, as its performance on the May 28 edition of the morning show engineers a 34% increase for the set, returning it to the chart after a month's absence.

Main Billboard 200 chart table listing 103 albums with columns for rank, artist, title, and peak position.

Chart sidebar listing additional tracks and artists such as John Mayer, Tim McGraw, and various country and pop acts.

TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	HOT SHOT DEBUT	1	#1 SOUNDTRACK Sex And The City 2
2	NEW	1	WIDESPREAD PANIC Dirty Side Down
3	1	3	THE NATIONAL High Violet
4	3	5	BULLET FOR MY VALENTINE Fever
5	5	8	SLASH Slash
6	NEW	1	BETTYE LAVETTE Interpretations: The British Rock Songbook
7	NEW	1	FRAMING HANLEY A Promise To Burn
8	NEW	1	ALL TIME LOW Straight To DVD
9	2	3	AS I LAY DYING Powerless Rise
10	6	19	SOUNDTRACK Crazy Heart
11	8	60	JASON ALDEAN Wide Open
12	4	6	JIMMY BUFFETT Encores
13	9	2	VARIOUS ARTISTS Philly Soul: The Sound Of Philadelphia: 1967 - 1980
14	7	4	TRINA Amazin'
15	13	6	COLT FORD Chicken & Biscuits
16	NEW	1	DAVID CROSS Bigger And Blacker
17	27	27	GREATEST GAINER FIVE FINGER DEATH PUNCH War Is The Answer
18	14	10	SHE & HIM Volume Two
19	15	15	MUMFORD & SONS Sigh No More
20	17	55	PHOENIX Wolfgang Amadeus Phoenix
21	16	4	JOSH RITTER So Runs The World Away
22	12	4	8BALL & MJG Ten Toes Down
23	10	4	THE NEW PORNORAPHERS Together
24	22	20	MATADOR WEEKEND Contra
25	23	50	CAGE THE ELEPHANT Cage The Elephant
26	5	5	THE DIRTY HEADS Any Part In A Storm
27	29	39	THE XX Young Turks 450*
28	21	8	SHARON JONES & THE DAP-KINGS I Learned The Hard Way
29	11	3	SLEIGH BELLS Treats
30	31	22	EDWARD SHARPE & THE MAGNETIC ZEROS Up From Below
31	30	26	MOTLEY CRUE Greatest Hits
32	4	20	BROKEN SOCIAL SCENE Forgiveness Rock Record
33	24	4	THE HOLD STEADY Heavens Is Wherever
34	33	36	PEARL JAM Backspacer
35	36	5	DROWNING POOL Drowning Pool
36	43	23	SOUNDTRACK The Hangover
37	32	4	MINUS THE BEAR OMNI
38	NEW	1	CRYSTAL BOWERSOX American Idol Season 9 Favorite Performances
39	NEW	1	LEE DEWYZE Slumberland
40	NEW	1	LEE DEWYZE American Idol Season 9 Favorite Performances
41	NEW	1	VARIOUS ARTISTS Coco Brothers Live Presents: Stand 2010
42	47	34	BEBE & CECE WINANS Still
43	NEW	1	THE SMASHING PUMPKINS Teargarden By Kaleidyscope Vol. I: Songs For A Sailor
44	44	4	CHELY WRIGHT Lifted Off The Ground
45	28	3	JACKSON BROWNE Love Is Strange
46	49	4	NONPOINT Miracle
47	48	55	SILVERSN PICKUPS Swoon
48	39	6	MERLE HAGGARD I Am What I Am
49	NEW	1	FAR At Night We Live
50	34	3	MATT KENNON Matt Kennon

The "Sex and the City 2" soundtrack bows at No. 1 on Top Independent Albums and No. 2 on Top Soundtracks (viewable at billboard.biz/charts) with 22,000 sold, according to Nielsen SoundScan. The set, which also bows at No. 13 on the Billboard 200, includes songs by Jennifer Hudson, Alicia Keys and the film's four leading ladies. The first "Sex" album started with 66,000 in 2008.



TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	2	#1 SOUNDTRACK Glee: The Music, Volume 3: Showstoppers
2	NEW	1	STONE TEMPLE PILOTS Stone Temple Pilots
3	2	2	THE BLACK KEYS Brothers
4	10	79	LADY GAGA The Fame
5	NEW	1	SOUNDTRACK Sex And The City 2
6	8	5	B.O.B B.o.B Presents: The Adventures Of Bobby Ray
7	4	2	NAS & DAMIAN MARLEY Distant Relatives
8	9	3	THE NATIONAL High Violet
9	5	2	LCD SOUNDSYSTEM This Is Happening
10	3	2	BAND OF HORSES Infinite Arms
11	NEW	1	HANK III Rebel Within
12	14	18	LADY ANTEBELLUM Need You Now
13	5	9	USHER Raymond V Raymond
14	16	21	KESHA Animal
15	NEW	1	WIDESPREAD PANIC Dirty Side Down
16	7	2	JANELLE MONAE The ArchAndroid: Suites II And III
17	13	10	JUSTIN BIEBER My World 2.0
18	6	2	THE ROLLING STONES Exile On Main St.
19	NEW	1	MARC ANTHONY Icons
20	NEW	1	SOUNDTRACK True Blood: Volume 2
21	NEW	1	FRAMING HANLEY A Promise To Burn
22	NEW	1	MARINA & THE DIAMONDS The Family Jewels
23	21	35	CHOP BROWN BAND The Foundation
24	17	6	SOUNDTRACK Glee: The Music, The Power Of Madonna (EP)
25	NEW	1	BROOKS & DUNN #1s ... And Then Some

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	2	#1 THE ROLLING STONES Exile On Main St.
2	2	2	SOUNDTRACK Glee: The Music, Volume 3: Showstoppers
3	NEW	1	STONE TEMPLE PILOTS Stone Temple Pilots
4	5	4	CAROLE KING & JAMES TAYLOR Live At The Troubadour
5	NEW	1	WIDESPREAD PANIC Dirty Side Down
6	3	2	THE BLACK KEYS Brothers
7	NEW	1	ALL TIME LOW Straight To DVD
8	NEW	1	KEITH JARRETT / CHARLIE HADEN Jasmine
9	8	7	EMILY OSMENT All The Right Wires (EP)
10	NEW	1	HANK III Rebel Within
11	NEW	1	THE BEACH BOYS The Very Best Of The Beach Boys: Sounds Of Summer
12	NEW	1	WYNNONA Love Heals
13	9	15	JUSTIN BIEBER My World (EP)
14	6	2	LCD SOUNDSYSTEM This Is Happening
15	7	3	THE NATIONAL High Violet
16	NEW	1	BETTYE LAVETTE Interpretations: The British Rock Songbook
17	NEW	1	BETH NIELSEN CHAPMAN Back To Love
18	NEW	1	THE SMASHING PUMPKINS Teargarden By Kaleidyscope Vol. I: Songs For A Sailor
19	12	5	SOUNDTRACK Glee: The Music, The Power Of Madonna (EP)
20	4	2	BAND OF HORSES Infinite Arms
21	15	18	LADY ANTEBELLUM Need You Now
22	17	2	JANELLE MONAE The ArchAndroid: Suites II And III
23	10	10	SOUNDTRACK Glee: Season One: The Music Volume 2
24	RE-ENTRY	1	SOUNDTRACK Crazy Heart
25	NEW	1	JOHN PRINE In Person & On Stage

AOL RADIO SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	18	#1 NEED YOU NOW Lady Antebellum
2	2	22	BREAKEVEN The Script
3	3	14	HALFY GONE Lifehouse
4	4	14	HAVEN'T MET YOU YET Michael Buble
5	5	9	BREAK YOUR HEART Taio Cruz
6	11	6	OMG Usher
7	9	3	AIRPLANES Airplane
8	8	4	ALEJANDRO Lady Gaga
9	13	2	NOT AFRAID Eminem
10	-	1	FIND YOUR LOVE Drake
11	10	9	YOUNG FOREVER Jay-Z
12	-	1	YOUR LOVE IS MY DRUG Kesha
13	7	12	NOTHIN' ON YOU B.o.B
14	-	1	WINNER Justin Bieber
15	14	3	CALIFORNIA GURLS Katy Perry

YAHOO! MUSIC VIDEO			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	22	#1 TIK TOK Kesha
2	3	4	NOT MYSELF TONIGHT Christina Aguilera
3	8	8	DROP THE WORLD Lil Wayne
4	7	4	NOTHIN' ON YOU B.o.B
5	4	4	CAN'T BE TAMED Miley Cyrus
6	12	12	TELEPHONE Lady Gaga
7	11	8	BLAH BLAH BLAH Kesha
8	-	1	UN-THINKABLE (I'M READY) Alicia Keys
9	9	2	BREAK YOUR HEART Taio Cruz
10	-	2	COUNTDOWN T.I.
11	15	28	BAD ROMANCE Lady Gaga
12	14	2	OMG Usher
13	-	33	SWEET DREAMS Beyonce
14	-	1	YOUR LOVE IS MY DRUG Kesha
15	10	14	BABY Justin Bieber

TOP BLUES ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	-	1	#1 INTERPRETATIONS: THE BRITISH ROCK SONGBOOK Bettye Lavette
2	-	1	THE WAGES The Reverend Peyton's Big Damn Band
3	-	1	HAVE BLUES; WILL TRAVEL Smokin' Joe Kubek & Blues King
4	3	9	LIVE AT THE RYMAN Johnny Lang
5	2	10	BLACK ROCK Joe Bonamassa
6	-	1	NAME THE DAY! John McEath
7	-	9	FLOOD Moreland & Arbuckle
8	4	78	CADILLAC RECORDS Soundtrack
9	-	1	WORD TO THE WISE Bill Whelan
10	1	2	LIVE AT THE FILLMORE EAST 10/3 Johnny Winter
11	6	8	10 GREAT SONGS George Thorogood
12	7	72	ALREADY FREE The Derek Trucks Band
13	5	7	THE DEVIL IS AN ANGEL TOO Janina Magness
14	-	2	CHANGE IS GONNA COME: SESSIONS (EP) Bettye Lavette
15	-	41	ACQUIRED TASTE Delbert McClinton & Dickson

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major brand distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums consumed through internet retailers, based on data collected by Nielsen SoundScan. COUNTRY: Country music releases only. BILLBOARD 200: A weekly spotlight on charts-updated weekly. CHARTS: Includes all charts, including the Billboard 200, Top Digital, Top Internet, Top Blues Albums, Top Radio Songs, Top Music Video, and Top Independent Albums. CHARTS: Includes all charts, including the Billboard 200, Top Digital, Top Internet, Top Blues Albums, Top Radio Songs, Top Music Video, and Top Independent Albums.

HEATSEEKERS ALBUMS™

Table of Heatseekers Albums. Columns: Rank, Last Week, Weeks on Chart, Artist, Title, Label, Price. Top entries include David Cross (#1), Marina & The Diamonds (#2), and Edward Sharpe & The Magnetic Zeros (#3).



The CD's physical release pushes the set to a 146% gain. The digital album was released five weeks ago to combat the album's Web leak.



The "American Idol" winner is one of just seven artists to chart a pair of concurrent albums in the top 10, as his "Favorites" set joins his pre-"Idol" album at No. 7.



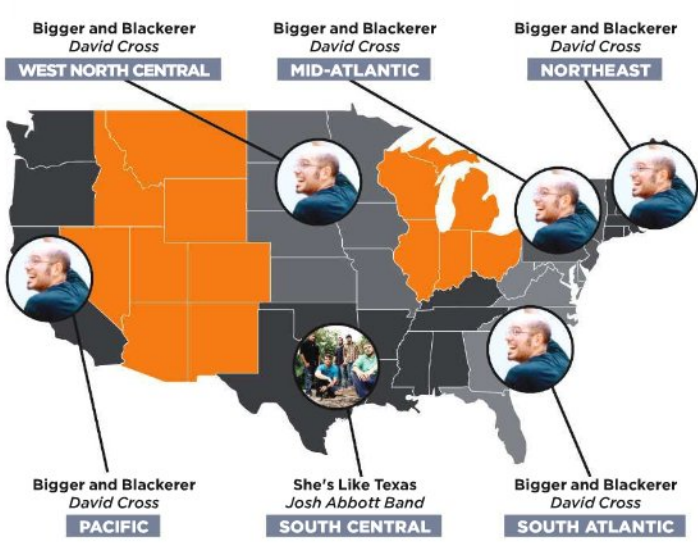
Both Rogue Wave (pictured, No. 26, up 50%) and The Whigs (No. 27, up 468%) make moves thanks to their placement as daily deals in Amazon's MP3 store last week.

Continuation of Heatseekers Albums table. Columns: Rank, Last Week, Weeks on Chart, Artist, Title, Label, Price. Top entries include Rogue Wave (#26), The Whigs (#27), and Keller & The Keels (#28).

HEATSEEKERS SONGS™

Table of Heatseekers Songs. Columns: Rank, Last Week, Weeks on Chart, Title, Artist, Label. Top entries include "Lover, Lover" (#1) by David Cross and "Up To The Mountain" (#2) by Crystal Bowersox.

REGIONAL HEATSEEKERS #1 ALBUMS



- EAST NORTH CENTRAL: 1 Beth Nielsen Chapman Back To Love, 2 David Cross Bigger And Blackerer, 3 Lee DeWyze Slumberland, 4 Marina & The Diamonds The Family Jewels, 5 Emily Osment All The Right Wrongs (EP), 6 Edward Sharpe & The Magnetic Zeros Up From Below, 7 The Reverend Peyton's Big Dam Band The Wages, 8 The Temper Trap Conditions, 9 Neon Trees Habits, 10 Crystal Castles Crystal Castles (II)

- MOUNTAIN: 1 The Expendables Prove It, 2 David Cross Bigger And Blackerer, 3 Vedera Stages, 4 Marina & The Diamonds The Family Jewels, 5 Crystal Castles Crystal Castles (II), 6 I Fight Dragons Cool Is Just A Number, 7 Far At Night We Live, 8 Edward Sharpe & The Magnetic Zeros Up From Below, 9 Neon Trees Habits, 10 Asking Alexandria Stand Up And Scream

PROGRESS REPORT

Will Young, "Leave Right Now" The first winner of a "Pop Idol" (the U.K. show that spawned "American Idol") performed this tune on the "American Idol" finale last week (May 25). It bows at No. 5 on Heatseekers Songs (32,000), while his album enters at No. 13 on Heatseekers Albums.



HEATSEEKERS ALBUMS: The heatseekers albums are ranked by album sales, as tracked by Nielsen BDS, from the week ending the date of the album's release. HEATSEEKERS SONGS: The most popular songs across all formats by new or developing acts, as tracked by Nielsen BDS, from the week ending the date of the song's release. The most popular songs across all formats by established acts are tracked by Nielsen BDS, from the week ending the date of the song's release. The most popular songs across all formats by established acts are tracked by Nielsen BDS, from the week ending the date of the song's release. The most popular songs across all formats by established acts are tracked by Nielsen BDS, from the week ending the date of the song's release.

THE BILLBOARD HOT 100

Chart table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, Artist, and other chart details. Includes entries like 'Usher Featuring will.i.am', 'California Gurls', 'OMG', etc.

1 Singer extends his lead among male artists for most No. 1s on the Hot 100 Airplay chart as title becomes his seventh leader on that list (2-1). Only Mariah Carey, with 11, has earned more.



2 Title revisits the No. 1 slot on Hot Digital Songs (3-1, 269,000), becoming the first track to debut at No. 1, relinquish the top spot the following week and subsequently return since Beyoncé's "If I Were a Boy" in November 2008.

20 Song makes the second-largest jump from the anchor position in the chart's nearly 52-year history, trailing only the 100-15 rise of "Jai Ho! (You Are My Destiny)" by A.R. Rahman and the Pussycat Dolls in March 14, 2009, issue.

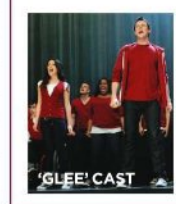


24 Assuming a dip in rank next issue, title is the lowest-peaking entry for an "American Idol" winning performance and only the third to fall short of the top 10, joining Jordan Sparks' "This Is My Now" (No. 15) in 2007 and Kris Allen's "No Boundaries" (No. 11) last year.

91 Do you know how to do the Dougie dance? If not, the California trio's new video will show you how to master the latest dance craze.

Chart table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, Artist, and other chart details. Includes entries like 'Ridin' Solo', 'Up To The Mountain', 'American Honey', etc.

BETWEEN THE BULLETS 'GLEE' TRACKS MAKE RARE JUMPS

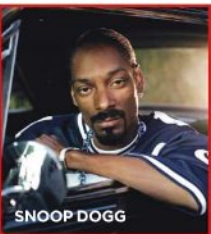


The "Glee" cast debuts at No. 72 on the Billboard Hot 100 with "Beth," giving the TV troupe its 54th entry since first bowing 54 weeks ago. In a rare occurrence, two tracks by the cast move up the chart with higher download sales than in their debut week. "Poker Face" flies 100-20 with 109,000 downloads, according to Nielsen SoundScan (up 353%), and "Bad Romance" leaps 86-54 with 51,000 (up 70%). As was the case with two prior "Glee" chart-jumpers that previously achieved that feat—"Somebody to Love" and "Defying Gravity"—the new tracks were available digitally the week before the episode containing the performances aired. —Silvio Pietrolungo

MAINSTREAM TOP 40

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 BREAK YOUR HEART - SNOOP DOGG FEAT. LUDACRIS.

Katy Perry logs the fastest trip to the top 10 of the Mainstream Top 40 chart in more than four-and-a-half years, as "California Gurls," featuring Snoop Dogg, rises 12-8 in its third chart week. Perry's song, which also jumps 20-14 with Greatest Gainer honors on Adult Top 40, registers the quickest climb to the Mainstream Top 40 Top 10 by a solo female since Madonna's "Die Another Day" reached the top 10 in its third chart week on the Nov. 2, 2002, list. "California Gurls" is the fourth Mainstream Top 40 Top 10 each for Perry and Snoop Dogg, the latter of whom had last reached the top tier as a guest on Akon's No. 3-peaking "I Wanna Love You" in 2007.



ADULT CONTEMPORARY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 NEED YOU NOW - LADY ANTEBELLUM.

ADULT TOP 40

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 BREAK EKEN - THE SCRIPT.

ROCK SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 THE GOOD LIFE - THREE DAYS GRACE.

Buckcherry previews its fifth studio album, "All Night Long," due Aug. 3, as the title cut bows on Rock Songs at No. 41 (1.15 million audience impressions, up 6%). The song vaults 30-20 on Active Rock and debuts at No. 24 on Heritage Rock.



ACTIVE ROCK

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 THE GOOD LIFE - THREE DAYS GRACE.

HERITAGE ROCK

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Top entry: #1 BETWEEN THE LINES - STONE TEMPLE PILOTS.

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, ACTIVE ROCK, HERITAGE ROCK, and SNOOP DOGG are electronically monitored 24 hours a day, 7 days a week. All other charts are compiled by Billboard magazine. © 2010 ASCAP, BMI, CMAA, GEMA, IFA, IFPI, INCP, ISRA, JASRAC, MENC, NAC, NIS, RIAA, SAC, SCA, and SESAC. All rights reserved.

HOT COUNTRY SONGS™																
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION			
1	2	4	15	#1 THE HOUSE THAT BUILT ME 1 WK. F. DEBELLE, M. W. BRUCE (D. DOUGLAS, A. SHAMBLIN)	Miranda Lambert	COLUMBIA	1	26	27	10	6	26	GIFT OFF ON THE PAIN M. WRIGHT, G. ALLAN, G. DROGAN (B. LUTHER, B. JAMES, J. WEAVER)	Gary Allan	MCA NASHVILLE	26
2	1	1	29	THE MAN I WANT TO BE D. HUFF (C. JAMES, T. NICHOLS)	Chris Young	RCA	1	27	28	31	19	27	TURNING HOME J. RUTHERFORD, K. CHESNEY (S. CARUSO)	David Nail	MCA NASHVILLE	27
3	3	5	21	I GOTTA GET TO YOU T. BROWN, G. STRAIT (J. AUDEBALLE, J. RITCHEY, B. LARSEN)	George Strait	MCA NASHVILLE	3	28	29	37	7	28	UP ON THE RIDGE J. R. STEWART (A. PETRABAR, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE	28
4	6	9	15	CRAZY TOWN M. KNIX (R. CLAWSON, B. JONES)	Jason Aldean	BROKEN BOW	4	29	31	36	7	29	HARD HAT AND A HAMMER K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE	29
5	5	2	34	GIMMIE THAT GIRL M. WRIGHT (R. ARKINS, D. DAVIDSON, B. HAYS/UP)	Joe Nichols	SHOW DOG-UNIVERSAL	1	30	32	33	10	30	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW) M. A. MILLER, D. OLIVER (L. HENGBER, T. SHEPHERD, S. J. WILLIAMS)	Bucky Covington	LYRIC STREET	30
6	10	11	20	WATER F. ROGERS (B. PAISLEY, C. DOUBIS, K. LOVE/ACE)	Brad Paisley	MCA NASHVILLE	6	31	35	39	7	31	ROLL WITH IT C. CHAMBERLAIN (L. LANE, D. L. MURPHY, J. PARK)	Easton Corbin	MERCURY	31
7	4	6	38	KEEP ON LOVIN' YOU D. HUFF (C. STAPLETON, T. WILLIAMS)	Steel Magnolia	BIG MAGNOLIA	4	32	30	32	12	32	WAY OUT HERE M. KNIX (J. THOMPSON, C. BEATHARD, D. L. MURPHY)	Josh Thompson	COLUMBIA	32
8	9	12	29	SHE WON'T BE LONELY LONG B. HINDS (D. J. ARKINS, B. HAYS/UP, G. GRIFFIN)	Clay Walker	CURB	8	33	33	35	9	33	FARMER'S DAUGHTER THE WITLAKS (M. BROWN, B. HAYS/UP, R. ARKINS)	Rodney Atkins	CURB	33
9	11	13	21	RAIN IS A GOOD THING J. STEVENS (L. BRYAN, D. DAVIDSON)	Luke Bryan	CAPITOL NASHVILLE	9	34	36	38	12	34	GROOVY LITTLE SUMMER SONG J. OTTO, D. WADSWORTH (J. OTTO, A. ANDERSON, C. CHAMBERLAIN)	James Otto	WARNER BROS. WGN	34
10	7	8	23	UNSTOPPABLE D. HUFF, RASCAL FLATTS (J. DEMARCUS, H. LINSEY, J. T. SLATER)	Rascal Flatts	LYRIC STREET	7	35	34	34	17	35	LITTO ON UP M. SHIMSHACK (L. B. BUNDY, J. COHEN, M. SHIMSHACK)	Laura Bell Bundy	MERCURY	35
11	14	9	7	UNDO IT N. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDRIKSEN, L. LAIRD)	Carrie Underwood	MCA NASHVILLE	11	36	48	-	2	36	PRETTY GOOD AT DRINKIN' BEER C. CHAMBERLAIN, B. CURRINGTON (T. JONES)	Billy Currington	MERCURY	36
12	12	14	19	I KEEP ON LOVING YOU R. MCENTIRE, T. BROWN (R. DUNN, T. MCBRIDE)	Reba	STARTRUCK-VALORY	12	37	41	50	6	37	WHILE YOU'RE STILL YOUNG M. KNIX (J. COLLINS, T. MARTIN, W. MOBLEY)	Montgomery Gentry	COLUMBIA	37
13	13	15	19	WRONG BABY WRONG D. HUFF, M. MCBRIDE (S. LILES, R. E. ORRALL, B. WARREN, R. WARREN)	Marina McBride	RCA	13	38	50	-	2	38	OUR KIND OF LOVE P. WOLFE (A. J. ANTEBELLUM, D. HAYWOOD, C. KELLEY, H. SCOTT, BUSBEE)	Lady Antebellum	CAPITOL NASHVILLE	38
14	15	17	15	LOVER, LOVER D. BRANSON, J. R. ARKINS (D. PRITZKER)	Jerrod Niemann	SEA BAY/L. ARISTA NASHVILLE	14	39	46	54	3	39	THIS AIN'T NO LOVE SONG M. KNIX (L. LANE, MARCEL, J. LEE)	Trace Adkins	SHOW DOG-UNIVERSAL	39
15	16	16	10	EVERY DOG HAS ITS DAY T. KEITH (L. KEITH, B. PINSON, J. WAPLES)	Toby Keith	SHOW DOG-UNIVERSAL	15	40	37	40	11	40	THE WORLD IS OURS TONIGHT M. SERLETIC (M. SERLETIC, L. ROBBINS, J. CATE)	Gloriana	EMBLEM/WARNER BROS. BIGGER PICTURE	40
16	20	29	5	AIR POWER 86 I'M IN D. HUFF, K. URBAN (R. FOSTER, R. MIDDLEMAN)	Keith Urban	CAPITOL NASHVILLE	16	41	44	43	9	41	TELL ME J. RITCHEY (J. OWEN, D. POLYTHRES, J. RITCHEY)	Jake Owen	RCA	41
17	17	20	27	PRAY FOR YOU C. COMITY (J. LOWENSTEIN, J. BRENTLINGER)	Jaron And The Long Road To Love	JARONWOOD-UNIVERSAL REPUBLIC BIG MACHINE	17	42	39	47	6	42	MAKIN' ME FALL IN LOVE AGAIN C. LINSEY (K. ROCHELLE, J. T. SLATER, S. STEVENS)	Kellie Pickler	1915 BNA	42
18	18	21	41	LOVE LIKE CRAZY D. JOHNSON (D. JOHNSON, T. JAMES)	Lee Brice	CURB	18	43	38	44	7	43	POUND SIGN (#7*) D. L. MURPHY (D. L. MURPHY, J. COLLINS, T. MARTIN)	Kevin Fowler	LYRIC STREET	43
19	19	23	9	ALL ABOUT TONIGHT S. HINDS (R. ARKINS, B. HAYS/UP, D. DAVIDSON)	Blake Shelton	HOPKINS WGN	19	44	40	48	15	44	CHILLIN' J. RITCHEY (B. LARSEN, E. M. HILL, P. O'DONNELL)	Blaine Larsen	WARNER BROS. WGN	44
20	21	25	7	AIR POWER 86 I'M IN D. HUFF, K. URBAN (R. FOSTER, R. MIDDLEMAN)	Zac Brown Band	HOME GROWN-ATLANTIC BIGGER PICTURE	20	45	42	41	11	45	AIN'T MUCH LEFT OF LOVIN' YOU J. JOYCE (R. MONTANA, J. RASDALE)	Randy Montana	MERCURY	45
21	22	22	13	LITTLE WHITE CHURCH M. WRIGHT (L. E. BIG TOWN, K. FANCHER, J. WAPLES, M. SCHALMAN, S. WESTBROOK)	Little Big Town	CAPITOL NASHVILLE	21	46	43	42	15	46	SUNSHINE (EVERYBODY NEEDS A LITTLE) S. AZAR, J. NEIBANK (S. AZAR, J. YOUNG)	Steve Azar	HIDE	46
22	23	24	31	WORK HARD, PLAY HARDER G. WILSON, J. RICH, B. CHANCEY (G. WILSON, J. RICH, V. MCGEE)	Gretchen Wilson	REDNECK CO'S	22	47	49	57	3	47	IF I DIE YOUNG P. WOLFE (K. PERRY)	The Band Perry	REPUBLIC NASHVILLE	47
23	24	26	32	SMILE R. CAVALLO (M. SHAFER, B. DALY, H. HARDING, J. BOSE)	Uncle Kracker	TOP DOG-ATLANTIC BIGGER PICTURE	23	48	45	45	17	48	GUINEVERE M. WLUCKE (S. CARUSO, M. ELI, J. YOUNG)	Eli Young Band	UNIVERSAL SOUTH/REPUBLIC NASHVILLE	48
24	25	27	20	THIS AIN'T NOTHING P. O'DONNELL, C. MORGAN (C. DOUBIS, K. K. PHILLIPS)	Craig Morgan	BMG	24	49	47	51	5	49	SUMMER THING T. OLSEN (T. OLSEN, B. HAYS/UP, J. YEAH)	Troy Olsen	EMI NASHVILLE	49
25	26	30	8	ALL OVER ME F. ROGERS (B. HAYS/UP, D. DAVIDSON, R. ARKINS)	Josh Turner	MCA NASHVILLE	25	50	53	58	6	50	HERE COMES SUMMER A. STEELE (J. STEELE, S. MINOR, C. LUCAS, P. RUST)	LoCash Cowboys	STUDIOVALENTINO	50




9 Singer clocks his fastest climb into the top 10, as second single from "Do In My Thing" album rises 11-9 in its 21st week. He scored his prior best when lead single "Do In My Thing" needed 25 weeks to enter the top 10 last fall, on its way to a No. 2 peak in December.

11 A performance on the "American Idol" finale prompts a spike of 3.4 million listener impressions (up 20%) on Hot Country Songs and a 6-1 jump on Country Digital Songs (see chart, page 51). With 70,000 downloads (up 165%), the track interrupts a 19-week run atop the digital list by Lady Antebellum's "Need You Now."

TOP COUNTRY ALBUMS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	18	#1 LADY ANTEBELLUM NEED YOU NOW 1 WK. CAPITOL NASHVILLE 57702 (18.98)	Need You Now	1	26	22	12	6	Country Music	4	
2	10	27	38	GREATEST BROOKS & DUNN #18 ... And Then Some 1 WK. ARISTA NASHVILLE 092524 (13.98)	#18 ... And Then Some	1	27	17	-	2	The Statler Brothers The Gospel Music Of The Statler Brothers: Volume Two GATHER 46072 (13.98)	2	
3	2	2	80	ZAC BROWN BAND THE FOUNDATION 1 WK. HOME GROWN-ATLANTIC 518334 (13.98)	The Foundation	2	28	16	-	2	The Statler Brothers The Gospel Music Of The Statler Brothers: Volume One GATHER 46004 (13.98)	16	
4	HOT SHOT REBOOT	1	HANK III REBEL WITHIN CURB 791179 (18.98)	Rebel Within	4	29	27	17	5	MARY CHAPIN CARPENTER THE AGE OF MIRACLES ZOE 431133 ROUNDER (17.98)	The Age Of Miracles	5	
5	5	5	30	FACE SETTERS CARRIE UNDERWOOD 19 ARISTA NASHVILLE 49923 (13.98)	Play On	1	30	29	28	61	KEITH URBAN DEFYING GRAVITY CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	61
6	3	3	35	MIRANDA LAMBERT REVOLUTION COL LUMBIA 48514 (12.98)	Revolution	1	31	30	29	62	RASCAL FLATTS UNSTOPPABLE LYRIC STREET 02504 (18.98)	Unstoppable	62
7	NEW	1	WYONNDA LOVE HEALS CRACKER BARREL 79182 EX CURB (11.98)	Love Heals	7	32	28	24	13	DANNY GOKEY MY BEST DAYS 19 RCA 60554 (11.98)	My Best Days	13	
8	4	4	81	TAYLOR SWIFT FEARLESS BIG MACHINE 0200 (18.98)	Fearless	1	33	31	30	42	JUSTIN MOORE JUSTIN MOORE VALORY 0160 (17.98)	Justin Moore	42
9	6	6	4	ZAC BROWN BAND PASS THE JAR: LIVE SOUTHERN GROUND/ATLANTIC 532784 (13.98)	Pass The Jar: Live	2	34	34	32	62	ERIC CHURCH CAROLINA CAPITOL NASHVILLE 20810* (12.98)	Carolina	4
10	7	8	19	SOUNDTRACK THE MOVIE FOX FOX SEARCHLIGHT 6184 NEW WEST (17.98)	The Crazy Heart	6	35	36	34	58	SOUNDTRACK HANNAH MONTANA: THE MOVIE WALT DISNEY 063161 (18.98)	Hannah Montana: The Movie	58
11	8	7	11	LADY ANTEBELLUM LADY ANTEBELLUM CAPITOL NASHVILLE 32206 (17.98)	Lady Antebellum	1	36	38	35	40	VARIOUS ARTISTS NOW THAT'S WHAT I CALL COUNTRY Vol. 2 NOW THATS WHAT I CALL COUNTRY	4	
12	9	9	60	JASON ALDEAN WIDE OPEN BROKEN BOW 7637 (18.98)	Wide Open	2	37	40	39	14	JOSH THOMPSON WAY OUT HERE COLUMBIA 5855 (9.98)	Way Out Here	9
13	11	11	34	LUKE BRYAN DOIN' MY THING CAPITOL NASHVILLE 65833 (18.98)	Do In My Thing	2	38	32	33	14	JOHNNY CASH AMERICAN VI: AIN'T NO GRAVE AMERICAN (2010) REHAB/SONY MUSIC (11.98)	American VI: Ain't No Grave	2
14	14	13	8	COLT FORD CHICKEN & BISCUITS AVERAGE JOE'S 216 (14.98)	Chicken & Biscuits	8	39	39	36	4	CHELY WRIGHT LIFTED OFF THE GROUND HAG YAN GUARD 78035* WELK (17.98)	Lifted Off The Ground	32
15	13	16	39	CHRIS YOUNG THE MAN I WANT TO BE RCA 22818 (10.98)	The Man I Want To Be	6	40	37	31	6	MERLE HAGGARD I AM WHAT I AM HAG YAN GUARD 78035* WELK (17.98)	I Am What I Am	18
16	12	10	7	LAURA BELL BUNDY ACHIN' AND SHAKIN' MERCURY 013968 (11.98)	Achin' And Shakin'	5	41	33	19	3	MATT KENNON MATT KENNON RAM/JAM 01007 (13.98)	Matt Kennon	19
17	15	15	30	EASTON CORBIN EASTON CORBIN MCA NASHVILLE 013644 (10.98)	Easton Corbin	4	42	41	37	34	TOBY KEITH AMERICAN RIDE SHOW DOG-UNIVERSAL 027 (18.98)	American Ride	1
18	20	23	48	BRAD PAISLEY AMERICAN SATURDAY NIGHT ARISTA NASHVILLE 4752 (13.98)	American Saturday Night	1	43	35	38	31	JOE NICHOLS OLD THINGS NEW SHOW DOG-UNIVERSAL 012989 (13.98)	Old Things New	15
19	21	20	54	KENNY CHESNEY GREATEST HITS II BNA 6555 (11.98)	Greatest Hits II	1	44	42	40	42	GENNY STRAIT TWANG MCA NASHVILLE 012173 (13.98)	Twang	6
20	19	18	16	JOSH TURNER HAYWIRE MCA NASHVILLE 012363 (13.98)	Haywire	2	45	43	41	9	GRETCHEN WILSON I GOT YOUR COUNTRY RIGHT REDNECK 200 (17.98)	I Got Your Country Right	6
21	23	22	12	GARY ALLAN GET OFF ON THE PAIN MCA NASHVILLE 013362 (10.98)	Get Off On The Pain	2	46	47	46	87	KELLIE PICKLER KELLIE PICKLER 1915 BNA 22811 (11.98)	Kellie Pickler	1
22	25	26	41	REBA KEEP ON LOVING YOU SONY MUSIC 013644 (10.98)	Keep On Loving You	1	47	48	44	62	MARTINA MCBRIDE SHINE RCA 34196 (17.98)	Shine	1
23	26	25	32	TIM MCGRAW SOUTHERN VOICE CURB 79152 (18.98)	Southern Voice	1	48	44	42	11	BRANTLEY GILBERT HALFWAY TO HEAVEN AVERAGE JOE'S 216 (14.98)	Halfway To Heaven	19
24	18	14	9	ALAN JACKSON FREIGHT TRAIN ARISTA NASHVILLE 62560 (11.98)	Freight Train	2	49	46	45	43	GLORIANA GLORIANA EMBLEM/REPUBLIC WARNER BROS. 0150760 (13.98)	Gloriana	2
25	24	21	13	BLAKE SHELTON HILLBILLY BONE (EP) REPRISE/WARNER BROS. 522642 (10.98)	Hillbilly Bone (EP)	2	50	RE-ENTRY	8	BROOKS & DUNN PLAYLIST: THE VERY BEST OF BROOKS & DUNN ARISTA/LEGACY 2267 (11.98)	Playlist: The Very Best Of Brooks & Dunn	48	

BETWEEN THE BULLETS

LAMBERT'S FIRST NO. 1



Nearly six years after she first appeared on Hot Country Songs, "Nashville Star" alum and reigning Academy of Country Music female vocalist of the year Miranda Lambert celebrates her first No. 1, replacing fellow "Star" graduate Chris Young. Up 2 million audience impressions (6%), Lambert's "The House That Built Me" draws 34.6 million impressions during the tracking week, according to Nielsen BDS. After three weeks in the Hot Country Songs penthouse, Young's "The Man I Want to Be" is pushed to No. 2. Lambert previously had her closest call to No. 1 when "White Liar" stopped at No. 2 in February. —Wade Jessen

HOT R&B/HIP-HOP SONGS™

Chart table for Hot R&B/Hip-Hop Songs. Columns: This Week, Last Week, Weeks on Chart, Title, Artist, Peak Position. Top entry: #1 UN-THINKABLE (I'M READY) by Alicia Keys.



Bride and mother-to-be extends her chart-topper lead at Adult R&B with her ninth trip to the summit, Toni Braxton, Whitney Houston, Brian McKnight and Luther Vandross are deadlocked in second place with six No. 1s each.



Ahead of the June 15 street date of his debut album, the young powerhouse claims to be his third Hot Rap Songs No. 1 as a lead artist and fourth overall. He also earns his sixth top 10 on Rhythmic Airplay (11-8).



"New Amerykah" posts a modest 7% increase but it's enough to earn a return to the top 10 of Top R&B/Hip-Hop Albums (15-9) for the first time in five weeks.



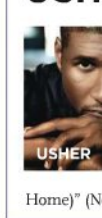
The second single from T.I.'s "King Uncaged," due in August, arrives with 2.6 million listener impressions. Meanwhile, the album's preview single tumbles 12-14.



Radio taps into an internet leak rumored to be the first single from West's upcoming album. The title boards the chart with 2 million listener impressions in five days of airplay.

Chart table for Hot R&B/Hip-Hop Songs (continued). Columns: This Week, Last Week, Weeks on Chart, Title, Artist, Peak Position. Top entry: MISS ME by Drake.

BETWEEN THE BULLETS USHER'S 'RAYMOND ON A ROLL'



Usher's "Raymond v Raymond" earns its fifth Hot R&B/Hip-Hop Songs top 10 as "OMG," featuring Will.i.am, darts 15-9. The album's top 10 tally is the most for any set released by the singer, breaking a tie between "Raymond" and 2004's "Confessions." However, "Confessions" didn't achieve its fourth top 10 until it was reissued with the No. 1 track "My Boo" with Alicia Keys. Usher's current set has yet to release an expanded version. "Raymond" also includes the top 10s "Papers" (No. 1), "Hey Daddy (Daddy's Home)" (No. 2), "Lil Freak" (No. 8) and "There Goes My Baby" (No. 3). —Raphael George

CHRISTIAN SONGS™ chart listing with columns for week, artist, title, and album.

TOP CHRISTIAN ALBUMS™ chart listing with columns for week, artist, title, and album.

HOT CHRISTIAN AC SONGS™ chart listing with columns for week, artist, title, and album.

TOP GOSPEL ALBUMS™ chart listing with columns for week, artist, title, and album.

FFF scores its highest start on Christian Songs, as "Undone" opens at No. 28. That's the band's highest debut since "Good to Be Free" popped on at No. 33 in March 2004. The song is the lead track from "Wide Open Spaces," due June 22.



Opening with 2,000 copies and Hot Shot Debut honors at No. 3, syndicated radio personality Coco Brother (real name Corey Condey) places his first multi-artists compilation on Top Gospel Albums. Featured vocalists include James Fortune, Yolanda Adams and Pastor Paula White.



CHRISTIAN CHR™ chart listing with columns for week, artist, title, and album.

HOT GOSPEL SONGS™ chart listing with columns for week, artist, title, and album.

HOT DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, CERT. Contains 25 rows of music data.

TOP DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Contains 25 rows of music data.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, CERT. Contains 25 rows of music data.

TOP TRADITIONAL JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Contains 15 rows of music data.

TOP CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Contains 15 rows of music data.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, CERT. Contains 15 rows of music data.

TOP TRADITIONAL CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Contains 15 rows of music data.

TOP CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Contains 15 rows of music data.

TOP WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, PEAK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL, CERT. Contains 15 rows of music data.

See Charts.com for... nelsen BDS... SoundScan... AIRPLAY MONITORED BY... SALES DATA COMPILED BY... JUN 12 2010... www.americanradiohistory.com

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, PEAK, TITLES, ARTIST, and CERT. Top entries include 'Cuando Me Enamoro' by Marc Anthony, 'Bachata En Fukuoka' by Juan Luis Guerra, and 'La Peinada' by Chuy Lizarraga.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, NEW, ARTIST, TITLES, and CERT. Top entries include 'Marc Anthony' by Marc Anthony, 'Larry Hernandez' by Larry Hernandez, and 'Greatest Pedro Fernandez' by Pedro Fernandez.

REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLES, ARTIST, and CERT. Top entries include 'La Peinada' by Chuy Lizarraga and 'Al Menos' by Daddy Yankee.

LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLES, ARTIST, and CERT. Top entries include 'Bachata En Fukuoka' by Juan Luis Guerra and 'Cuando Me Enamoro' by Enrique Iglesias.

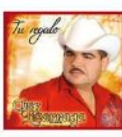
TROPICAL AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLES, ARTIST, and CERT. Top entries include 'Bachata En Fukuoka' by Juan Luis Guerra and 'Cuando Me Enamoro' by Enrique Iglesias.

LATIN RHYTHM AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, TITLES, ARTIST, and CERT. Top entries include 'Te Pido Perdón' by Daddy Yankee and 'Cuando Me Enamoro' by Enrique Iglesias.

In its 17th week on the chart, Chuy Lizarraga and Su Banda Tierra Sinaloense's debut single, "La Peinada," reaches the top of Regional Mexican Airplay (4-1). The newcomers post the longest climb to No. 1 this year, surpassing the 16-week rise by The Original Banda El Limón with "Al Menos."



Marc Anthony opens atop Top Latin Albums for a sixth time with "Konos," selling 24,000 copies. It's the best sales week this year, besting Chayanne's "No Hay Imposible" (7,000, March 13 issue). Anthony also ties Los Temerarios for most No. 1 debuts in the chart's 17-year history.



Advertisement for Enrique Iglesias' album 'Notches' featuring a photo of the artist and the text 'BETWEEN THE BULLETS ENRIQUE IGLESIAS NOTCHES 21st NO. 1'.

JAPAN BILLBOARD JAPAN HOT 100. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'PONYTAIL TO SHOU SHOU' and 'MONSTER'.

FRANCE SINGLES. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'BABY' and 'ALORS ON DANSE'.

ITALY DIGITAL SONGS. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'WAKA WAKA' and 'ALORS ON DANSE'.

NETHERLANDS SINGLES. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'SCHOUDEUR AAN SCHOUDER' and 'ALORS ON DANSE'.

UNITED KINGDOM SINGLES. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'DIRTEE DISCO' and 'NOTHIN' ON YOU'.

CANADA BILLBOARD CANADIAN HOT 100. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'CALIFORNIA GURLS' and 'OMG'.

SPAIN SINGLES. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'RUN RUN' and 'STEREO LOVE'.

AUSTRIA SINGLES. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'WAVIN' FLAG' and 'TAKE IT EASY'.

GERMANY SINGLES. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'WAVIN' FLAG' and 'NOTHIN' ON YOU'.

AUSTRALIA SINGLES. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'OMG' and 'AIRPLANES'.

PORTUGAL ALBUMS. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes albums like 'AMALIA HOJE' and 'DEOLINDA'.

NORWAY SINGLES. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'SATELLITE' and 'GLORIOUS'.

EUROPEAN HOT 100 SINGLES. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'ALORS ON DANSE' and 'BREAK YOUR HEART'.

EURO DIGITAL SONGS SPOTLIGHT GERMANY. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'WAVIN' FLAG' and 'SATELLITE'.

EURO DIGITAL SONGS. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'DIRTEE DISCO' and 'NOTHIN' ON YOU'.

EUROPEAN ALBUMS. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes albums like 'KATIE MELUA' and 'THE ROLLING STONES'.

EUROPEAN AIRPLAY. Table with columns for This Week, Last Week, Rank, Artist, Title, and additional info. Includes songs like 'HEY, SOUL SISTER' and 'IF WE EVER MEET AGAIN'.



Katie Melua's 'The House' sets up shop at No. 1 on the European Albums chart thanks in part to a strong showing in the United Kingdom, where it bows at No. 4.

Hits of the World is compiled at Billboard.com. BILLBOARD EUROPEAN ALBUMS: Compiled from the national singles and album sales charts, respectively, of 16 European countries as measured and tabulated by Nielsen Music Control.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: EMI Music in London appoints **Bertrand Bodson** senior VP of global digital marketing, effective June 7. He co-founded social networking/viral marketing site **Bragster.com**.

Island Def Jam Music Group appoints **Jon Vanhala** senior VP of digital and new business development. He was senior VP of digital initiatives, content development and sponsorship at **Festival Network**.

Universal Music Enterprises promotes **Steve Wengert** to senior VP of sales. He was VP.

EMI Mexico names **Robbie Lear** marketing director. He was senior VP of marketing and A&R at **Universal Music Mexico**.



PUBLISHING: Sony/ATV Music Publishing promotes **Eddy Perdomo** to VP of A&R for U.S. Latin. He was creative director.

BMI promotes **Delia Orjuela** to VP of writer/publisher relations for Latin music. She was assistant VP.

Sydney-based publishing company **Music Sales** names **Mark Callaghan** managing director, effective July 1. He currently serves as GM at the **Australasian Music Publishers Assn.** and is a board member of **AMCOS** and the **Music Council of Australia**.

DISTRIBUTION: **Alternative Distribution Alliance** names **Amy Dietz** VP of label development. She was director.

DIGITAL: Music video/entertainment service **Vevo** names **Michael Iantosca** VP of East Coast sales. He was VP of digital ad sales at **MTV**.

MySpace promotes **Nick Love** to managing director of the company's Australasian operations. He was executive director of business development for **Asia Pacific**.

—Edited by Mitchell Peters

GOODWORKS

DAVE STEWART STANDS UP TO CANCER

One morning last fall, musician Dave Stewart woke up with an idea for a new song. But unlike any of his past material, the tune was about inspiring those struggling with cancer. "I just had this 'stand up, stand up, stand up to cancer' thing going on in my head," Stewart says of the lyrics, which became the chorus to the uplifting track "Stand Up to Cancer."

Just days before, Stewart had a conversation with film composer Hans Zimmer, who encouraged him to speak with **Stand Up to Cancer** co-founder **Laura Ziskin** about getting involved with the charitable organization. So while waiting for his kids to get ready for school, Stewart wrote a sketch of the track with an acoustic guitar and music software on his laptop.

The song has since become the anthem of **Stand Up to Cancer**. Now, a video—directed by **Jesse Dylan** and featuring **Joss Stone**, violinist **Ann Marie Calhoun** and celebrities like **Rob Lowe** and **Renée Zellweger**—has been uploaded to YouTube as part of the "Up2 You" video challenge. The contest, which ends July 30, invites YouTube users to upload their own renditions of the song. In late August, a voting committee (including Stewart, Ziskin and Dylan) will award a grand-prize winner a Takamine guitar valued at nearly \$4,000.

On Sept. 10, **Stand Up to Cancer** will host a telethon from which all proceeds will go directly to cancer research. The fund-raiser will be broadcast simultaneously for one hour on networks including **ABC**, **CBS** and **NBC**. —Mitchell Peters

BACKBEAT



THE 55th IVOR NOVELLO AWARDS

PRS for Music, in association with the British Academy of Songwriters, Composers and Authors, presented the **Ivor Novello Awards** (better-known as the **Ivors**) May 20 in London at the Grosvenor House to honor excellence in music writing. Former **Smiths** guitarist **Johnny Marr** received the **Ivors Inspiration Award**, while singer/songwriter **Paul Weller** was honored for lifetime achievement. PHOTOS: MARK ALLAN

ABOVE: **Greg Kurstin** and **Lily Allen** pulled off a major hat trick: The pair won the songwriters of the year title, and their co-written song "The Fear" (recorded by Allen) took the awards for best song musically and lyrically and PRS for Music most performed work.

BELOW: Veteran pianist/singer **Neil Sedaka** (center) received the Special International Award. Flanking him are songwriter/musician **Graham Goldman** (left) and PRS for Music chairman **Ellis Rich**.



When **Big Machine** artist **Taylor Swift** was in Toronto May 21 kicking off two sold-out shows at the **Air Canada Centre**, **Open Road Recordings** president **Ron Kitchener** presented her with a "Canada Loves Taylor" plaque to show the country's appreciation. (She also received an award commemorating the six-times platinum sales of her 2008 album, "Fearless.") **Open Road Recordings** handles **Big Machine's** promotion, publicity and marketing in Canada. PHOTO: PATRICK CURRIAN



Irish act **the Script** performed "The Man Who Can't Be Moved" and recently platinum-certified single "Breakaway" May 21 as part of NBC's "Today" Summer Series. Hours after appearing, the band jumped from No. 47 to No. 11 on the **iTunes Albums** chart, eventually peaking at No. 9. From left: The **Script** guitarist **Mark Sheehan**, vocalist **Danny O'Donoghue**, "Today" senior producer **Melissa Lonner** and drummer **Glen Power**. PHOTO: TARA MELEGA



The cast of Fox TV's "Glee" performed May 20-22 at the **Gibson Amphitheatre** in Los Angeles during its **Glee Live!** In Concert! tour. The venue presented the singers with plaques in honor of selling out all three nights. Snapped May 22 are (standing, from left) tour designer **Ray Woodbury**, **Gibson Amphitheatre** GM **Rick Merrill**, **Dion Talton**, AGP Management partner/manager **Jared Paul**, **Kevin McHale**, **Heather Morris**, "Glee" executive producer **Dante Di Loreto**, **Naya Rivera**, "Glee" co-creator **Ryan Murphy**, **Lea Michele**, **Dianna Agron**, **Cory Monteith**, **Harry Shum Jr.**, **Mark Salling**; **Live Nation** senior VP of touring **Brad Wavra**; **Live Nation** president of California **Rick Mueller**, and **Live Nation** tour director **Sid Greenfeld**. Kneeling (from left) are **Chris Colfer**, **Amber Riley** and **Jenna Ushkowitz**. PHOTO: RAFAEL ORTEGA



Rising jazz artist **Nikki Yanofsky** gave a showcase May 26 at the Langham London hotel ballroom to preview the Decca release of her self-titled album in the United Kingdom in November. From left: Decca marketing manager **Alex Cowan**; Yanofsky; Decca head of marketing **Emma Newman**; Yanofsky's father and manager, **Richard Rob Fahie**, music director of Yanofsky's band; Decca managing director **Dickon Stainer**, Universal International VP of international repertoire; **Kate Farmer**, Universal International's **Carol Wright**, Yanofsky's mother and manager, **Elyssa**; Decca product manager **Kieran Thurgood** and GM **Mark Wilkinson**. PHOTO: HANNAH KINVER



On May 11, the ASCAP Foundation celebrated the first anniversary of the ASCAP Collection at the Library of Congress with the all-star "We Write the Songs" concert. The event, held at the Library's Coolidge Auditorium in Washington, D.C., included performances by Bill Withers, Tracy Chapman, Jessi Alexander and Alan Bergman. A host of congressional leaders attended, including Speaker of the House **Nancy Pelosi**, shown here with ASCAP Foundation president **Paul Williams**. PHOTO: JOHN HARRINGTON

INSIDE TRACK

NEW CAILLAT ON THE WAY

Colbie Caillat has started work on her third album, the follow-up to last year's chart-topping, gold-certified "Breakthrough." But with a full summer opening for Sheryl Crow and playing on the Lilith Fair tour, the singer/songwriter may be hard pressed to finish it in time for a planned fall release.

"I'm going to be recording it, like, right now and then in July and also in September to finish it up," Caillat says. "It's going to be hard to get it done since I'm on tour all the time, and then getting home to record. It'll be a challenge."

Caillat says she's working with about 20 "song options," including co-writes with Greg Wells, Rick Nowells, Jason Reeves, Justin Young and Toby Gadd. She also wrote a song with Lady Antebellum. Wells is producing the initial sessions, while Caillat's Grammy Award-winning father, Ken Caillat, will also helm some tracks. One of the new songs, "What If," plays during the closing credits of the film "Letters to Juliet."

Caillat says fans can expect the album to sound fresh but not unfamiliar. "It's the same as my other records," she says, "where it has that laid-back and acoustic summer vibe. But we're noticing there's more beats behind these songs, kind of giving a funkier edge to them. But there's still that California, breezy music that I do." ...



Pictured at Glenwood Place Studio B in Burbank, Calif., May 20 is **Thomas Dolby** (center), who was mixing his first new record in nearly 20 years. Dolby worked with **Bill Bottrell** (left), who co-produced Dolby's 1988 five-time Grammy Award-nominated album "Aliens Ate My Buick." Next door in Studio A, engineer/producer **Mike Shipley**—who collaborated with Dolby on albums like Def Leppard's "Hysteria"—was working on the forthcoming Maroon 5 album.



Sony Music Entertainment CEO **Rolf Schmidt-Holtz** (center) presented Sony Music Australia & New Zealand chairman/CEO **Denis Handlin** a special award during a dinner at Sydney restaurant Quay to celebrate the latter's anniversary with the company; Handlin marked 40 years of service in May. Joining the two execs for a photo is Handlin's wife, **Jan**.



JVC Mobile Entertainment kicked off its "Turn Me On 3" promotional campaign with the All-American Rejects May 18 at Cinespace in Hollywood. "Turn Me On 3" is the third installment of the viral video campaign in which JVC Mobile rolls out its most popular mobile entertainment products with help from a musical guest. Walking the red carpet were (from left) Billboard director of special features and West Coast sales **Aki Kaneko**, JVC U.S.A. mobile entertainment division GM of marketing **Chad Vogelsong**, Maneater Productions director **Steven Lippman** and e2zmo creative director/writer **Danny Klein**. PHOTO: STHANLEE B. MIRADOR/PACIFIC RIM PHOTO PRESS



Hard rock festival **Rock on the Range**, which launched in 2007, set a new attendance record this year: More than 60,000 people took in the two-day event held May 22-23 at Columbus (Ohio) Crew Stadium. Backstage (from left) are **Andy Gould**, president of Spectacle Entertainment Group and manager of the Rob Zombie band, which co-headlined; bassist **Piggy D**; Right Arm Entertainment co-president and ROTR co-producer **Del Williams**; **Rob Zombie**; AEG Live senior VP and ROTR co-producer **Joe Litvag**; guitarist **John S**, ROTR co-producer **Danny Wimmer**; Right Arm Entertainment co-president and ROTR co-producer **Gary Spivack**; Fuse host/ROTR mistress of ceremonies **Mistress Julia**; and drummer **Joey Jordison**. PHOTO: JASON SQUIRES/JASONSQUIRES.COM



CAILLAT

CAILLAT: ANDREW SOUTHAM

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