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UPFRONT
5 CLOUDS IN THE FORECAST New music service Rdio points to increased focus on streaming subscriptions.

FEATURES
14 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.

STUCK ON REPEAT Despite listener dissatisfaction, country radio remains reluctant to broaden playlists.

FOR THE SAKE OF THE SONG Four Nashville songwriting veterans divulge the secrets to their success.

SPECIAL SECTION
23 THE BUSINESS OF COUNTRY Billboard’s inaugural Country Music Summit tackles genre’s challenges and opportunities. Plus: On the Road

TOURING
31 30 YEARS IN THE ARENA Event and arena marketing conference sets path for live entertainment.

MUSIC
37 OLD YELLER Lil Jon’s got his mojo back on upcoming “Crunk Rock” album.

38 Global Pulse
39 6 Questions: Kele Okereke
40 Reviews
42 Happening Now

IN EVERY ISSUE
4 Opinion
44 Marketplace
45 Over The Counter
45 Market Watch
46 Charts
61 Executive Turntable, Backbeat, Inside Track

360 DEGREES OF BILLBOARD HOME FRONT

ON THE COVER AND THIS PAGE: Eric Church, Laura Bell Bundy and Joe Nichols photographed for Billboard by David McClister

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.

Events MUSIC & ADVERTISING

MOBILE ENTERTAINMENT LIVE
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. As a vocal producer, I often get asked what I think of Auto-Tune. After putting on my musical hat and asking myself, “what do I need to do,” I’ve 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 ever part of my vocabulary when I was growing up. So, to be fair to the technology, I need to be more objective. 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 get 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 as these.

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 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 tiki-tiki 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, live background vocals. Having once made part of my living singing background vocals, I honor that as part of my own history. To see the producers of today, and many times still participate as one of the background singers.

That being said, there are many instances when I might still use 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 by day with the merchandising of anything and everything vocal, I have taken 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 (jansmithstudios), a vocal coaching, artist development and production facility in Atlanta. Her clients have included Usher, Rob Thomas, India.Arie, Justin Bieber, Will Smith, Troy Song, Jennifer Nettles, Drake and Collective Soul.

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OPINION EDITORIALS | COMMENTARY | LETTERS

EDITORIAL

By Jan Smith

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.
UPFRONT

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 Napster 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 in-vite-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, Dado 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 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 flatting, 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.

“Rdio’s fortunes will be closely tied to 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 these 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 billion-dollar market is to integrate them into a mobile phone or Internet service subscription. And if that means charging $5-10 a month, that’s still limiting your appeal to the high-end affluent consumer."
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 plunked down domestic copyright law sound- ed like it was drafted by the PR shop at the Electronic Frontier Foundation, stressing strong enforcement, but instead the need to update and reform our copyright and patent systems to promote public discourse, innovation, and investment. (These 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 get to rest a big red herring: Obama appointed a handful of litigators who had represented major labels in copyright suits, and high-level slots at the Department of Justice. While the appointments of such lawyers as Donald Ver rill 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 ever 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 Humane Rights Assembly and the Meat Packers 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.

- 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 President 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 Mueller, as well as such top music executives as...

Ben Sheffner is a copyright attorney who has represented prominent record labels, TV networks, and other copyright owners. 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 Copyright & Campaign blog (copyrightandcampaigns.blogspot.com).

PUBLISHING
BY ED CHRISTMAN

Back On The Block
Music Publishing Deal-Making Shows Signs Of Revival—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 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, EMI Music Publishing, and Capitol Music Group. Anyone bidding on Bug must show it has a strong film presence. Bug Publishing is also one of the bidding, 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 $35 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 $25 million-$30 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 Rights Management has announced its acquisition of the Adage TV catalog and its formation of a joint venture with One Haven Music Publishing.

Primary Wave Music Publishing last year 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 come to the table more frequently. “What’s different now?” he asks. “Those deals are isolated occurrences. Cherry Lane has been active, and then it was sold. And Bug Music’s money was coming from the Sony side. They never meant they had 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 Windtess, Tryo/Quartet and Hitzo record catalogs. If the company’s investment money is coming due, that implies a five-year timeframe for Spectrum’s investment in the music publishing business. Executives at BMG Rights Management, Warner, Sony/ATV, EMI and Sony/ATV have declined to comment. Bug Music executives didn’t return calls for comment.

India songsmiths: Bug Music writers THE NATIONAL

PAUL GRAY
1972 – 2010

WITH OUR LOVE AND SYMPATHY
TO PAUL GRAY’S FAMILY AND
HIS SLIPKNOT BROTHERS.
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, Joe Johnson, Jace Everett and Little Big Town. When Lyman canceled four of the tour's dates—Houston, San Antonio, New Orleans and Atlanta—online and in print, he left fans wondering why.

“We need to talk about the business of making a living in music today,” Lyman told Billboard. “People think these things are free. I wish we could do it for free. But it’s a business, and for many of these events to work, you need a certain ticket sales amount.”

The major issue is how does a promoter balance the expenses involved in booking a tour, which is dependent on ticket sales, with the need to generally make a profit? It can be a delicate balancing act.

“It’s a very difficult world,” Lyman said. “We have to get the word out and have to have a good attendance. It’s very hard for us to go into markets and say, ‘We’ll play in San Antonio, but we won’t be in any other city in Texas this year.’

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 got fed up with us and wrote on our board, 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 feel 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 doing 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 look 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.

“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 Afendi 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 a few 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 path” with last year. “We’ve got Throwdown 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 gotten 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’d do 30s-50% more next year.”

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 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 Feldner.

“Since we specialize in classical, we learned over time how critical the packaging is,” Feldner says. “All of our products are virtually identical to the originals with full booklets, tray cards, disc art. We have open recordings with 200-page booklets/filbertos, 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 CDs 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 individual 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.”

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

**UPFRONT**

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 now universal agreement that what’s known as a “graduated response” when confronting real-world 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 activity 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 that the company is working with the RIAA to collect infringement data and send notices to ISP customers in the United States.

DtecNet seek 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 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” to post links to such online storage sites as YouSendIt and Megaupload.

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

Audiible Magic’s CopySense appliance uses a fingerprint-based technology that compares the acoustic characteristics of a particular file to a master register of about 10 million files submitted by copyright owners. Friedmann 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 operates as a points-based system. “Incidents add up to points, which then graduate people up to various levels of potential actions,” Friedmann 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 Audiible 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 content. Copies are usually removed from websites that have links to infringing content.

The possibility of false positives still exists. “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 that time.” But there is concern that 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 turned around?” he asks.

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

“It’s so much more economically efficient to get paid for stuff” than to try to control its distribution, he says. NoaK Media has patents pending that would not only monetize network traffic but do it on device-based listening—which Haffert 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 anti-piracy companies push for a variety of graduated-response solutions to digital piracy. Expect, too, an equal pushback from critics.

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**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 also makes the iHeartRadio app available for iPhone and iPod Touch devices as well as BlackBerry smartphones. The iHeartRadio app has been downloaded more than 7 million times. Clear Channel says the app adds more than 10 percent to its radio station’s streaming audience. Clear Channel’s streaming audience is 15 percent of its terrestrial audience.

**NEW PIRACY FIGURES**

Popular BitTorrent site Mininova, which claims to have accounted for 10 billion downloads from 2005 to 2009, amounted to just 0.2 percent 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 percent of global music and video experiences could be attributed to online pirate sites. That’s based on IP data that says 40 billion files were illegally shared in 2008.

**HOT MASTER RINGTONES**

1. Airplanes — Plain White T’s
2. OMG — LMFAO
3. Need You Now — Lady Antebellum
4. I’m A Believer — Sunset Strip
5. I’m On Fire — Black Stone Cherry
6. Find Your Love — T.I.
7. Unthinkable — Flo Rida ft. T-Pain
8. Over — J. Cole
9. My Chick Bad — Diddy ft. Remy Ma
10. Ruin Boy — Chiddy Bang
11. Your Love Is My Drug — Santigold
12. Love Shack — Hall & Oates
13. Hey Soul Sister — Train
15. I Love My Friends — Paramore
16. Young Forever — De La Soul
17. Ride — Drop The World
19. This Afternoon — Jax Jones
20. Can’t Hold Us — Macklemore & Ryan Lewis

Kenny Perry joins the list of top-selling ringtones with “I’m On Fire” by Black Stone Cherry. The No. 1 Digital Song and No. 2 Billboard Hot 100 track from the band’s latest album has sold 46.4 million on this survey.

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**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 processor and 2 GB of internal storage (with an SD slot for more). —GP

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

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**JUNE 12, 2010 | www.billboard.biz | 9**
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 into 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 Ozzfest 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 Latino festival in Mexico City May 15–16 with promoter OCESA.

The tour is scheduled to begin Oct. 13 at the Amway Arena in Orlando, Fla., and end at Las Vegas’ Planet Hollywood Nov. 19.

The trek’s venue capacity will average about 5,000 — far bigger rooms than the featured acts could play on their own. 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 Elías 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 for music videos and the scenes footage to sell to a sponsor for a reality TV series or webisodes.

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 to 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, Severino 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 Orsano 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, Confocommercio, 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 Confesercentri, which has 270,000 members.

Confesercentri 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 such as his,” he says.

“We do object to paying for playing the radio—the radio stations are already paying SCF,” he says.

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 ANCI since a previous licensing agreement expired in 2006.

While Italian law stipulates a rate of
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 15), 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 ($251,689) 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 backroom functions—when policing music festivals and concerts.

The guidelines were introduced in 2009 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 fear festivals could be forced out of business and chairman Alison Wenham is seeking a meeting with the ACPO.

Benn calls the costs “outrageous” but claims major festival organizers’ experience shows presenting security proposals to police to allow in advance can contain the bill. He says increasing private security ensured the Glastonbury and Leeds Festival’s policing 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 indication 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 Reading 2003 Leeds and Edinburgh. 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 £50,000 (51,256) but incurred an extra 20% of £40,000 ($57583) 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 one-on-one 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 charge was needed as “a review of the 2009 festival recognized there were insufficient resources to enable us to discharge our core responsibilities.”

In addition to higher charges, Kingsays 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 you,” he says. “This is about being able to plan and create a healthy industry—and the biggest uncertain area of cost is the police.”

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We feel betrayed by the radio stations, says SRF's Mario Limongelli, president of India label Nar International and indie 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 multinationalations 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 Massaro—president CEO of Universal Music Italy and a member of SRF’s governing group—says it’s only “the tip of the iceberg” when it comes to SRF’s campaign to boost performance rights revenue.

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

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**Global Workout Walkout**

Gyms Mull Music Boycott Over Performance Rights 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 Millinson, marketing director of leading chain Fitness First Australia.

According to Millinsson, “60% 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 guarantee of $2,645 (Central $2,803) per venue. FFA says 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 1,300% 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 ($1,521) 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 $398.9 million Australian (then $565 million) in 2008 and had risen 7% each year since 2004.

Millinsson 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 recoredings specifically for exercise classes. But the use of exclusively licensed music means the exercise classes are considered “live performance,” requiring the payment of Les Mills licenses to the authors—mechanical royalty club licenses with the Australian Performing Rights Assn. and 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 substitute 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 gymgoers 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 Rachurn, CEO of 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 club.

“It’s a possibility that we’re looking at,” Rachurn says.

The PPCA has been systematically reviewing its tariffs, with the tribunal approving fee increases from restaurants (2009) and nightclub (2007). The PPCA doesn’t publish sector-specific collections, but its first full year (ending June 2009) following the nightclub decision saw revenue rise 23.7% to $24.8 million Australian ($19.1 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.
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 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/Amplified 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 Derramo Nos Separe" (Till 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 bumpy 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 bumpy 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's "Ni Con Otro Corazon" as the lead single. But radio stations 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 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 song 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 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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**THE BILLBOARD**

**Q&A?**

**For Cuban music fans and Cubaphiles, Silvio Rodriguez'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," Rodriguez 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, 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 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 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 up.**

—Judy Cantor-Nanovs

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**EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to billboardenespanol.com.**

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**LEBLON SWEETENS NUBLU VENUE**

New York's Nublu nightclub and Nublu Records label have partnered with Brazilian cabaret band Leblon. The Brazilian-run 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 Petri 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 212 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, "sidekicks" who are interested in practices "from Santeria to Hindu," and "selfies," for whom "Latino cultural cues are not good and groups them beneath their class, with the remark, "They're from Mexico." Those and nine more identities can be viewed at bit.ly/latino_identities.

—Ayala Ben-Yehuda
Camille Hackney
Atlantic's branding expert on the best—and worst—pairings of artists and products.

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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 a branding deal 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 partaking 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 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 into 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 Raj," with Missy capping 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. Sometimes 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 stopping 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 most 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 critical 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 Monae and Travis 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 Twitter 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 buyers of agencies and brands directly, but the new conversation is with media-buying agencies 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 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 13-16 at the Edison Ballroom in New York. For more information, go to billboarddevents.com.

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

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 23.5% 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-potball 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.
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 centering 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 start 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 Vice President of A&R at Universal Music Group Nashville. "I heard that voice and I said, 'Oh, my God. This is something really, really cool.'" DuBois looked to be the complete package, Nichols 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. 1 on Hot Country Songs. Next single "Broken Heartsville" made it to No. 2. 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 it'll be as good as I imagined it 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" sold 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, "11," 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 KMPX 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 reacquaint 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, "Gimmie That Girl"
- 2002 album "Man With a Memory" earned three Grammy Award nominations
- 2003 winner of Country Music Assn.'s Horizon Award

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 squarely there," Church says.

So Church, along with manager John Peets of Q Prime South and promotional 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 lose 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 tended to want the radio hits to make bookings 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
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’s “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 doesn’t 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 vetted 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 eight times a week. “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 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 the album, 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, however, thinks otherwise. “She’s not only multitalented, but she also has vision about how to sell herself without sounding like a barfly or a cary.” Lewis adds.

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. 23

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
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 of 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 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 ’60s. The adoption of call-out research in the ’80s shrunk 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 grade 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 passion 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 30 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 12.3% 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 hobbled 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 to listen to.”

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 the 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 overliance on research done by individual stations to gauge the popularity of songs that has constrained 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 melody 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

ILLUSTRATION BY BRIAN STAUFFER
underscores the effect. In 1980, 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 worshiping to its own injury," Hill says. He questions the generally accepted research theorem that a new song must receive roughly 100 spins before it's familiar enough to test. "By the time stations get high research scores, you'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 Chi, 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 missing 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 KJAF first played "Pray for You" by Jason & 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 our listeners have shown for the song," which remains at No. 17 for a second week on Hot Country Songs.

**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 recent 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 Chi. 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," Chi 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. Chi 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 isn't 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
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.
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 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] is a hero of mine. I played it the first time I did the [Grand Ole 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 downsides 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 Carb 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 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,” “bah,” 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 ma’m a 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 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?

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 “check.” 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?
“Country Girl/Let Me Introduce You” [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 wedding shows across the country, which is very cool. It also helped the cause, 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 conversations that are born from co-writes. The challenge is developing trust. Someone often brings in a great idea, musically or lyrically, but 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 in Nashville they are very important, especially when you first start out to build credibility and a presence for you. And to give you advance 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, songwriter, 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" by 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 electric or anything to stand in the way of the song and the singer.

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 him 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 platinum-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 album. 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?

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.”
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 Marcia Allen, Clarus senior group manager of sponsorships Drew McGowan, CMT senior VP of integrated marketing Anthony Barton, Greensight Marketing & Media president Dominick Sandifer, CMA VP of strategic partnerships Sherri Warriner and Creative Artists Agency sponsorship agent Laura Flaherty.

“Increasing 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 Flaherty, who is currently working on at least 16 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 “integrate[s] the type of innovative 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 Hite, an agent at Creative Artists Agency; Curt Medley, Nashville office head/agent at Paradigm Agency; Live Nation country music president Brian O’Connell; William Morris Endeavor entertainment agent Greg Os瓦d; Triangle Talent CEO Dave Snowdon; and head-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 tours he 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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No matter what kind of stage show you're promoting, you'll want to stick it here. Whether you need seating for 4,500 or 22,000, one of our three arenas will be perfect. We can also boast our sales with region-wide Ticketmaster distribution. Plus, our staff of experienced professionals will make sure you have what you need, when you need it. Because when it comes to service, we don't cut anything out.

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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, KIIT 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 KUPI, Portland, Ore., PD Scott Mahalik; and Cromwell Radio Group president Hayden 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 Jensen, Billboard senior chart manager and moderator of the panel.

Jensen 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 Music. Market audience measurement from its initial deployment in Houston and will share his insights and experiences,” Jensen 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 Raydard 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—virtually every aspect of their careers.

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

Onboard for “Today’s Country Music Manager” are Will Bowron, manager at Red Light Management (Faith Hill, Dave Matthews Band); Brettman Entertainment manager John Grady (Keith Urban, Lady Antebellum); TKO Management president T.K. Kinbrell (Toby Keith); Victory Management president Ken Levitan (Dee €0o Bentley, Trace Adkins, Jamey Johnson); Turner Nichols & Partners manager Doug Nichols (Rascal Flatts); and Q Prime South manager John Perta (Eric Church).

Glen Paige, Nashville-based senior editorial analyst for Billboard, will moderate the panel.

“Sponsorships and tour dates have taken on even more meaning as recorded-music sales continue to fall.” People says that the complex role that managers must fill. “Marketing and the tactics of the trade are continuously in flux. Retail is an ever-evolving environment. Digital services abound but have varying levels of importance. Above it all is the manager’s role in maintaining viability in a fractured, over saturated market.”

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.

“Whereas digital tools are at artists’ disposal, but use 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 Botscheid, Master’s VP of music and entertainment Aaron Clark, Barman Entertainment director of new media Genevieve Jewell, Topspin Media VP of sales and marketing Andrew Mains, Sony Music Nashville VP of digital Heather McFan and Mobile Radio 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, widgets, widgets, new distribution channels and social networks pop up daily.”

“But do fans today want more access to an artist than Facebook and Twitter 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 more. 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

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.

(MCA) 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 Jensen. 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 of 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 Roy Waddell, Billboard executive director of content and programming for touring and live entertainment.

McGraw’s career has expanded well beyond country music hits and tours to encompass 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, 14 CMA Awards and 10 American Music Awards.
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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 ways to meet the stars of their favorite genres up close and in person.

The artists performed mock picture sessions with fans, signed autographs, sold merchandise and especially did their best to cement a personal relationship with the people who supported their careers. And in the process, they stumped 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.

For decades, it was known for the first three decades of its existence, the festival became big business itself, with growing attendance, greater sponsorship and national TV exposure. The festival, which averaged 60,000 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 the CMA Fest feature approximately 10 acts per day, including such draws as the Eagles, Joe Nichols, Jo Dee Messina and Clay Walker. And those after-party 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.

"[The sponsors'] have very important mandates to interact with their customers in a digital/social network way, and as such we're constantly asking them, 'How Internet-savvy are the fans?'" CMA VP of strategic partnerships Sherron Warble says.

Increasingly Internet-savvy, it turns out.

The CMA study found that 69% of "countryphiles"—heavy-spending fans who engage both in the music and the lifestyle—have Internet accounts 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.

Some sponsors include the U.S. Air Force, Chevrolet, Just Daniel's Pillsbury, TNL General Cigar, Bicycle Playing Cards, McDonald's, Barnes & Noble, Random House Children's Books and Caesars' Marmalade 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 featured 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 Dr Pepper, which partnered with Patty Loveless to raise awareness of chronic obstructive pulmonary disease, will have a presence.

"We've been very successful in outreach to new companies, but also a lot of companies have been knocking on the door because the format is burning hot right now," Warble 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, 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 16,000 tickets have already been gobsmacked.

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 Fest was held from the early '90s through 2000. With the expanded seating and single-day ticketing, the festival has attracted 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 at ABC each year.

The "Country's Night To Rock" franchise has added legitimacy to the event and broadcasts the current sound of country, which
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 in building headliners and keeping them on top. Among others, Underwood, Swift, Paisley and Rascal Flatts all rose 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 bullpens are full,” O’Connell says. “They keep churning out great music, and every tour is so smart and everybody is trying to do too much.”

Country artists are unique in that the top ticket sellers are generally the top radio hitmakers and album sellers. The acts often get in a relentless album/tour/album/tour cycle, and even artists past their hitting 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 promoting 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 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 multimeadow ticket promotion Live Nation instituted several years ago, the Mega Ticket, has helped nation fans 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’s touring than who have 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 shows, and he’s taking a year off from doing stadium shows, so are there people going somewhere else? Sure,” O’Connell says. “Obviously it’s lost money out of the market, but I don’t think that him not touring this year is really what’s inflicting other people’s numbers. I know those fans are going to multiple shows because of the Mega Ticket.”

Louis Messina, president of TEG 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 $125,000. It doesn’t work like that; that’s only short time.’

Messina adds that the cost of thinking has changed, influenced by Chesney’s success.

“They’ll look at the out-of-town artists and the fairs and festivals and the price they’re earning themselves and that’s what they go for,” 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
Bad Day / Daniel Powter / Warner Bros.
Since U Been Gone / Kelly Clarkson / RCA

600,000 SPINS
You’re Beautiful / James Blunt / Custard/Atlantic

500,000 SPINS
Teardrops 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 / 3Lay / 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/LG
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/UMG
Rude Boy / Rihanna / SRP/Def Jam/I-DJ/MG
Someday / Rob Thomas / Emblem/Atlantic
Telephone / Lady Gaga Feat. Beyoncé / Streamline/KonLive/Cherrytree/Interscope
Wasted / Gucci Mane / Brick Squad/Asylum/Warner Bros.

50,000 SPINS
Baby / Justin Bieber Feat. Ludacris / SchoolBoy/Raymond Braun/Island/I-DJ/MG
Blah Blah Blah / Ke$ha Feat. 3OH!3 / Kemosabe/RCA/RMG
Break Your Heart / Taio Cruz Feat. Ludacris / Mercury/I-DJ/MG
 Didn’t You Know How Much I Loved You / Kellie Pickler / 19/BNA
Hey Daddy (Daddy’s Home) / Usher Feat. Plies / LaFace/LG
Highway 20 Ride / Zac Brown Band / Homegrown/Atlantic/Bigger Picture
I Look To You / Lindsey Stirling / Atlantic
Ignorance / Paramore / Fueled By Ramen/Atlantic/RBP
Just Breathe / Pearl Jam / Monkeywrench
Keep On Lovin’ You / Steel Magnolias / Big Machine
Nothin’ On You / B.o.B Feat. Bruno Mars / RebellRok/Grand Hustle/Atlantic
Overcome / Creed / Wind-up
Say Something / Timbaland Feat. Drake / Mosley/Blackground/Interscope
Sex Therapy / Robin Thicke / StarTrak/Interscope
Soldier Of Love / Adele / Epic
Whatcha Want From Me / Adam Lambert / 19/RCA/RMG
Your Decision / Alice In Chains / Virgin Capitol
When the first edition of what’s now known as the Event and Arena Marketing Conference launched in 1989 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 trees 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 resume that includes the Hard Rock Glittertots, 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 sales person,” she says. “A lot of the major cities still have that advantage, but in a lot of the smaller 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 when you’re trying to market their shows, sell group sales and do the PR.”

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

As such, Richman speaks a lot of fluo at the EAMC. “The EAMC is a terrific opportunity to network with other promoters and other area marketers and share some of the successes of the past year,” Richman says. “It’s an opportunity to hear from the promoters about all of the new shows they are bringing to our venues in the coming year. I like reconnecting—no matter how long it’s been since I last crossed paths with some of the great people I’ve grown up with in the business. I always enjoy the idea of getting together with some old friends and new friends and concepts which we can all apply at our venues.”

“Speaking of networking, I’m a big believer in networking,” Richardson adds. “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 promoters can walk into a venue and say, ‘This is my demo, this my audience. Now how do we reach them?’ And the venue 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% promoters—the touring shows, venues, promoters—and about 40% venue 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, social networking and new media are on everyone’s radar. From the reach of a traditional billboard and the fan to the most targeted marketing methods in the business, the tools have grown exponentially in the digital age.

The general session that begins the program is “Successful Viral Marketing, Group Sales and Publicity Campaigns.” Richardson says, “I always enjoy the idea of getting together with some old friends and new friends and concepts which we can all apply at our venues.”
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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 Goldberg’s Miami-based SZBN 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 SZBN, 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 SZBN, 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, Plex, Meow, Toodee and Foofa, 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
When it happens in L.A., it happens here.
"We've kicked it up so that we can adapt our rig to include theaters with deep orchestra pits," Waters says. "Even if you're in a theater, you have the appearance of 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 30 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, 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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OLD YELLER
Lil Jon’s Got His Mojo Back On Upcoming ‘Crank Rock’ Album

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 crank music—a fusion of hip-hop, rock and electro—sings: “Yeah!” and “OK!” ad lib as love of pimp cups, eagerly talks about his new project, “Crank Rock,” due June 8 on Universal Republic.

It’s been six years since Lil Jon has released an album—2004’s “Crank 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 Drummajoy, DJ Clueckie, 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, Pitbull, LMFAO and JOMUS. Two singles have been released: “Outta Your Mind” reached No. 28 on Billboard’s Rap Digital Songs chart, and “Miss 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 Republic senior VP of urban music Lynn Scott 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 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 “Late Night Tonight.” BET’s “106 & Park” and MTV2’s “Sucka Free” 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 “Crank Rock.” Lil Jon is also hitting crossover radio markets in his hometown of Atlanta and Las Vegas, 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 produced his own wine, has a reality show in the works and continues to promote his Crank 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.”

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**LATEST BUZZ**

>>> TEMPTATIONS’ WOODSON DEAD AT 58

All-Cillea Woodson, who led Motown legends the Temptations in the 1960s and 1970s, has died at age 78. Born in Detroit, Woodson was a member of the group’s tight-knit atmosphere, which included songs like “Treat Her Like a Lady,” once the lead singer, and several hit albums in the 1960s. At the time of his death, Woodson was working on a documentary about the group’s history.

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**R&B 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. Referring to fellow rapper LL Cool J, Fat Joe says, “I’m 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 EMI 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 early claims to rock longevity, especially in a hip hop industry littered with one-hit wonders. But despite his career ups and downs, Joe isn’t ready to retire. As producer Pharrell Williams recently said MTV’s “Mixtape Daily,” “Joe Crissy’s had a run; you can’t count him out. He knows how to make a record.”

With emerging producer Scoop DeVille (Swagg DOO’s “I Wanna Rock”) in tow, Fat Joe is back on the charts with “I (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. I’m a motherfucker who can hit the hood pushin’ more than time clocks! So I dropped a hundred in the streets, I don’t buy stocks.”

Currently No. 7 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 been waiting for. More street-oriented than his 2009 Capitol project, “Jeezus Ones Still Evil” (J.O.S.E.), “The Dark Side” boasts production by DeVille, Raw Uncut, Infamous, Buckwild, StreetRunner and veteran duo Good & Dre. Additional tracks include “If It Ain’t About Money,” featuring Trey Songz; among the set’s featured guests are R. Kelly, Ice, Short, Lil Wayne, the Clipe 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 ratcheted a career high with 2002’s Atlantic set “J.O.S.E.: Jeezus Ones Still Evil,” which has sold 943,000 copies, according to Nielsen SoundScan. Last year’s “J.O.S.E. 2,” however, has sold only 20,900.

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

Fat Joe, who constantly tours, recently performed in Asia. According to EMI urban label director Marley Dominczuk, Fat Joe will spend June traveling the East Coast from Boston to Atlanta for a series of summer shows in tandem with a pre-sale radio and college 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 need after is for people to still listen to my music 20 years from now and say: ‘Yo, this motherfucker was serious.’”

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**DANCE BY KERRI MASON**

The Kindness Out

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 2.5 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. 1, “Night Work” (Downtown, June 25), 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 they’ve been trying to turn that here but it hasn’t been a logical approach,” says manager Dave Holmes.

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

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**GLOBAL PULSE**

EDITED BY TOM FERGUSON

>>> GOOD TO GO

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

Jonsi’s North American tour—which saw him perform on a giant inflatable set resembling a burnt-out taxidermist’s shop where animals return to life—wrapped May 9 at New York’s Terminal 5. His European tour, booked by London’s Creative Artists Agency, commenced May 24-27 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 Jonsi’s involved with is always very high,” Parlophone’s London-based marketing director Rob Owen says. “This [live] show is about taking things a step further.”

Jonsi’s debut album, “Go,” had a U.S. release April on XL Recordings, entering the Billboard 200 at No. 23 and selling 35,500 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-
MUSIC

3 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 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 fans 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 over 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 dancing.

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. I 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 checky nod to older fans that have stuck with them.

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 we are just coming out of nowhere. 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 Killers record ["Midnight Room" (Domino)], which is a completely different beast. I remember being really into it and how tight and clausrophobic the whole thing sounded.

5. What does the future hold for Bloc Party? Once I finish this we'll see where the others are at, because it's solely my decision; there are four people in the band and we need to make sure we stick 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 be bringing. We will 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 psyche-blues supergroup, which also features members of the Kills, the Reconteurs and Queens of the Stone Age. “Horehound” proved that the Reconteurs’ rock-radio success hadn’t straight-lined out White’s avant-metal kinks. But if you thought that seemed a bit too stereotypical, think again. “Sea of Cowards” is even written with greater guitars (“I’m Mad,” “No Horse”), greasier synths (“The Difference Between Us,” “Gasoline”) and janglier neo-John Bonham beats from White himself (“Crawbreaker,” “Old Mary”). Singer Alison Mosshart provides over the sonic swamp with her signature scary-sexy yowl, even lending a punk-gospel throw to “Hustle and Rass” and opener “Blue Blood Blues.” “All the white girls trip when I sing at Sundavservice.” White sings in the latter. Duda, can you really blame them?—MW

BLUES

OTIS TAYLOR
Clavis People, Vol. 3
Producer: Otis Taylor
Telarc
Release Date: May 11

For the record, Otis Taylor never recorded two other volumes of “Clavis People” albums. And while there really was an ancient civilization known as the Clavis People, none of the 12 songs here are about them. But Taylor likes to keep his listeners on their toes, and “Clavis People, Vol. 3,” a collision of roots and blues driven by his own guitar and banjo playing—its another thought-provoking entry in his canon. Taylor is at his best when he burns the right combination of chord and groove into an intense ragga, which happens on tracks like the murder ballad “Little Willie,” “It’s Done Hap- pened Again” and “Harry, Turn The Music Up.” The song “You’re My Cowboy” is country blues right down to the yippee-kiy-ayes, and “Hands On Your Stomach” has a raucous 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 proud old soul, but he never ceases to chart it in a fresh direction.—GK

JONATHAN BUTLER
So Strong
Producer: Jonathan Butler/Redstone/Nick 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 jazzy 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 background vocals and joyful horns. He gets down to basics on “Thee Here With You,” a passionate duet with soulstress Angie Stone, and brings a differ- ence 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
Life
Producer: Brain Deck
Anti-Records
Release Date: May 11

Prolific, R1-based indie rapper Sage Francis gets more personal than usual on his dynamic fourth album, “Life.” Francis—who wears multiple hats as a spoken-word artist, MC and impassioned rock—employs a versatile style on the set. The song’s “Three Sheets To The Wind” and “Furlough Time” utilize unrestrained punk bass lines, while the track “Diamonds & Pearls” showcases his more aggressive, slightly embittered side (“The next time you see me I’ll be through pieking/There ain’t no bailouts in this jailhouse, no more patty cash”). The acoustic guitar, strings and organ featured throughout “Life” are particularly effective during the closing track “The Best of Times,” where Francis’s rhythmic spoken introspection yields good ad-

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 spotlight on such tracks as “Running Man’s Bible” and the swirling “Something Good Coming,” while Petty and company cut a wide swathe through Delta blues (“Take My Time”), reggae (the pro-post “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 “Moj” working like they never have before— which is a fine thing indeed.—GK

ELECTRONIC

COCOROSIE
Grey Oceans
Producer: Matthew Strong
Release Date: May 11

Mixing echo, electronics and folk genres, eccentric sister duo CocoRosie’s fourth album, “Grey Oceans,” is undoubtedly strange, but musi- cally complex and fascinating. With Celtic and Asian overtones, the song “Smoky Taboo” will invoke shivers.

MARC ANTHONY
Iconos
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 backing 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 songs that respect the spirit of the original—the heart-wrenching ballads, including Jose Jose’s “Almohada” and “El Triana,” and Jose Luis Perales’ “Yo Como Es El?” But the arrangements are thoughtfully cut to the long, dream-like intro to “Almohada,” the slow buildup of “Yo 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 (including Quenia Martell’s “Madrid Sea Mi Sueño”) close an album that merits multiple listenings.—LC

CHARICE
Charice
Producers: Marvin S/Sesqmusic
Release Date: May 11

This young lady can definitely sing. That’s the first impression that hits you 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 Jypnap), and also in that vein on her self-titled debut are noteworthy pop tracks “Renet,” “Nobody’s Singin’ To Me” and “Nothing,” whose vocal arrangements deffy showcase Charice’s formidable chutzpah. The boyish singer-calls to mind a younger version of Whitney Houston, Chistina Aguilera and Celine Dion on soaring ballads about love and lils, notably “In This Song” and “Note To God.” But the soft’s rhythmic sniffs—from teen-oriented pop to a touch of rock (“In Love So Deep”) to anemic ballads—ultimately leaves you won- dering just which audience Charice is aiming: her teen peers or their moms. Though it doesn’t hit on all cylin- ders, the album leaves no doubt as to Charice’s talent—and promising future.—GM

www.americanradiohistory.com
Employing acoustic and electronic sounds, the music creates a spooky, initial vibe with its somewhat chaotic arrangement. The title track, "The Voice," features an energetic, upbeat beat and catchy melodies, creating a sense of excitement and anticipation.

**Country**

**LUKE BRYAN**

*Rain is a Good Thing (2:56)*

**Producer:** Jeff Stevens

**Writer(s):** L. Bryan, D. Davidson

**Publishers:** Cash and Cary Music, Hickory, Purchased Music, Universal Music Publishing Group

A catchy one-liner can make for a memorable song, and such is the case with Georgia native Luke Bryan's hit. "Rain is a Good Thing." The newly crowned ACM artist recently released his third album, "Rain is a Good Thing," which features an upbeat, danceable track that's sure to please fans of all ages.

**LATIN**

**DIEGO TORRES**

*Distinto*

**Produced by:** Rafael Arcaute, Diego Torres

**Universal Music Latin Entertainment**

A Latin American singer, Diego Torres, has been making waves in the Latin music industry with his latest album, "Distinto." This album includes a mix of traditional and modern Latin music styles, making it a hit among fans of all ages.

**HOLY FUCK**

*Latin*

**Producer:** Holy Fuck

**Young Turks/DEC Recordings**

**Release Date:** May 11

With a blend of electronic and rock influences, Holy Fuck has created a unique sound that is sure to please fans of both genres. Their latest album, "Young Turks/DEC Recordings," features a mix of electronic beats and catchy hooks.

**ROCK**

**BUCKCHERRY**

*All Night Long (3:59)*

**Producers:** Kevin Nelson, Matt Abts

**Writers:** J. Todd, K. Nelson

**Publishers:** Hollywood, BMG

Buckcherry's latest album, "All Night Long," features a mix of hard rock and alternative rock. The band's signature sound is still present, but they have added some new elements to their music, making it even more exciting.

**LEGENDS IN CHIEFS**

**LEE DeWYZE**

*Beautiful Day (3:57)*

**Producers:** Nickey Nelson, Brad Goldstein

**Writers:** various

**Publishers:** Universal PolyGram International Publishing (ASCAP) and Universal Music Publishing International

DeWyze has been a long-time favorite of music fans, and his latest album, "Beautiful Day," is no exception. The album features a mix of acoustic and electric sounds, making it a great addition to any music collection.

The show concludes with an encore performance of DeWyze's hit song, "Beautiful Day," leaving the audience with a sense of nostalgia and appreciation for the artist's musical talent.

**CARRIE UNDERWOOD**

*Undo It (3:23)*

**Producer:** Mark Bright

**Writers:** various

Carrie Underwood follows up her poignant ballad "Temporary Home" with a song that changes direction by 180 degrees, but it's every bit as emotionally satisfying. Her latest single was a thoughtfully crafted with an uplifting spiritual message, as 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 sexy kiss-off by a woman who has had enough of an unworthy man. Performed 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. It might be America's sweetest, and this song unleashes her wild side, and it's a sure bet country fans will love what they hear.

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**Editors' Notes:**

*American Radio History* is published monthly, featuring music news, reviews, and interviews with the biggest names in the music industry. To subscribe, visit our website at www.americanradiohistory.com.


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
Holding On

Jamaica’s Gyptian Scores Stateside Digital Hit

It’s the feel-good reggae hit of the summer. But the success of Gyptian’s “Hold You” (VP Records) isn’t quite as innocent as it first seems.

“I wrote the song with a double meaning,” Gyptian says of his song. “I wanted it to be a love song, but also a motivational song.” Gyptian’s debut album, “Hold You,” was released in 2006 on VP Records. The album features the hit single “Hold You,” which topped the charts in Jamaica and made the Top 10 in the United States.

The song, a collaboration with producer Evan Bogart, is a perfect blend of reggae and dancehall, with Gyptian’s sweet vocals and upbeat rhythms. It has been praised for its catchy melody and positive message, and has become a favorite among reggae fans around the world.

Gyptian’s success has not come without its challenges. The singer has faced criticism for his music, with some saying it is too商业化 (commercial) for the reggae genre. However, Gyptian remains committed to his craft, saying, “I want to be a part of the movement that’s making reggae cool again.”

Gyptian’s music has also been featured in popular TV shows and movies, further spreading his message to a wider audience. His latest album, “Gyptian,” was released in 2018 and features hits like “Hold You” and “Morning.”

Gyptian has earned a reputation as one of the leading figures in contemporary reggae, and his music continues to inspire fans around the world. Whether it’s his straightforward lyrics or his catchy melodies, Gyptian is a force to be reckoned with in the reggae genre.

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NEW KIDD IN TOWN

It took him a while to find his niche, but Evan “Kidd” 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.”

Opening casting calls for undiscovered songwriters were conducted in New York, Los Angeles, Nashville and Atlanta. Final callbacks are expected in the next few weeks, with the show set to begin filming in the fall. The winner will receive a $100,000 cash prize, a publishing deal with Sony/ATV and a development deal with the Writing Camp for RCA/Shea.

“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. “We write, rewrite, the human contact and passion involved are the fun part of songwriting.

As the son of Bogart and wife Joyce, who managed Castlania’s Donnes 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 (producer JR Rotem). After a bout with drugs, during which he lost all his money and credit, 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, hip hop and pop” head has worked with Leona Lewis (“Happy”) and Sean Kingston (“Take You There”) as well as Britney Spears and Jason Derulo. He also segued into music supervision with the recent TV movie “Tom the Beat Around.”

Bogart’s upcoming projects include a song on Tracie McCoy’s solo debut, "Lazurus"; working collaboratively with One Republic’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 work on your own, there’s always an A&R exec or producer involved. It’s like making a cake every day with different recipes. Sometimes the cake will taste like shit, other days it will taste real good.” —Gal Mitchell

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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,” climbed 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, which is due out in 2019.

“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 not shy,” she says cooly as she steps back to the chorus.

“I like it when you do that stuff to me,” Gordon says of her lyrics as a product of her and her girlfriends “goofing off in the studio” and her home, tentatively titled “With The Music D.2,” leans toward a more “eclectic” sound.

“It’s important for dance music to be 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 hits, 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 Hesse
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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 base 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 37,000.

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, before we have to rush for an overly optimistic look forward, it seems to be loaded with ostensible big-selling albums.

For starters, *Jack Johnson*’s long-awaited “To the Sea” is set to debut at No. 1 next week with around 250,000 copies—according to industry projections.

**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 of Thrones*’ “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 contestant’s 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 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 runnerup *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 bowed at No. 12 with 95,000. Bowersox’s biggest hit is her rendition of *Patty Griffin*’s “Up to the Mountain,” arriving at No. 32 with 49,000.

DeWyze also posts entries on the top-5 position chart with “Hello Beautiful” (No. 20, 61,000), “Falling Slowly” (with Bowersox; No. 39, 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 Slowly” duet) sold 366,000 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 remake of Tears for Fears’ ”Mad World” with 115,000 (No. 7). Both Allen and Lambert posted five debuts on the Digital Songs chart.

*All numbers in thousands.*
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td><strong>Toni Braxton</strong></td>
<td><em>Un-Break My Heart</em> (UK #5, USA #4) <em>ARIA</em> (AUS #2)</td>
</tr>
<tr>
<td><strong>#2</strong></td>
<td><strong>Stevie Wonder</strong></td>
<td><em>You Are The Sunshine Of My Life</em> (UK #13, USA #1) <em>ARIA</em> (AUS #6)</td>
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<tr>
<td><strong>#3</strong></td>
<td><strong>The Rolling Stones</strong></td>
<td><em>You Can't Always Get What You Want</em> (UK #3, USA #1) <em>ARIA</em> (AUS #7)</td>
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<tr>
<td><strong>#4</strong></td>
<td><strong>Stevie Wonder</strong></td>
<td><em>Happy Birthday</em> (UK #10, USA #1) <em>ARIA</em> (AUS #5)</td>
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<tr>
<td><strong>#5</strong></td>
<td><strong>Elton John</strong></td>
<td><em>Tiny Dancer</em> (UK #15, USA #1) <em>ARIA</em> (AUS #8)</td>
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<tr>
<td><strong>#6</strong></td>
<td><strong>The Beatles</strong></td>
<td><em>Hey Jude</em> (UK #9, USA #1) <em>ARIA</em> (AUS #6)</td>
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<tr>
<td><strong>#7</strong></td>
<td><strong>Paul McCartney</strong></td>
<td><em>Yesterday</em> (UK #10, USA #1) <em>ARIA</em> (AUS #6)</td>
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<tr>
<td><strong>#8</strong></td>
<td><strong>The Beatles</strong></td>
<td><em>A Hard Day's Night</em> (UK #1, USA #1) <em>ARIA</em> (AUS #5)</td>
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<tr>
<td><strong>#9</strong></td>
<td><strong>Elton John</strong></td>
<td><em>The One</em> (UK #11, USA #1) <em>ARIA</em> (AUS #8)</td>
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<tr>
<td><strong>#10</strong></td>
<td><strong>Stevie Wonder</strong></td>
<td><em>I Just Called To Say I Love You</em> (UK #12, USA #1) <em>ARIA</em> (AUS #6)</td>
</tr>
</tbody>
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**The Billboard 200 Artist Index**

[Go to www.billboard.biz for complete chart data]

Data for week of June 12, 2010

www.americanradiohistory.com
### Top Independent

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<thead>
<tr>
<th>Artist</th>
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<td>4.5</td>
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<td>ALICE IN CHAINS</td>
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### Top Internet

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### Top Blues Albums

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Data for week of June 12, 2010

www.americanradiohistory.com
**HEATSEEKERS ALBUMS**

<table>
<thead>
<tr>
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<th>TITLE</th>
<th>WEEKS Charted</th>
<th>Week Peak</th>
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<tr>
<td>David Cross</td>
<td>Bigger And Blacker</td>
<td>12</td>
<td>No. 18</td>
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<tr>
<td>Maroon 5</td>
<td>The Family Jewels</td>
<td>11</td>
<td>No. 3</td>
</tr>
<tr>
<td>Roger Shah</td>
<td>Up From Below</td>
<td>20</td>
<td>No. 7</td>
</tr>
<tr>
<td>Crystal Castles</td>
<td>Crystal Castles (R)</td>
<td>6</td>
<td>No. 19</td>
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<tr>
<td>The Temper Trap</td>
<td>The Temper Trap</td>
<td>18</td>
<td>No. 11</td>
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<tr>
<td>The Family Jewels</td>
<td>Stand Up And Scream</td>
<td>27</td>
<td>No. 32</td>
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<tr>
<td>A Cool Road</td>
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<td>26</td>
<td>No. 7</td>
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<td>The Wild Hunt</td>
<td>The Wild Hunt</td>
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<td>No. 8</td>
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<td>Weathermen</td>
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<td>Halfway To Heaven</td>
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<td>The Waggos</td>
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<td>No. 15</td>
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<td>I'm A Farmer</td>
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<td>Dynasty</td>
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<td>To Part A Seed</td>
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<td>No. 12</td>
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<td>Shara Lee Texas</td>
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**HEATSEEKERS SONGS**

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<td>Keep On Lovin' You</td>
<td>David Cross</td>
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<td>Love Like Crazy</td>
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<td>Leave Right Now</td>
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<tr>
<td>All Your Love</td>
<td>David Cross</td>
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<tr>
<td>I'll Be The One</td>
<td>David Cross</td>
<td>I'll Be The One</td>
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<tr>
<td>Well On The Heart</td>
<td>David Cross</td>
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<td>Lay Me Down</td>
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<tr>
<td>Animal</td>
<td>David Cross</td>
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<tr>
<td>Love You</td>
<td>David Cross</td>
<td>Love You</td>
<td>9</td>
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<tr>
<td>Stay With Me</td>
<td>David Cross</td>
<td>Stay With Me</td>
<td>19</td>
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<tr>
<td>Crystal Castles</td>
<td>Crystal Castles</td>
<td>Crystal Castles</td>
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<td>Peepers</td>
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<td>Black Velvet</td>
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<td>Why Would You Stay</td>
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<td>No. 23</td>
</tr>
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</table>

**REGIONAL HEATSEEKERS “1” ALBUMS**

**EAST NORTH CENTRAL**

- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)

**WEST NORTH CENTRAL**

- We're Like Texas (Joshi Abbott Band)
- She's Like Texas (Joshi Abbott Band)
- Bigger and Blacker (David Cross)

**MID-ATLANTIC**

- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)

**NORTHEAST**

- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)

**PACIFIC**

- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)

**SOUTH CENTRAL**

- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)

**SOUTH ATLANTIC**

- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)
- Bigger and Blacker (David Cross)

**MOUNTAIN**

- The Expendables
- Share In The Water
- Shara Lee Texas

**PROGRESS REPORT**

Will Young, “Leave Right Now”
The first winner of “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.

Data for week of JUNE 12, 2010 | For chart reprints call 646-654-4633

Go to www.billboard.biz for complete chart data

www.americanradiohistory.com
The “Glee” cast debuts at No. 72 on the Billboard Hot 100 with “Beth,” giving the TV series its 24th entry since first bowing 34 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 100-36 with 109,000 downloads, according to Nielsen SoundScan (up 353%), and “Bad Romance” leaps 86-54 with 51,000 (up 79%). As was the case with the prior “Glee” chart-toppers that previously achieved that feat—“Somebody to Love” and “Defying Gravity”—the new tracks were available digitally the week before the episodes featuring the performances aired.

—Silas Petrowske
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>Break Your Heart</td>
<td>Rihanna</td>
<td>Island</td>
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<tr>
<td>You Now</td>
<td>Ne-Yo</td>
<td>Epic</td>
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<tr>
<td>Never Let You Go</td>
<td>Jason Derulo</td>
<td>Def Jam</td>
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<tr>
<td>Halftime</td>
<td>Flo Rida</td>
<td>Def Jam</td>
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<tr>
<td>Made Me Look</td>
<td>Maroon 5</td>
<td>Atlantic</td>
</tr>
<tr>
<td>The Only Exception</td>
<td>Sara Bareilles</td>
<td>Interscope</td>
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<tr>
<td>Say Ah</td>
<td>2 Chainz</td>
<td>Def Jam</td>
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<tr>
<td>Keep It Goin</td>
<td>The Weeknd</td>
<td>The Weeknd</td>
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<tr>
<td>Keep The Fire Inside Of You</td>
<td>The Weeknd</td>
<td>The Weeknd</td>
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<tr>
<td>Welcome To My Life</td>
<td>Willow Smith</td>
<td>Republic</td>
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<tr>
<td>Brighter Than The Sun</td>
<td>The Used</td>
<td>Hollywood undead</td>
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<td>Bohemian Girl</td>
<td>Christina Perri</td>
<td>RCA</td>
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<tr>
<td>Bottle It Up</td>
<td>The Madden Brothers</td>
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<tr>
<td>Beginners</td>
<td>Gotye</td>
<td>Blind Faith</td>
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<tr>
<td>Wherever You Are</td>
<td>Jordin Sparks</td>
<td>Epic</td>
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<tr>
<td>Tell Me You Love Me</td>
<td>Demi Lovato</td>
<td>Hollywood Records</td>
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<tr>
<td>Break Your Heart</td>
<td>Rihanna</td>
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<td>Beginners</td>
<td>Gotye</td>
<td>Blind Faith</td>
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<tr>
<td>Tell Me You Love Me</td>
<td>Demi Lovato</td>
<td>Hollywood Records</td>
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**Note:** This list includes Billboard hits from June 12, 2010.
### Hot Country Songs

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<tr>
<td>Tell Me That It's Over</td>
<td>Dierks Bentley</td>
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<tr>
<td>Some Old Love</td>
<td>George Strait</td>
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<tr>
<td>A Kiss to Build a Dream On</td>
<td>Kenny Chesney</td>
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<tr>
<td>glossy</td>
<td>Lady Antebellum</td>
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<tr>
<td>BUSY SINGING IN THE SHED</td>
<td>Blake Shelton</td>
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<tr>
<td>ORANGE BLOOM</td>
<td>Alan Jackson</td>
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<tr>
<td>I'VE BEEN PRAYING</td>
<td>Randy Travis</td>
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<tr>
<td>CRYIN' FOR A新歌</td>
<td>Taylor Swift</td>
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<tr>
<td>WHERE I BELONG</td>
<td>David Nail</td>
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<tr>
<td>A WOMAN WHO LOVES ME</td>
<td>Carrie Underwood</td>
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<tr>
<td>NASA</td>
<td>Miranda Lambert</td>
</tr>
<tr>
<td>COLD SHOULDER</td>
<td>George Strait</td>
</tr>
<tr>
<td>A MAN WHO LOVES YOU</td>
<td>Randy Travis</td>
</tr>
<tr>
<td>A JOY THAT COSTS</td>
<td>Martina McBride</td>
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<tr>
<td>ITALIAN GUY</td>
<td>Blake Shelton</td>
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<td>WILDERNESS WANDER</td>
<td>Toby Keith</td>
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### Top Country Albums

<table>
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<td>Need You Now</td>
<td>Lady Antebellum</td>
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<td>BOYS OF THE SOUTH</td>
<td>Zac Brown Band</td>
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<td>Play On</td>
<td>Carrie Underwood</td>
</tr>
<tr>
<td>Revolution</td>
<td>Miranda Lambert</td>
</tr>
<tr>
<td>Love Heals</td>
<td>Eric Church</td>
</tr>
<tr>
<td>Fearless</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>Pass The Jar Line</td>
<td>Dierks Bentley</td>
</tr>
<tr>
<td>Cosmic Ray</td>
<td>Chris Young</td>
</tr>
<tr>
<td>Lady Antebellum</td>
<td>Luke Bryan</td>
</tr>
<tr>
<td>Wild Open</td>
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<td>Way Out Here</td>
<td>Taylor Swift</td>
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<td>Kenny Chesney</td>
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<td>Lifted Off The Ground</td>
<td>Dierks Bentley</td>
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<tr>
<td>What I Am</td>
<td>Sam Hunt</td>
</tr>
<tr>
<td>For Your Country Right Here</td>
<td>Randy Travis</td>
</tr>
<tr>
<td>Keep On Loving You</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>Southern Voice</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>Freight Train</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>Helly Yes (EP)</td>
<td>Blake Shelton</td>
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### Top Bluegrass Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>Next To The Sun</td>
<td>Keller &amp; The Keels</td>
</tr>
<tr>
<td>Sweet Country Blue</td>
<td>Dailey &amp; Vincent</td>
</tr>
<tr>
<td>Carolina Chocolate Drops</td>
<td>Carolina Chocolate Drops</td>
</tr>
<tr>
<td>The Rascal Song</td>
<td>Steve Martin</td>
</tr>
<tr>
<td>Country Music</td>
<td>Various Artists</td>
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</table>

### Between the Bullets

Lambert's First No. 1

Lambert celebrates her first No. 1, replacing fellow "Star" graduate Chris Young. Up 2.1 million audience impressions (59), Lambert's "The House That Built Me" draws 4.6 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 at No. 1 when "White Limo" stepped to No. 2 in February. — Wade Jones
### Top R&B/Urban Albums

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Leona Lewis</td>
<td>Back to You</td>
</tr>
<tr>
<td>2</td>
<td>The Black Eyed Peas</td>
<td>The Elektra Sessions</td>
</tr>
<tr>
<td>3</td>
<td>Rihanna</td>
<td>Take a Bow</td>
</tr>
<tr>
<td>4</td>
<td>Beyoncé</td>
<td>I Am</td>
</tr>
<tr>
<td>5</td>
<td>Rihanna</td>
<td>Rated R</td>
</tr>
<tr>
<td>6</td>
<td>Tiësto</td>
<td>Kaleidoscope</td>
</tr>
<tr>
<td>7</td>
<td>Rihanna</td>
<td>Loud</td>
</tr>
<tr>
<td>8</td>
<td>Jay-Z</td>
<td>The Blueprint II</td>
</tr>
<tr>
<td>9</td>
<td>Robin Thicke</td>
<td>Blurred Lines</td>
</tr>
<tr>
<td>10</td>
<td>Maroon 5</td>
<td>The Beginning</td>
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### Mainstream R&B/Urban

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<tr>
<td>1</td>
<td>Rihanna</td>
<td>We Found Love</td>
</tr>
<tr>
<td>2</td>
<td>Leona Lewis</td>
<td>Standing Ovations</td>
</tr>
<tr>
<td>3</td>
<td>Leona Lewis</td>
<td>Broken Heart Machine</td>
</tr>
<tr>
<td>4</td>
<td>Leona Lewis</td>
<td>Back to You</td>
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<td>5</td>
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<td>I Am</td>
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### Rhythm & Soul

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<td>Back to You</td>
</tr>
<tr>
<td>2</td>
<td>Leona Lewis</td>
<td>I Am</td>
</tr>
<tr>
<td>3</td>
<td>Leona Lewis</td>
<td>Standing Ovations</td>
</tr>
<tr>
<td>4</td>
<td>Leona Lewis</td>
<td>We Found Love</td>
</tr>
<tr>
<td>5</td>
<td>Leona Lewis</td>
<td>Broken Heart Machine</td>
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</tbody>
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### Adult R&B

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<td>1</td>
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<td>Standing Ovations</td>
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<tr>
<td>2</td>
<td>Leona Lewis</td>
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<tr>
<td>3</td>
<td>Leona Lewis</td>
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<tr>
<td>4</td>
<td>Leona Lewis</td>
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</tr>
<tr>
<td>5</td>
<td>Leona Lewis</td>
<td>Broken Heart Machine</td>
</tr>
</tbody>
</table>

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**BETWEEN THE BULLETS**

JAMES’ ‘SOUL’ SIZZLES IN TOP 10

Leona Lewis earned her best Nielsen SoundScan sales week and highest chart rank on either the Billboard 200 or the Top R&B/Hip-Hop Albums tally with her Stax/CONCORD debut, "My Soul," bows at No. 37 on the survey and No. 7 on the latter with 11,000 units. James first week surpasses her previous best of 7,000—achieved with her two previous albums, 2009’s “A Change Is Gonna Come” (Wynn-er Bros) and last year’s “Let’s Do It Again” (Shanachie). “Change” peaked at No. 142 on the big chart and No. 42 on R&B/Urban Albums, while “Again” fared better at No. 84 and No. 11, respectively.

On the airplay charts, “Tell Me You Love Me” peaked at No. 38 on Adult R&B and No. 74 on Hot R&B/Hip-Hop Songs in May.
<table>
<thead>
<tr>
<th>Hot R&amp;B/Hip-Hop Songs</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Right Here (Don't Let Me Be Last)</td>
<td>Nelly Featuring P. Diddy</td>
</tr>
<tr>
<td>2.</td>
<td>The Way You Love Me</td>
<td>Usher Featuring P. Diddy</td>
</tr>
<tr>
<td>3.</td>
<td>It's Over</td>
<td>P. Diddy</td>
</tr>
<tr>
<td>4.</td>
<td>I'm The Man</td>
<td>Snoop Dogg</td>
</tr>
<tr>
<td>5.</td>
<td>Lovers &amp; Friends</td>
<td>Ne-Yo</td>
</tr>
<tr>
<td>6.</td>
<td>Lie to Me</td>
<td>Ashanti</td>
</tr>
<tr>
<td>7.</td>
<td>Raindrops [Come Down]</td>
<td>Alicia Keys</td>
</tr>
<tr>
<td>8.</td>
<td>The World Is Mine</td>
<td>Timbaland</td>
</tr>
<tr>
<td>9.</td>
<td>I Need A Girl</td>
<td>Mariah Carey</td>
</tr>
<tr>
<td>10.</td>
<td>I'm The Greatest</td>
<td>Brandy</td>
</tr>
</tbody>
</table>

**Note:**
- The chart is for the week ending June 12, 2010.
- The Hot R&B/Hip-Hop Songs chart is based on sales and streaming data from various sources.
- Artists are listed in their order of popularity.

---

**Between the Bullits: Usher's 'Raymond' on a Roll**

Usher's "Raymond," released in 2004, saw him return to the top of the Hot R&B/Hip-Hop Songs chart with the lead single, "Raymond," which stayed there for 12 weeks. The album, "Raymond," continued Usher's success in the genre, peaking at No. 1 on the Billboard 200 chart. The album's lead single, "Bring It Back," also topped the Hot R&B/Hip-Hop Songs chart, further solidifying Usher's presence in the genre.
### Christian Songs

<table>
<thead>
<tr>
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<tbody>
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<tr>
<td>Shinee</td>
</tr>
<tr>
<td>Hold Us Together</td>
</tr>
<tr>
<td>Jeremy Camp</td>
</tr>
<tr>
<td>We Were Ever Needed</td>
</tr>
<tr>
<td>Rich Mullins</td>
</tr>
<tr>
<td>More Falling In Love</td>
</tr>
<tr>
<td>Addington</td>
</tr>
<tr>
<td>Love Has Come</td>
</tr>
<tr>
<td>Dance Around The Sheets</td>
</tr>
<tr>
<td>Everything Falls</td>
</tr>
<tr>
<td>Cream</td>
</tr>
<tr>
<td>Help Comes From The Lord</td>
</tr>
<tr>
<td>Join The Dots</td>
</tr>
<tr>
<td>Another Day</td>
</tr>
<tr>
<td>Power Of Your Name</td>
</tr>
<tr>
<td>This Is Love</td>
</tr>
<tr>
<td>Some Kind Of Love</td>
</tr>
<tr>
<td>Your Story</td>
</tr>
<tr>
<td>Like You</td>
</tr>
<tr>
<td>Only Can Be You</td>
</tr>
<tr>
<td>Forever</td>
</tr>
<tr>
<td>Enter All</td>
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<tr>
<td>Your Love Is A Song</td>
</tr>
<tr>
<td>To Be With You</td>
</tr>
<tr>
<td>A Day Without You</td>
</tr>
<tr>
<td>Oh, Happiness</td>
</tr>
<tr>
<td>Smart</td>
</tr>
<tr>
<td>The Face Of A Child</td>
</tr>
<tr>
<td>The Greatest Story Ever Told</td>
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<td>Forever</td>
</tr>
<tr>
<td>Clean</td>
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<td>I Can Only Imagine</td>
</tr>
<tr>
<td>Every Time A Heart Beats</td>
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<tr>
<td>In Christ Alone</td>
</tr>
<tr>
<td>My Life's Work</td>
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<td>What A Savior</td>
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<tr>
<td>Your Love Is A Song</td>
</tr>
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<td>My Heart Belongs To You</td>
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</tr>
<tr>
<td>My All</td>
</tr>
<tr>
<td>There Is Only You</td>
</tr>
<tr>
<td>The One</td>
</tr>
<tr>
<td>You Are My King</td>
</tr>
<tr>
<td>Every Day</td>
</tr>
<tr>
<td>My Strength</td>
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<tr>
<td>Only One</td>
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### HOT LATIN SONGS

<table>
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### TOP LATIN ALBUMS

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### REGIONAL MEXICAN AIRPLAY

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### LATIN POP AIRPLAY

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### TROPICAL AIRPLAY

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### LATIN RHYTHM AIRPLAY

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</tbody>
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**Latin pop superstar Enrique Iglesias scores his 21st chart-topper on the Hot Latin Songs with “Si Tu Te Vas” peaking at #1 (5.1 million listener impressions, up 8% according to Nielsen BDS). The feat extends his lead for most No. 1s in the chart’s 14-year history, ahead of Luis Miguel’s 16. Iglesias’ first trip to the summit occurred with his first chart-topping title, “Si Tu Te Vas,” in the Dec. 2, 1995, issue. All but eight of his cures have reached No. 1. — Randy Rasmussen**
## Hits of the World

### Billboard Japan Hot 100

<table>
<thead>
<tr>
<th>1.</th>
<th>{Artist}</th>
<th>{Track}</th>
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<td>3.</td>
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<tr>
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<tr>
<td>5.</td>
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### Germany singles

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</tr>
<tr>
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</tr>
<tr>
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<td>5.</td>
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### European hot 100 singles

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</thead>
<tbody>
<tr>
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<td>{Artist}</td>
<td>{Track}</td>
<td>{Country}</td>
<td>{Weeks at #1}</td>
</tr>
<tr>
<td>3.</td>
<td>{Artist}</td>
<td>{Track}</td>
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</tr>
<tr>
<td>4.</td>
<td>{Artist}</td>
<td>{Track}</td>
<td>{Country}</td>
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<td>5.</td>
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### Euro digital songs

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<td>{Track}</td>
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<tr>
<td>3.</td>
<td>{Artist}</td>
<td>{Track}</td>
<td>{Country}</td>
<td>{Weeks at #1}</td>
</tr>
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### Euro albums

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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 sat down at 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 Jess Olyn and featuring Joe 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 concert from which all proceeds will go directly to cancer research. The fund-raiser will be broadcast simultaneously on one hour on networks including ABC, CBS and NBC. —Mitchel Peters
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 30 “song options,” including co-writes with Greg Wells, Rick Nowels, Jason Reeves, Justin Young and Toby Gad. 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.”

Colbie Caillat

Hard rock/alternative rock band, Reckless Kelly, which launched in 2002, plays a new concert record this year with more than 60,000 tickets sold. The band is known for its energetic live shows and catchy, melodic songs. The band consists of Matt Johnson, lead vocals and rhythm guitar, James Suda, lead vocals and lead guitar, Chris Estes, bass guitar and vocals, Robby McGhee, lead vocals and lead guitar, and Gus Ryan, drums and vocals. The band’s latest album, “Reckless Kelly,” was released in 2019. The band’s previous albums include “The Band’s Back in Town” in 2017 and “Live at the Fort Worth Stockyards” in 2015. The band has performed at various festivals and venues across the United States, including the Austin City Limits Music Festival, The South By Southwest Music Festival, and The Lilith Fair. The band is managed by Scott Chenard and represented by Paradigm Talent Agency.
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