NASHVILLE SCENE: COUNTRY SUMMIT WRAP-UP

SELENA GOMEZ
POST-DISNEY CLEARANCE

DR. JERRY KASTELZ

THE POSTELLES
SWEDISH FRAUD

RUMORS

BIG K.R.T.'S RETAIL THERAPY

YOU CAN HEAR IT NOW: THE RETURN OF GOOD OLD BARBRA

SONY'S SECURITY ISSUES: WHY YOU SHOULDN'T WORRY

NEW MUSIC: INDIE ALBUM. BARRY MANILOW RETURNS

JUNE 18, 2011
www.billboard.com
Yeah, and then you woke up, right?

It was awesome. I got a low rate, perfect terms, and get this ... there was this super cool, un-bank-like person helping me.

You weren't dreaming, you were at First Entertainment Credit Union getting a home loan.

Un-bank-like service from people who understand your needs and understand your industry is nothing new here at First Entertainment Credit Union. We've been taking care of entertainment industry folks like you for decades.

Whether you are in the market for a new home or simply looking to refinance your existing loan while rates are low, do yourself a favor – consider First Entertainment. We have a variety of real estate loan products to choose from and we offer home loans up to $2,000,000.

Visit www.firstent.org for more details or call us at 323.845.4411.

Jumbo Home Loan Rates

<table>
<thead>
<tr>
<th>Rate</th>
<th>Interest Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/1</td>
<td>4.000%</td>
</tr>
<tr>
<td>5/1</td>
<td>4.000%</td>
</tr>
<tr>
<td>7/1</td>
<td>4.125%</td>
</tr>
</tbody>
</table>

Visit www.firstent.org for more details or call us at 323.845.4411.

As of 4/28/11, our 3/1 HYBRID rate is 4.00%. Annual Percentage Rate of 3.251%. Our 5/1 HYBRID rate is 4.00%. Annual Percentage Rate of 3.380%. Our 7/1 HYBRID rate is 4.125%. Annual Percentage Rate of 3.555%.

These loans are based on a California refinance transaction of an owner-occupied, single-family residence with 80% loan-to-value, 1st lien position and approved credit. 0 point, armed forces apply for loan amounts of $417,001 to $729,750. The 3/1 and 7/1 HYBRID loan adjustable rate feature has a current index based on the 1-year LIBOR at 7.61%, initial change cap of 5%, annual cap 2%, life cap 5%, margin 2.25%. As an example, a 3/1 HYBRID loan with a loan amount of $600,000, would have an estimated payment of $4.78 per $1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30. As an example, the 3/1 HYBRID loan with a loan amount of $600,000, would have an estimated payment of $4.78 per $1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30. As an example, the 3/1 HYBRID loan with a loan amount of $600,000, would have an estimated payment of $4.78 per $1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30. As an example, the 3/1 HYBRID loan with a loan amount of $600,000, would have an estimated payment of $4.78 per $1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30. As an example, the 3/1 HYBRID loan with a loan amount of $600,000, would have an estimated payment of $4.78 per $1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30. As an example, the 3/1 HYBRID loan with a loan amount of $600,000, would have an estimated payment of $4.78 per $1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30. As an example, the 3/1 HYBRID loan with a loan amount of $600,000, would have an estimated payment of $4.78 per $1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30. As an example, the 3/1 HYBRID loan with a loan amount of $600,000, would have an estimated payment of $4.78 per $1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30. As an example, the 3/1 HYBRID loan with a loan amount of $600,000, would have an estimated payment of $4.78 per $1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30. As an example, the 3/1 HYBRID loan with a loan amount of $600,000, would have an estimated payment of $4.78 per $1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30.
UPFRONT
5 BITE OF THE APPLE How the iCloud rains benefits on labels and publishers.
8 Digital Entertainment

FEATURES
COVER STORY
14 TOMORROWLAND Selena Gomez appears to have the guts to go for grown-up glory.
16 BACK FROM THE AUDIO ABYSS Ten signs that sound quality is making a comeback.
20 HOUSE BEAUTIFUL For Swedish House Mafia, it's about a fan-focused (and fabulous) populism.
22 COUNTRY STRONG The Nashville scene gathers for Billboard's Country Music Summit.

STARS
27 SLASH'S TURN Guitar hero mixes riffs and business with Collective partnership.
39 FAMILY FARE, DIGITAL DARE Family show benefits from cutting-edge marketing.

SONGS OF CELEBRATION Composers convene for the Songwriters Hall of Fame.

MUSIC
49 EVEN NOW Barry Manilow goes independent with first collection of new material in a decade.
51 6 Questions: Ronnie Dunn
52 Reviews
54 Happening Now

ON THE COVER: Selena Gomez

ON THE CDER: Selena Gomez

BARRY MANILOW

POWER PLAYERS Billboard's Latin Power Players report this summer will recognize Latin music executives who are driving their business forward. Readers may submit nominations through June 17 at billboard.biz/latin powerplayers.

Events
TOURING
The Billboard Touring Conference & Awards are set for Nov. 9-10 at the Roosevelt in New York. Registration opens June 15. For more information, go to billboardtouring conference.com.

Online
.COM EXCLUSIVES Visit Billboard.com to watch the archived video of a trio of great live Q&As that happened this week with Nick Jonas, Wiz Khalifa and Jason Aidean.

THE CHARTS
ALBUMS
THE BILLBOARD 200 58 LADY SAGA / LADY SAGA / GROW THIS WAY
HEATSEEKERS 61 KELLY RAYNE LAND FEATURING LL WAYNE / ROCKSTAR
TOP COUNTRY 65 JAMES CHEY RUSH / WELCOME TO THE PEO.
BLUEGRASS 65 ALISON KRAUSS & UNION STATION / WINDY AIRLINE
TOP R&B/HIP-HOP 66 VARIOUS ARTISTS / VARIOUS MUSIC GROUP PRESENTS, DANCEHALL
CHRISTIAN 68 TESSA H / TESSA
GOSPEL 68 LARRY GRAY & THE GRAY AVENTURA
DANCE/ELECTRONIC 69 LADY SAGA / DANCEHALL
TRADITIONAL JAZZ 69 JAMES CHEY RUSH / WINDY AIRLINE
CONTEMPORARY JAZZ 69 VARIOUS ARTISTS / THE PENTAGON RECORDS, THE OFFICIAL ALBUM
CLASSICAL CROSSOVER 69 VARIOUS ARTISTS / VARIOUS MUSIC GROUP PRESENTS, DANCEHALL
TRADITIONAL CLASSICAL 69 VARIOUS ARTISTS / VARIOUS MUSIC GROUP PRESENTS, DANCEHALL
CLASSICAL CROSSOVER 69 Â½ AVE / Â½ KEE 
WORLD 69 VARIOUS ARTISTS / VARIOUS MUSIC GROUP PRESENTS, DANCEHALL
TOP LATIN 70 LADY SAGA / DANCEHALL

ARTISTS
SOCIAL 50 LADY SAGA
UNCHARTED 60 DJ BION

SONGS
THE BILLBOARD HOT 100 62 ADELE / LEON PUNSH / THE DEEP
HOT 100 AIRPLAY 63 ADELE / LEON PUNSH / THE DEEP
HEATSEEKERS 61 ADELE / LEON PUNSH / THE DEEP
MAINSTREAM TOP 40 64 ADELE / LEON PUNSH / THE DEEP
ADULT CONTEMPORARY 64 ADELE / LEON PUNSH / THE DEEP
ADULT TOP 40 64 ADELE / LEON PUNSH / THE DEEP
ROCK 64 TINA TURNER / LEON PUNSH / THE DEEP
ACTIVE ROCK 64 SEETHER / LEON PUNSH / THE DEEP
HERITAGE ROCK 64 SEETHER / LEON PUNSH / THE DEEP
HOT COUNTRY 65 KEITH URBAN / KEE 
MAINSTREAM R&B/HIP-HOP 66 NELLY RAYNE LAND FEATURING LL WAYNE / KEE 
RHYTHMIC 66 JIMMY FRANKLIN / REEL 
ADULT R&B 66 JIMMY FRANKLIN / REEL 
RAP 66 ADELE / LEON PUNSH / THE DEEP
HOT R&B/HIP-HOP 67 NELLY RAYNE LAND FEATURING LL WAYNE / KEE 
CHRISTIAN 68 TINA TURNER / LEON PUNSH / THE DEEP
CHRISTIAN AC 68 TINA TURNER / LEON PUNSH / THE DEEP
CHRISTIAN CHR 68 TINA TURNER / LEON PUNSH / THE DEEP
GOSPEL 66 KIRK FRANKLIN / REEL 
DANCE CLUB 69 KRISTINE W
DANCE AIRPLAY 69 ALEXANDRA STAY / MR. JASON
SLOW JAZZ 69 WILLIAM HICKS & THE WITNESS
HOT LATIN 70 HOWARD DAVIDSON / REEL 
RINGTONES 8 SONGS OF CELEBRATION

THIS WEEK ON .biz
TOP CATALOG ALBUMS 1 ADELE / REEL
DIGITAL ALBUMS 1 DEATH CAB FOR CUTIE / KEE
INTERNET ALBUMS 1 DIRECTION / LEON PUNSH
INDEPENDENT ALBUMS 4 DEATH CAB FOR CUTIE / KEE
MUSIC VIDEO SALES 4 DANCEHALL
The Queen Returns!

The one-and-only Aretha Franklin delivers a sizzling, soulful CD

Featuring the hit singles
How Long I've Been Waiting &
The Way We Were with Ronald Isley

Bonus track: My Country ‘Tis Of Thee,
her historic performance at
President Obama’s Inauguration

Available on Aretha’s Records
at Walmart stores and walmart.com

Only at Walmart
Save money. Live better.
Bite Of The Apple
How The iCloud Rains Benefits On Labels And Publishers

Seen through the eyes of a music fan, Apple’s new iCloud feature is hardly a ground-breaking digital music experience. But stared through the eyes of the music industry, it’s revolutionary.

The licensing deals that record labels and publishers struck with Apple to initially make music available in iCloud allow them to share in the value of an Apple product or service, beyond the mere purchase of music itself.

Since the dawn of the iPod and iTunes, the music industry profited from those platforms only when someone actually bought music on iTunes. But by Apple’s own admission, only 3% of the music stored in the average iTunes user’s digital library was purchased from the Apple music store. The rest came from ripped CDs or was downloaded from peer-to-peer (P2P) services or elsewhere. As such, the industry saw only a fraction of the value in the iTunes/iPod ecosystem—what one music executive called a “tip jar.”

With iCloud, the labels share in it all. Apple will store 5 GB of music bought from iTunes free in iCloud. It also charges $25 per year to scan and match users’ existing music collections for songs not purchased from the iTunes store against the iTunes library, and then lets users redownload up to 25,000 tracks at 256 kbps quality to the same devices.

So labels get paid both ways. Buy a song in iTunes, labels get a cut. Store a song not from iTunes in iCloud, labels get a cut too.

“All of the content in Apple’s iCloud is going to be paid for by acquisition, or paid for by consumption,” a source at a major label says. This is something the music industry has sought ever since it became clear that the revenue gained from buying digital tracks wouldn’t make up for the decline in CD sales. Universal Music Group tried a version of the idea when it demanded $1 from every Zune device Microsoft sold, in return for licensing the associated music. It’s also what the labels had in mind when they pursued the Comes With Music model with Nokia. But neither of those services came anywhere near Apple’s influence in the digital music market—which, now, is in the early stages of migrating to the cloud. With 225 million iTunes account holders (125 million of whom, labels estimate, are active music buyers), Apple’s iCloud stands a good chance of dominating the new cloud format, as it did the digital rights management and file-based format of the past decade. According to a recent NPD Group study, 46% of iTunes users expressed interest in a paid cloud digital music locker.

“If they were to migrate a big chunk of their base to this platform, they could almost double the size of their digital music business,” the major label source says. “Ultimately, you’re going to see a high degree of adoption.”

What’s more, iCloud monetizes privacy, providing the industry with some level of payment for the billions of music files acquired from P2P services through the years. And multiple levels of the industry will benefit.

The $25 annual fee is collected into a pool, from which Apple takes its 30% cut. From there, sources say, 58% is set aside for labels and 12% for publishers. How those portions are distributed within the labels and publishers is entirely based on consumption. Apple monitors which songs users are accessing through iTunes Match, and identifies which rights-holders are then owed what portion of the pool. That same data is provided to the label or publisher to determine what portion of the cut is then owed each individual artist. Whether this becomes a lasting benefit depends on how well Apple can maintain the iCloud’s relevance. Both Amazon and Google are expected to sort out their differences with the music industry and offer their own licensed music services before the end of the year. And while Apple will still have the advantage of the dominant iTunes store, it will also need to innovate on new features and functionality for iCloud to compete, since the appeal of simply providing access to multiple devices will only last so long.

New features such as recommendation, streaming and Internet radio, all of which Apple competitors have already hinted at providing in the near future—will become necessary to keep users engaged and interested in a cloud service. And Apple isn’t exactly known for its prowess in adding social features to iTunes. (Can you say Ping?!) But while all of that gets worked out in the years ahead, the music industry, at least for now, has a share of the cash register—not just the tip jar.

Reporting by Antony Bruno and Billboard biz staff.
While the music industry focuses on whether Apple, Google or Amazon will come to market first with a fully licensed and fully functional cloud service, Hewlett-Packard is quietly making plans—again—for its own locker-based service. Multiple sources at the major labels report that the discussions are heating up.

The Palo Alto, Calif.-based computer and technology company is engaged in conversations with the majors about building a cloud service that would eventually offer music, movies and TV shows. Those discussions began a few months ago. In April, Precisionnet.net reported that a marketing presentation for HP's TouchPad (blue July 1) noted that the device would include HP stores for music and movies. “The TouchPad will come with a music-synchronizing solution built in that unifies cloud servers to sync and remotely store your music,” the story said. The article also reported that marketing materials stated that the TouchPad would allow users to stream music through the service.

While that indicates the scope of HP's ambitions, which music industry executives confirm, it also reveals that the company might’ve been a bit ahead of itself in those marketing materials. Why? Because, music industry sources caution, as recently as this week, that the discussions remain in the early stages, and that HP has yet to set up parameters for what it wants to do—or even a timeline.

“They’re debating doing something like Qriocity for a variety of media, which can be delivered on any HP device,” a major-label executive says. “We don’t know how serious they are.” That's because HP has been down this path before.

For almost a decade, HP has been studying the music industry trying to find a role for itself. Between 2003 and 2005, it partnered with Starbucks as the back-end of the merchant's download-and-burn music kiosk effort. But that venture proved unprofitable and was abandoned. Last June, HP announced that it had acquired Melodica, which through its music website allowed users to stream music playlists created by the nSure team, or by accessing users’ iTunes libraries to tag stored playlists. The music can be streamed to computers or mobile devices, but the service doesn’t have the necessary licensing for the user to make interactive song selections.

Three years ago, HP sent out an RFP (request for proposal) looking for digital music partners to help build a music service, sources say. “They haven’t shut the door on partnering,” but that would depend on what services they ultimately decide to include, one source says. “In their talks with the majors, they’re trying to narrow down what their service will look like.”

Possibilities abound, and aren’t limited to a consumer-based service. One such example: MPL Music Publishing partnered with HP to build a private cloud that would digitize, organize and catalog all of Paul McCartney's assets and his vast personal collection, which includes more than 1 million items, such as Linda McCartney’s photo collection, years of video footage from live recordings, thousands of videotapes, rolls of films and reels, and hundreds of musical recordings.

In a statement, HP executive VP of enterprise sales and marketing Ian Zadak said the company’s work with MPL demonstrates how a music organization can achieve an “Instant-On Library to create, manage and distribute engaging content to an increasingly connected world.” McCartney was scheduled to play HP’s Discover America event in Las Vegas on June 9.

While the majors don’t know how serious HP is at this time around, no one appears to have doubts about the company’s abilities. “They have the capabilities,” a source says. “The question is, can they build something that is compelling, cool and dynamic that will appeal to music consumers.” HP, through a representative, declined to comment on speculation.

Sources are also unsure about how quickly HP could come to market, with two sources saying that nothing would be likely for at least six months. But two sources suggest that while most of the attention has been placed on Apple, Google and Amazon, if HP decides to go forward it wouldn’t necessarily be the last to market with a fully-blown service, as all three of the aforementioned companies have a way to go to achieve that very goal too.
HEARTFELT THANKS

THE CIRCLE TOUR - A RECIPE FOR SUCCESS:
Combine Bon Jovi and AEG Live with 73 hard working Venue Marketers.
Gently stir.
Serves 1.6 million.

WE’RE PROUD TO HAVE YOU ON OUR TEAM!
Sony Corp.’s humiliating network security breaches have been a public relations nightmare for the home entertainment conglomerate and have focused attention on the importance of maintaining robust defenses around customer data.

Hackers gained access to tens of millions of user accounts, which Sony acknowledged included personal information like names, email addresses, login and passwords and possibly even purchase/billing histories and credit card numbers. As a result, the company had to shut down its PlayStation Network and Qriocity services for more than a month.

“I know this has been a frustrating time for all of you,” Sony Corp. chairman/CEO Howard Stringer said in a public letter last month to customers. “Let me assure you that the resources of this company have been focused on investigating the entire nature and impact of and lawsuits. And, perhaps most important, they want to stay in the good graces of credit card companies.

Security needs to become a good habit, says Patrick Faucher, co-founder/chief technology officer of direct-to-fan sales and marketing service Nimbit. “It’s like flossing your teeth,” he says. “Nobody wants to do it, but if you stay away from it, it saves you a lot of headaches down the line.”

For Nimbit, that means taking steps like providing an encrypted and secure checkout process for customers, deleting sensitive customer data after a purchase is complete and, for repeat billing of its artist clients, partnering with a company that specializes in subscription management.

“Users can upload lots of different data, Faucher says. “If you’re not careful in how you build the application, that can expose you.”

At online ticketing startup Eventbrite, product security executive Paul Peralde’s sole duty is to ensure Eventbrite’s products are safe and built according to best practices. “We really take our brand as a significant piece of the value of the company,” he says.

Even if a security breach doesn’t scare customers away, it can land a company in legal trouble. A particularly notorious case was the 2005-06 security breach of apparel retailer T.J. Maxx, in which up to 45.7 million debit and credit card numbers may have been stolen. The company settled with 43 state attorneys general for $8.9 million. Its 2008 settlement with the Federal Trade Commission required the implementation of security programs and 20 years of annual audits by a third-party security expert. Assuming a cost of $197 per customer record—the average cost of a breach in 2007, according to a study by the Ponemon Institute—the total cost to T.J. Maxx was $9 billion.

Given such costs, companies like Ticketmaster and Apple’s iTunes store work hard to protect their huge databases of customer credit card information and purchase histories. Neither has been victimized by a major security breach in recent years. “We invest millions of dollars on continuingly improving the security of our systems, as internet security and customer privacy is one of Ticketmaster’s top priorities,” the company told Billboard in a statement.

Failure to maintain adequate security measures could threaten a company’s ability to process credit card payments, even in the absence of a security breach. Any online vendor that uses the services of the PCI Security Standards Council’s five founding members—Visa, MasterCard, Discover Financial Services, American Express and JCB International—is required to follow the technical requirements and be “PCI compliant.”

That means using validated payment applications, completing training and certification courses and implementing certain technical features to protect credit card data. Failure to do so could result in fines, fraud-related liabilities, suspensions or termination of service.

With companies’ servers under constant attack, even the slightest mistake can invite trouble. For a smaller startup like Nimbit, basic security measures will pay dividends, Faucher says.

“Being reasonably diligent,” he says, “goes a long way.”
Now I know there are rock stars in the financial industry.

Sports and Entertainment Specialty Group. Just as good music takes the right skill, so does financial guidance. That’s why our client advisors are true music industry insiders with a proven track record of delivering the right solutions exactly when you need them. We understand how contract changes can affect you. And how your credit needs will vary throughout your career. Simply put, your business is our business.

Call Andrew Kintz* at 615.748.4434 or visit suntrust.com/talent.
99 Cent Non-Problems

Who Amazon’s Gaga Sale Was Good For—And Bad For

Let’s get one thing straight. The Lady Gaga 99 cent sale for “Born This Way” was a great thing for the artist, and for Amazon. On a short-term basis, you could even make the case that it was great for the industry.

The 99 cent sale was big mainstream-media news, and that certainly benefited everyone, including other retailers. The album sold 1.1 million units—662,000 digital, 449,000 physical—in its debut week ending May 29, according to Nielsen SoundScan.

But whether the sale helps Interscope remains to be seen. First, Interscope and Universal Music Group Distribution (UMGD) shipped 2.1 million albums before street date. If they knew in advance of Amazon’s sale, they could bet they would’ve cut back on the initial CD allotment.

As is, Interscope has an inventory liability, with some merchants saying they need to return product. And if some of that talk comes from a few retail accounts being miffed over the Amazon deal, some is also due to simple math. The CD album sold 449,000 units of the 2.1 million shipped, for a 21.4% sell-through. Second-week sales are at 174,000 units (136,000 CDs), or 27.8% sell-through.

A decade ago, major-label shipments formulas called for shipping three units for every one expected to be scanned in the first week. Nowadays, with a more efficient inventory-replenishment ratio that has dipped under 2-to-1. But in Lady Gaga’s case, UMGD shipped 4.7 units for each first-week scan. Even another big hit single, which would ensure a sooner sell-through of all 2.1 million units, won’t stop merchants now from returning the album to improve their cash position.

Interscope is probably looking at a few hundred thousand returns, depending on whether the label comes up with a sweeter cut to keep inventory in stores.

Competing labels and distributors may be even angrier than merchants about the sale. “This was a really bad move,” the head of an independent distributor says. “Ninety-nine cents is almost free.”

“If this happened in the 1990s, there would have been a big hue and cry from retail, even bigger than what it was this time,” the head of sales at a major label says.

But these are different times. And in the digital world, “there are going to be times when music is the toy in the Happy Meal,” a UMG executive says. Another Universal exec adds, “If Amazon tries to turn 99 cent superstar albums into a regular thing, I would be outraged.”

Yet, some suggest that a few label marketers themselves may now start pushing such a pricing strategy to break an artist, or get an album into the No. 1 spot. Others say that, in the ‘90s, that inevitably would’ve followed—but not in today’s market, when profit trumps chart success.

For all the talk about how the industry has evolved, though, former distributor executive Jim Caparro says, “It is shocking how consistent the industry is with the past. Today, it is almost parallel to how traditional music retail acted back then, with big accounts looking to steal market share by pricing.”

But one executive familiar with Amazon’s thinking says the Gaga pricing won’t hurt the industry.

“Of course ’Born This Way’ is worth more than 99 cents,” the executive says. “That’s why it created such retail excitement and buzz, when it was offered for 99 cents. . . . If it wasn’t actually worth more, no one would have cared.”

6 QUESTIONS with JEFF CASTELAZ

by PHIL GALLO

In its seventh year of existence—five years after breaking Silverstein Pickups—Dangerbird Records is flying smoothly with the success of such acts as Fitz & the Tantrums and the One AM Radio. Founded by artist manager Jeff Castelaz and singer/songwriter Peter Walker in 2004, Dangerbird atypically incorporates a label, management company, licensing, publishing and a recording studio, and is also starting an artist services division. Los Angeles-based CEO Castelaz spoke about the current state of the operation.

The label has made a name for itself, but other parts of the business are going strong, too. How is Dangerbird set up at this time?

Every band, whether they take advance of [the setup] or we utilize it, touches each aspect. The core of the company is to create value for our bands whether it’s on a record or through management. The name of the game these days is: What is it going to put points on the board? Revenue, right away, because of the release flow. I’m most excited to sign management clients, regardless of what label they’re on.

Who takes advantage of every element of the operation?

We manage Eagles of Death Metal, and the leader, Jesse Hughes, has been saying he wanted to do something [solo] for years. He made his album in our studio with our client, producer Tony Hoffman, that we will release as Boots Electric. It’s a requirement that people work across the board.

Your latest signings, Ben Lee and Butch Walker, have healthy histories with major labels and independents. How does that fit in with your model?

Ben signed as a recording artist. He’s published by New West and managed by Danny Goldberg. Butch signed for records, and he is managed by Jonathan Daniel at Crutch [Management].

The cool thing is, I get to work with other managers and pick up good habits. Butch had produced the Eulogies’ album “Tear the Fences Down,” 2011, and I kind of gave us a big compliment—he said, “I just finished and I’ve seen what you do and I want you guys to do that for me.” It’s a discerning guy. Same thing with Ben. That, to me, is a great example of our progress.

Minus the Bear is among the bands that have made four records. They had a huge touring business, and had sold 75,000 albums. All of their other bands were brand-new, so [after signing Minus the Bear], we became a label where people knew they could take their next step.

Three months ago you downsized 13 employees. What happened in the reorganization?

There are eight of us now. Justin Bumper Reese is still handling licensing and doing better than ever. We’re still a full-service label.

Licensing seemed to be a strong area—Sea Wolf has a song in a Chevy Volt commercial, and Fitz & the Tantrums have many synch licenses. How crucial is that element?

I’m really proud of the work we’ve done with One AM Radio. Their new album [“Heaven Is Attached by a Slender Thread”] cost us $15,000 to make, and because it was released we confirmed $72,000 in licenses from five placements. Now we’re up to $100,000. When you’re the label and publishing company, that’s an example of who were and how each side has the ability to create opportunities for the other.

If you consider how much working capital goes into printing records, shipping to retail, buying positions and all the fees, when you talk about one TV license it’s pure cash flow. If Fitz & the Tantrums can be heard on “CSI” or “Criminal Minds” at 9 p.m. when people are snuggling up on their sofas with no distractions . . . we have a chance to get them to say, “I love that song.” Since our first release, we have done so much business with music supervisors.

Albums by Sea Wolf and Minus the Bear are predicted for the second quarter. Where do you see the label heading?

I have tried to create a varied roster. I don’t want to be just loud guitars. If I could, I’d try hip hop, but that’s just not me.
CONGRATULATIONS
SIR ELTON JOHN

MARCH 23, LARGEST INDOOR CONCERT ATTENDANCE IN PITTSBURGH HISTORY
CONSOL Energy Center, the Pittsburgh Penguins and SMG

CONSOLENERGY CENTER
www.consolenergycenter.com
FOR BOOKING INFORMATION: JAY ROBERTS, GENERAL MANAGER
412.804.7820 • JROBERTS@CONSOLENERGYCENTER.COM
North Of The Border
Building On Her Solo Success In Mexico, Maria Jose Takes Aim At U.S.

Pop star Maria Jose made a name for herself as a member of Kabah, the boy/girl secret that was hugely successful in Mexico during the 1990s and early 2000s. Now, as a solo artist, Maria Jose has become even more successful thanks to two cover albums that have become Mexican hits and yielded five top 20 singles.

Replicating that kind of success in the United States won’t be easy, particularly at a time when the traditional Latin pop she’s known for is being played on fewer U.S. radio outlets.

But the bubbly bombshell brings some significant assets to the table, including a riveting stage presence and a repertoire of girl-power standards. She also has a nightclub deal with management company label Seitrack, which handles Alejandra Guzman and Zoe, among others.

The idea of recording covers, following a moderately successful solo debut of new material, stemmed from Maria Jose’s participation in a Mexican TV reality show that featured guests and contestants singing cover songs. Maria Jose and her team mined deep into 1980s repertoire and released “Amanece de lo Bueno” in 2009. The album became a sensation, spending 80 weeks on Mexico’s Amprofon albums chart.

Seitrack quickly followed up with “Amanece de lo Bueno,” which includes more of the same material. The set, released last fall, also topped the Amprofon chart and was certified platinum for shipments of more than 80,000 copies in Mexico alone.

That success prompted Seitrack to hatch a plan to break Maria Jose in the United States, according to Luana Pagani, Seitrack’s U.S. partner. Seitrack released “Amanece de lo Bueno” on May 31 in the States with distribution through Sony.

“We put together a team to work the record in music company fashion,” Pagani says. “We have a radio department, we have a club/lifestyle marketing team, a publicist, and we have a digital in-house team.”

The first single, “Lo Ocasión Para Amarnos,” is being worked to radio on the West Coast, in the Southwest and Midwest. Maria Jose is also slated to perform three radio shows in California in June. “I always compare it to a restaurant,” Maria Jose says about her independent status after 11 years with Warner, which released all of Kabah’s albums. “When you’re the owner, you stay until the last client has walked out the door.”

Indeed, one of the factors that’s helped Maria Jose’s rise is her willingness to perform anywhere, anytime. She plays at least 200 shows per year in Mexico, with audiences normally ranging from 500 to 3,000. In May, the efforts culminated with Maria Jose’s first solo concert at the 10,000-seat Auditorio Nacional in Mexico City.

Now, she’s starting at square one in the United States, with a series of smaller shows, including one at Los Angeles’ Congo Room that’s slated for August. By then, Pagani expects U.S. audiences to be more familiar with Maria Jose, who will appear weekly on the Univision network as a judge on children’s talent show “Pequeños Gigantes.”

“The time is right, because the U.S. is a reflection of Mexico, where it already worked,” Pagani says. “And not just the U.S.—also Central and South America, where they see all the Mexican shows. It’s step by step.”

Dynamic Duo
Buoyed By A Hit Single With Flex, Alexis & Fido Extend International Reach

Alexis & Fido deliver fun, lyrical raps that have made them the talk of their genre. Now the reggaeton pair—whose real names are Raúl Ortiz and Joel Martínez—is finding that its music is reaching a burgeoning fan base far beyond its home of Cayey, Puerto Rico, a mountain town where as children they dreamed of making music.

In the June 11 chart week, the duo’s single “Contestame el Teléfono,” featuring Flex, topped Billboard’s Tropical Airplay tally and jumped 10 notches to No. 4 on Hot Latin Songs, its best showing to date on that ranking.

The pair, signed to Sony Music Latin, is planning a 2012 tour that will likely include stops in Europe in addition to the United States and Latin America.

“They have worked incredibly hard to get to this point by building an audience beyond the United States,” says their manager Jorge Ramos, adding that Alexis & Fido have been using YouTube, Twitter and Facebook to grow their international fan base.

Their 2007 single “S Letas” has nearly 2 million views on YouTube, while 2009’s “Bartender” has more than 1 million views. “We’re noticing that people react to their music around the world, especially Europe and Mexico,” Ramos says.

Ortiz and Martínez met as teenagers during the 1990s when they competed in their neighborhoods with other aspiring rappers to see who could write the best lyrics. Back then, it was all about American hip-hop and Latin rap. Then reggaeton surfaced, and the friends decided to pursue their love of music as a career.

“I was always hearing raps in my head,” says Martinez, who generally comes up with ideas for the music. “Then at some point I was 11 I began writing my own music. I would record into my mother’s recorder.” Alexis & Fido’s efforts have paid off, as evidenced through the evolution of their five albums. They debuted in 2005 with “The Pitbulls,” peaking at No. 4 on the Top Latin Albums chart. That was followed by “Down to Earth” in 2009, which peaked at No. 5. Their latest album “Perrología,” released March 22, peaked at No. 10 on Top Latin Albums and at No. 2 on Latin Rhythm Albums.

Martinez says the duo, which has been mentored through the years by reggaeton stars Wisin & Yandel, also harbors aspirations “to do other things at some point, like make movies.”

“We want to expand,” Ortiz says, “but what’s most important is making music that our fans want. That’s always our priority.” —Justino Aguilera


En Español: All the great Latin music coverage You’ve come to expect from Billboard—in Spanish. Go to billboardenespanol.com.
Chris Hicks began his career in the mid-’90s promoting “mini-concerts” and parties in the bubbling Atlanta and Washington, D.C., scenes that were the stomping grounds of people like Sean “Diddy” Combs and Mark Pitts (now Jive Records president of urban music). From this potent time emerged production/publishing company Noontime Music, co-founded by Hicks. Noontime is now a robust publishing catalog with more than 25 No. 1 records and 600-plus working copyrights from artists like Aaliyah, Mary J. Blige, Usher, and Mariah Carey. There was a joint venture with Warner/Chappell, and when Noontime disbanded, Hicks went to work for Warner. “That,” he says, “is when I learned the business from the inside out.”

At Warner/Chappell he signed co-publishing agreements with acts including Lil Wayne, T.I., the-Dream and the J.U.S.T.I.C.E. League. Today, Hicks handles the day-to-day creative aspects of Jennifer Lopez and Justin Bieber, among others. Hicks, who believes in the power of relationships, has leveraged longtime partnerships with Usher (for a while Hicks was on the artist’s management team, and helped him set up his R&BM venture with Scooter Braun) and Blige (she’s a fixture on her creative team)—into big deals that make impact.

Should young people still want to get into this business? Absolutely. The interest in music is at an all-time high. . . . The model is going through a transition . . . the re-emergence of the single specifically—comes from consumer to record company—if you make a hit, I’ll buy it. And if you create a hit artist, a career artist with a great album, I’ll buy that as well.” But it is a consumer-controlled landscape right now.

What kinds of adjustments are industry professionals making? We’re seeing vast adjustments. The viral landscape, and other non-traditional formats, are there to get your artist exposure. I learned a lot about this working with Justin Bieber. He didn’t experience a top 10 record at radio, yet his 2010 “Baby” [video] has been viewed over half a billion times. He has six platinum—or better—singles, three gold or better singles. Which leads me to believe—leads me to know—that we have to continue to seek out other ways, other formats . . . to gain visibility and consumer confidence. I give us a lot of credit because we’ve forced him down the traditional route, and I can almost assure you that the benefits we’ve reaped wouldn’t have been as fruitful.

Does that new route only work for younger artists? Can it work for, say, Jennifer Lopez or Bon Jovi? The Internet does tend to trend toward a younger demographic. But if you look at what we experienced with Jennifer Lopez—Benny Medina did a phenomenal job of managing that process and managing the Jennifer Lopez business. I was sitting on the set of “American Idol,” looking at my iPhone, at the iTunes store, literally watching [Lopez’s “On the Floor” single] sit at No. 17 . . . then watched the video premiere and watched the record climb 14 spots in less than three hours.

He found another format outside of the traditional radio format to gain visibility.

What isn’t a format, these days? The sky is the limit . . . Record companies have to become media companies to have real success. We’re signing acts to 360 deals and . . . after we create the spark and throw the gas on it, counting on the act to go figure out his or her strategic alliances. A really smart company . . . will create strategic alliances simultaneously as it assists on the creative side of who and what that artist is going to be.

Let’s say you meet an artist, 11 or 12 years old. She wants to be a singer/songwriter. You think, “I see a phenomenon. She has a beautiful voice, and she’s charismatic.” You say, “I want to sign her to IDJ.” But what, exactly, are you going to do for her? I feel like this is a loaded question . . . because I just closed a deal with a 12-year-old artist by the name of Kailyn Nichol [through a joint venture between IDJ and Blige’s Matrimony Records]. She’s a phenomenal vocalist, an aspiring songwriter and has a ton of charisma. Her father, her mother and her manager sat across from me and asked the same question. So I asked myself, “How can I start my strategic alliance game with this girl?” Because I know I can make a great record. I feel confident in my company’s ability to promote her by traditional means. We can get her record on the radio.

But before I do that, I need to spend the next 12 months making sure that 12 or 15 million people know who she is. So I called Mary J. Blige, whom I have a good relationship with. I asked Mary if she’d be interested in being my partner on this artist. Mary means a ton in every urban household. She offers immediate credibility—the ultimate co-sign. So, the picture gets a little clearer.

Then we walk up the street to [founder/COO] Steve Stouke at Translation [Consultation and Brand Imaging] and say, “This is why we need Coca-Cola.” Or “This is why we need McDonald’s.” The picture gets a little bit clearer.

I put Kailyn in the studio with Tricky Stewart and the-Dream, Bryan-Michael Cox, Jonté Austin and Rodney Jerkins, and I have Mary there for a couple of sessions making sure all goes how it’s supposed to, and I’m able to capture some of that footage—and feed that footage on a week-by-week or month-by-month basis to the blogs. I am building a familiarity. Telling the artist’s story, giving the public a snapshot of what the artist sounds like. I’m giving them a sneak peek of what our plan is, which builds anticipation.

Then I go talk to Randy Phillips at AEG, or to Irving Azoff, and I say, “You know what I’ve done and you know what kind of business Mary does. Maybe we can create an alliance today. And if you help us with this artist today, you have the inroad to this artist in the future.” I’m so real about this [laughs].

In this consumer-controlled universe, it sounds like the code words for the future are “collaboration” and “alliance.” What else? The code words of the future are “hit” and “talent.” Followed by “partnership.” “Strategic alliances,” “shared interests.” But it starts with the real talent, and real music behind the talent. Look at the non-traditional stories that are emerging, [like] Adele. She started with no radio picture. The people just believe her, in her message, and they’ve bought in.

Are you saying there’s still some magic in the record business? Without question. We let it dilute, and now we’re going to build it back up.
It's a transitional stage," Selena Gomez says. "I'm figuring out what I have to do."

Gomez has been thrown a curveball. During the first week of June, there was a significant shake-up within the Disney Music Group. Two of the executives who helmed her musical career will be stepping away from her professional life in the months following the release of the most important album of her young career.

Disney Music Group chairman Bob Cavallo will retire on Jan. 31. Hollywood Records GM Abbey Konowitch will be leaving his post at the end of September. Cavallo pulled all of Disney's music properties under a single umbrella and spent 13 years there following a career in artist management (Green Day, Alanis Morissette, Prince) and film production. Konowitch had been with Hollywood Records for 10 years as GM and is credited with ushering Gomez's success.

The piece of the Disney empire they oversaw is filled with brand names well-known in households with kids—Miley Cyrus, Ally & AJ, Jesse McCartney, "High School Musical"—as well as a few acts (Grace Potter & the Nocturnals, Plain White T's) less reliant on the Disney TV'n'tunes synergy. Ken Bunt will take over management of Disney Music Group. Hired in 1998 to help lead the company's digital media strategy, he was named executive VP on June 1. It's too early to say what'll happen with the young acts deemed a priority under Konowitch's watch—alternative rock band Redlight Kings, Disney-groomed rock act Allstar Weekend and all-female punk-pop group Cherry Bomb—but one thing does appear to be certain: Gomez's third album, "When the Sun Goes Down," has all hands on deck.

"Selena is one of our top priorities," Cavallo wrote in an email. "She made a fantastic album, with great depth and several hit singles. Everything is moving ahead as planned." Those plans include the release of the album, which features such songwriters as Toby Gad, Katy Perry and Antonina Armato, as well as a 29-city North American tour booked by Creative Artists Agency. There's also the promotional run-up for the film "Monte Carlo" with Fox 2000.

One of the last major rollouts for Konowitch, whose office decorations reflect his love of music—primarily the Beatles—rather than any of the success he's had at Hollywood Records, MTV or Maverick Records (where he developed Morissette), was to guide Gomez to and through a new stage of her career. She's the latest Disney Channel star attempting to step away from a TV character—she starred on Emmy Award winner "Wizards of Waverly Place" for four seasons.

"She sees the world as her audience, an audience that goes 12 to 35 or 45," Konowitch said in a May interview, two weeks before he announced he'd be leaving the company. "But she's conscious of where she came from, and of not wanting to abandon them."

In the decade-plus since Disney began aggressively connecting music and TV, its stars from cable and film have stumbled in the transition to stand-alone acts/pop star. Hilary Duff has

The goal: For a Disney tween star to gracefully sidestep the Miley-Hilary post-sitcom pitfalls. Even amid the changes at Disney Music Group, Selena Gomez—with a third album and a new, non-Disney film on deck—appears to have the guts to go for the grown-up glory

By Phil Gallo

Tomorrow
struggled with Disney's velvet ropes. Cyrus has shed the "Hannah Montana" character but continues to get stuck for the public steps she takes toward adulthood. Most recently, she made news ripples about plans to record a song with her brother, Trace. The Jonas Brothers have splintered. The stars of "High School Musical" have yet to find their place as individual artists.

"There have been other times when it was more difficult to use both audiences on top of each other," Konowitch says. "The fortunate thing with Selena is she's 18. She's winding down her Disney Channel show and she has movies in the marketplace. We can't just market to the young audience. It's not fair to her, not fair to her career, not fair to the fans. The opportunities are there. A lot has to do with how our business has matured—we have to manage both audiences."

This summer, Gomez is attempting a new path for Disney Channel starring: severing her connections with a hit show, making a film for a rival studio and releasing her third album without the benefit of the Disney TV empire to promote it in conjunction with a series or special. Once the fourth and final season of "Waverly Place" wrapped in May, Gomez was promoting her new album, which Disney-owned Hollywood Records will release June 28, and the film "Monte Carlo," which also stars Leighton Meester and Katie Cassidy, that opens July 1.

"Monte Carlo," shot in Monaco, Paris and Budapest, Hungary, is a mistaken-identity comedy in which Gomez's character, on vacation with two friends, is believed to be an heiress. It's her only July release, following Jim Carrey's "Mr. Popper's Penguins" (June 17). Varese Sarabande Records will release Michael Giacchino's score for "Monte Carlo" the same day that Gomez's album drops.

"It's obviously an important phase in my career, and personally." Gomez says. "The good news is I have been juggling acting and singing for two-and-a-half to three years. But I have to start over in some areas. It's interesting to start taking risks, to grow up through my music."

To bring music from Gomez's third album to fans of her TV series and a broader audience, the key, Konowitch says, has been the employment of multiple platforms. The video for the first single, "Who Says," which plays during the film's closing credits, received a 30-second sneak peek on E! before the full version aired on Disney Channel. Ryan Seacrest, rather than Disney, played the song first on his syndicated radio show before it went to other stations—an attempt to avoid getting a "kiddie music" label stuck to her new songs.

Her promotional activities since the single's release have all been directed at an audience that most likely has never seen an episode of "Wizards of Waverly Place." She has already appeared on "Dancing With the Stars" and "Late Show With David Letterman." Upcoming stops include "Late Night With Jimmy Fallon," "Good Morning America" and "Today."

In the last two years she's gone from a novice to someone who stands for something—with a real audience," Konowitch says. "Her song selection is about messages. What's important is that people have learned to respect Selena as an artist we think she is. Not just the consumers, but the industry and the gatekeepers... People want to work with her. People believe she can be big. But the stars have to align. Those stars have not aligned for others."

"When the Sun Goes Down" is Gomez's third album in 21 months. Her first, "Kiss and Tell," outsold the second. "Year Without Rain"—778,000 vs. 609,000, according to Nielsen SoundScan—but the second disc achieved a higher position on the Billboard 200, No. 4 vs. No. 9. Her total track sales hit 7 million in early June.

"Who Says," which has sold 844,000 copies and peaked at No. 24 on the Billboard Hot 100, is being used in U.S. trailers for "Monte Carlo" and will be used in European trailers as well. "Love You Like a Love Song," the second single, will be released on iTunes a week before the album and is already in trailers in Europe. Knar, which carries Gomez's "eco-friendly" Dream Out Loud clothing line, will use both singles in promotional campaigns this summer.

"She's become a style icon with the tweens and teens," Fox 2000 president Elizabeth Gabler says. "Classy but sassy." One other song: "Bang Bang Bang," was released as part of iTunes' Countdown promotion, but isn't an official single.

Hollywood Records started setting up the album six months ago, presenting the music in Europe to the label's international team and then to Fox for it to be considered for the film. "Selena is benefiting from longer setup time than most of our artists allow us," Konowitch says. "More time was spent in the recording process because she has a keen sense of where she was going versus where she had to go. She wasn't living within any kind of restriction or a creative box—and many times [young pop] artists feel they are."

Hollywood, Fox 2000 and the concert promoters involved...
with her 29 shows have the benefit of a summertime launch. Gomez, who finished her high school studies a year ago, has had limited availability to tour or promote previous releases due to commitments to films and TV. It helps, too, that Gomez specializes in dance pop.

"It's techno dance," Gomez says. "Pop is something I'm most comfortable with and these are producers who know me and know the direction we want to go in. The songs are tailored to me and my style. I'm very lucky.

BIG DREAMS AND HARD WORK

Named for slain Mexican singer Selena Quintanilla-Perez, Texas native Gomez showed an interest in acting as a child. Her mother, Mandy Teefey, took her to TV auditions well before Gomez ventured into singing. Little Selena, who spent her ninth birthday auditioning for "Barney," performed for two seasons with the purple dinosaur before taking on a series of smaller roles, one of which was as a guest on "Hannah Montana." Gomez was cast as Alex Russo in "Wizards of Waverly Place" in 2007, which led to her first starring role in a feature, the straight-to-video "Another Cinderella Story" from Warner. A co-starring role followed in Fox 2000/Walden Media's "Ramona and Beezus.

"My mom has been my manager since day one," Gomez says. "I have a family of people to support me in my voice. "She helps me make decisions correctly. She protects me." She singles out the career of Shia LaBeouf as one she would want to emulate. Like Gomez, LaBeouf's career kicked into high gear when he was cast in a Disney Channel series, "Even Stevens," while still in junior high school. He made the transition to adult actor in the "Transformers" films, "Indiana Jones and the Kingdom of the Crystal Skull" and "Wall Street: Money Never Sleeps." LaBeouf, of course, doesn’t have a concurrent music career.

"He did it really well," says Gomez. Her compact sentences reflect her training as both an actress and as a key piece in the Disney machine. "He’s talented and doing wonderful things. Everybody has their own vision of how they want things to play out... Eventually I hope to make a record in Spanish. I don’t do anything that’s not organic. I don’t like putting my name on anything I don’t approve.

Fox 2000’s Gabler is a firm believer in Gomez’s talent, noting that she carries herself in a manner of "actresses who have built careers in feature films, like Dakota Fanning.

"Among young actresses in movies that have a pop presence she stands out." Gabler says. "She has a special quality in that she just does—and this is no disrespect to anyone else—work out of just a sitcom style of comedy. There’s a bit of self-deprecation, and she shows vulnerability. She’s also able to do serious themes.

In the social media universe, Gomez is already a superstar. She has nearly 6 million Twitter followers and 20.5 million "likes" on Facebook. While those numbers are below those of her boyfriend Justin Bieber—10 million and 28.6 million, respectively—she is the Internet queen of Disney. On Twitter, Demi Lovato is followed by 3.3 million and Joe Jonas by 2 million. On Facebook Cyrus counts 13.9 million likes; the Jonas Brothers, 8.7 million. The key to Facebook is 'like' and Selena has the highest likelihood of any artist we have ever worked with. It crosses over into all of her business," Konowitch says. "It’s a gift. And she has it at a level that is remarkable." On Vevo, her video for "Who Says," posted in March, has been watched more than 37 million times. The clip for "Naturally," the first single of her career, has been viewed 104 million times and "A Year Without Rain" has been clicked on nearly 68 million times.

Gomez also recently lit up the Internet when photos from her vacation with Bieber were posted just days after the couple shared their first public kiss at the May 24 Billboard Music Awards. Compared with the nude shots of "High School Musical" star Vanessa Hudgens and Cyrus’ bong photos, the Gomez-Bieber pictures were child’s play. Gomez takes it in stride.

"I have a love-hate relationship with the Internet," Gomez says, noting she does all of her own tweets. "I don’t like it in general—it’s vicious. But it’s also incredible that I can connect with fans, because I love to hear their feedback and let them know about my life."

The challenge now for Fox 2000 and Hollywood Records is to convert those online fans into actual consumers. They’re starting by putting Gomez in front of her fans by filling her June calendar with events that combine music and film. The Fox 2000 marketing team has her cutting across the country to visit upscale shopping centers to promote the film, and in many of those cities, she’ll promote her album on radio and TV. In some cases, Gomez will perform with acoustic guitar on the radio. "I love stripping the music down to just guitar," she says. "It gives the songs a whole new meaning."

That effort—piling radio and TV atop the mall visits—is another quality that singles out Gomez, Gabler says.

"She’s a hardworking girl—very few work as hard as she does—and she loves it," Gabler says. "She’s going around the country, going out to see the audiences. You can’t get more connected than that.

Los Angeles-based Phil Gallo is senior correspondent at Billboard, covering film and TV.
CONVENIENCE ALMOST KILLED THE SOUND OF MUSIC.

An entire generation has grown up on 128 kbps MP3 files, low-quality audio streams and earbuds ill-prepared to deliver what people soon forgot they were missing.

Compression has been the key: Assuming 12 tracks per album, 29% of all songs purchased in the United States through May 15 were compressed audio tracks with less than CD quality. And that’s not counting the millions of CDs ripped and listened to as compressed audio files as well. Roughly half of 1% of all songs purchased came from vinyl LPs, and many of those come with codes for a free download of compressed files perfect for MP3 players. (Nielsen SoundScan doesn’t separate sales of titles according to digital file format.)

But there are indications the trend is reversing. The growth, however small, of vinyl sales is putting high-quality audio into more homes. Audiophile-level digital downloads are becoming more commonplace. Entry-level hardware is getting better while top-of-the-line equipment is seeing innovation. Even online streaming services have improved to MP3 quality.

Some of the factors behind this audio resurgence are technical. Faster broadband speeds and increased storage space allow people to download and store files with better audio quality. New digital hardware makes playing high-quality music easier than ever. Other factors are incidental. High-quality, over-the-ear headphones deliver good sound quality but in many cases the owner is simply making a fashion statement.

While green shoots emerge, the market for audiophile products is still young. “I don’t think the consumer market is there today,” says Brad Navin, CEO of digital distributor the Orchard. He notes that only a few download stores service audiophile-level downloads, and they’re selective as far as the titles they offer. Mainstream stores like iTunes and Amazon have increased the resolution of downloads—256 kbps AAC and 320 kbps MP3, respectively—but still lack audiophile-level quality.

“The quality gain was minimal, but from a marketing standard the consumer saw the number, and bigger is better,” says Jan Nordmann, director of marketing and business development at Fraunhofer USA Digital Media Technologies. Fraunhofer is the organization best-known for co-developing the MP3 and AAC digital audio encoding formats.

While the “audiophile” of yesteryear required the best of hardware and software, that hasn’t been the case for a while, says David Chesky, co-founder of audiophile download store HDtracks. “Now, it’s anybody who has a system over $1,000 and who cares about their music. It’s people who stop what they’re doing, sit on a couch and listen and pay attention.”

In the end, every little improvement in sound quality means more distance from the lo-fi days of the early digital era. Designer headphones are introducing young people to a level of audio quality they’ve either forgotten or never known. Getting a taste of better sound is like getting bumped up from coach to first class: it’s hard to go back.

Glenn Peoples (@boardglenn) is senior analyst at Billboard. He writes the weekly Digital Domain column.
MORE ACCESS TO HIGH-QUALITY DOWNLOADS

Broadband speeds have improved and storage space has become less of an issue, yet the popular stores don’t offer the high-quality formats. Those are offered mostly by smaller players. DIY services Bandcamp and Topspin allow users to sell music in a variety of high-quality formats. Nimbatus plans to offer lossless formats later this year. Some retail sites cater to audiophiles, from HDtracks to Rhino.com, the consumer-facing store of Warner Music Group’s Rhino Records.

7Digital, which offers millions of songs, “has started to release more titles with lossless formats,” CEO Ben Drury says. The retailer discovered that 66% of those who contest the world’s leading turntable share their tunes with lossless formats.

THE INFLUX OF VENTURE CAPITAL

Nothing interests venture capitalists like disruption products and new markets and unmet established items. However, little venture capital had flowed into music hardware before Index Partners invested in a startup in Santa Barbara, Calif.-based Sonos, which manufactures high-quality digital audio systems for the home.

“An ecosystem has lacked a tremendous amount of innovation over the last 15-20 years,” says Mark Kanter, managing partner at London-based Index Partners. “By and large when you ask a hi-fi amplifier or CD player today, they kind of basically do the same thing they did 10 years ago.” But Index saw that Sonos was different because it started with a concept view of home audio by innovating through software.

Similarly, digital media and co-founder Doug Rauch’s venture company, which has invested in Olive, a San Francisco-based company that builds affordable, high-end digital music servers.

THE SIREN SONG OF VINYL

Vinyl was up 89.6% in 2008, 32.3% in 2009 and 14.2% in 2010—a 10% increase in vinyl sales. “It’s a huge trend,” says Paul Weller, chief economist at Nielson SoundScan. The trend is continuing this year, as vinyl sales are up 37.4% through May 15.

“It’s not a format they’re just collecting,” says Eric Levin, owner of Atlanta’s Criminal Records and co-founder of the annual vinyl-heavy Record Store Day.

Music Direct director of sales Josh Bizar adds: “Sound quality is a big reason for the resurgence.”

And music fans are educating themselves about sound quality. Such sites as MusicAngle.com and SteveHoffman.tv are resources for vinyl enthusiasts seeking high-quality pressings of albums. Levin says that record stores are helping customers understand which labels and manufacturers tend to put out high-quality vinyl. “They’re producing a lot of crap, and customers are starting to notice.”

EASY-TO-USE DIGITAL MEDIA

“Most digital media servers are making high-quality music easy,” says Nate Glick, CEO of Abyss, an HD media server vendor.

“Acoustic Quality Over Making That Big-Boil easy customers manufacturers tend to put out stores are and SteveHoffman.tv Such themselves Bizar adds: heavy Record Store San kind large over the tremendous amount the music hardware CEO Ben Partn...
House Beautiful

INTERNATIONAL JOINT VENTURE WITH EMI, 10-HOUR BEACH PARTIES, A DOCUMENTARY, AN IPAD APP AND NOW ITS BIGGEST SINGLE SO FAR—FROM STOCKHOLM TO MIAMI TO IBIZA TOWN AND BACK, FOR SWEDISH HOUSE MAFIA, IT’S ABOUT A FAN-FOCUSED (AND FABULOUS) POPULISM

BY KERRI MASON

In the fall of 2010, the international dance music industry was locked in a bitter custody dispute. At risk: ownership of the month of March in Miami.

On Nov. 16, the industry confab Winter Music Conference announced that it was splintering from the Ultra Music Festival, a three-day all-ages concert featuring DJs, live acts and big-name headliners like the Cure and Duran Duran. For more than a decade, the events coexisted during one week, allowing artists, fans and industry people to converge and temporarily turn Miami into dance music’s capital city. Now, they’d be separated by two weeks.

Less than a month after WMC’s bomb drop, DJ-producer supergroup Swedish House Mafia—Steve Angello, Sebastian Ingrosso and Axwell—made one of its own. Through a press release and social media postings alone, the outfit announced the One Night Stand at the Masquerade Motel, a 10-hour party during what was now UMF week. Going head-to-head with UMF, and disregarding WMC altogether, the move was bold—even more so because SHM didn’t have a venue or a lineup yet. The group promised an “extravagant” light and video show, and its usual dose of sex appeal. “Masks On Please,” the invite commanded.

But the gap order was part of the plan. “We used the strategy of teasing tiny pieces of info, to create that feeling of adrenaline going to grab your ticket,” SHM manager Amy Thompson says. It worked. The first block of 2,500 Masquerade tickets went on sale in mid-December for $50, sold out in 22 minutes and crashed the website handling the sales. At the end of February, the act revealed the lineup: friends and favorites that included Calvin Harris, Armand Van Helden and Pete Tong. Two weeks later, SHM unveiled the venue: the 11,500-square-foot tent housing Funkshion’s Miami Fashion Week events, quite literally on South Beach, just off Ocean Drive. On March 8, the last block of the 12,500 available tickets went on sale at $75 and sold out in 11 minutes.

“I’m not going to lie,” Thompson says. “It was a surprise.”

A surprise, and a statement—about dance music, the changing face of fan-dom and just what music business success looks like in 2011. At the time of the Masquerade sellout, SHM had been known as an entity for less than a year, having signed an international deal with EMI in July 2010. The group released three singles, which have collectively sold 1.3 million copies internationally, according to the act’s U.S. label, Astralwerks. A fourth, “Save the World,” was released May 17 and is shaping up to be the biggest yet. It’s sold 20,000 copies, according to Nielsen SoundScan, and jumps 40-28 on Billboard’s Dance Club Songs chart this week. The video, featuring lovable canines carrying out some street justice on an assortment of bad guys, is at 11 million YouTube views, and was just added to MTV Hits and mtvU.

Despite appearances from artists like Tinie Tempah (on “Miami 2 Ibiza”), and Pharrell (on the group’s definitive first release, “One”), SHM’s music is gloriously big-room club fodder, not mainstream-friendly radio dance. When asked if he’d like to have a Billboard Hot 100 chart-topper, Angello, who spends part of the year in Los Angeles, is dubious. “We bump into people and we end up on a record together. We never plan or request anything. We don’t say, ‘OK, this release is just for America. Let’s put out an R&B singer on it.’”

But SHM is more than music, it’s a brand. And an international “joint venture” with EMI—the type of multiplatform deal that used to be called “360”—has allowed the members to develop themselves as one, without a hard focus on sales.

“It’s a new paradigm: This is an artist that hasn’t put out a proper artist album yet,” Astralwerks senior marketing director Lawrence Lui says. “The music industry is evolving, and what makes money now is not necessarily recorded music or downloads or sales of actual music products.” Lui confirms that EMI shared in the expense and the profit of Masquerade, and has done the same with the group’s other outside-the-box projects. The act has already released a critically-lauded documentary film, “Take One.” “Until One,” a companion iPad app to its same-named EP, and a free iPhone fan app that pushes out gig information and aggregates the bandmates’ tweets. They have nearly 1.5 million Facebook “likes,” more than 121,000 Twitter followers and a website that’ll soon be updated to include an enhanced store and a travel guide with tips from SHM’s nerynliers.

Such elements have advanced the perception of these three affable friends as the leaders of a globe-traveling, fashionable lifestyle, nonetheless rooted in a fan-focused populism. And when the first true test of all that brand-building came—Masquerade, a chance for fans to commune with their heroes in an environ-
ment created by them—the response was overwhelming. SHM wasn’t born out of necessity. The members were doing well on their own. Angello and Axwell founded Size and Ax- tone Records, respectively, two of the genre’s top tastemaking imprints. Ingrosso is a music-focused voca. specialist with an ear for pop. They could all tour at will internationally. As the name suggests, SHM started as a lark; a chance for the childhood friends to “bro out” in the DJ booths of international hotspots like Pacha Ibiza.

“Each of them have very successful solo careers,” Thompson says. “SHM comes last, which is good. It stops it from becoming all-encompassing.” But on March 26, it was all that mattered in Miami—even with the 50,000-capacity UMF sold out downtown.

The Miami Fire Department declared Masquerade at-capacity at 5 p.m., causing thousands of revelers to stake out spots on the surrounding beach. In addition to the usual spring breakers and fist-pumpers, the crowd had its fair share of grown-ups with means. Many trudged through the sand in Louboutin heels and settled into bottle service tables in the elevated VIP section, hosted by exclusive New York-based nightclub brand Provocateur.

“Our fans are anywhere from 18 to 35, equally girl or boy,” Thompson says. “They dress well, look good, make an effort. They die for electronic music. We have a saying: ‘You are the show.’ At Studio 54, you didn’t know who the hell Dj’d—the people were the show. We feel our fans are that.”

When the trio took the booth for the day’s final set, flanked and backed by massive video screens, it seemed possible that the structure itself would give way from the energy alone. SHM music’s status quo the new kings of Miami had been crowned.

The members of SHM have no illusions. “There’s being big in America electronically in our genre, then there’s being big like Britney [Spears] and Christina [Aguilera],” Thompson says. “We’re humble in that regard.” But Angello sees only a bright future, for the band and dance music at large.

“There are a lot of doors open to us right now,” he says. “But the scene is finally where it should be: it’s an amazing genre of music. It brings people together and makes them happy.”
OPTIMISM PREVAILS ON THE NASHVILLE SCENE AS STARS AND STAKEHOLDERS GATHER FOR BILLBOARD/CMA COUNTRY MUSIC SUMMIT

BY RAY WADDELL

Amid all the discussion of the challenges facing the record industry, digital marketing tos, the cloud, multiright deals and brand-building, the prevailing theme at this year’s Billboard/Country Music Assn. Country Music Summit was familiar: Love your fans, hard work pays off, and it’s all about the song.

This melding of traditional truths and a sometimes confusing new marketplace bodes well for country music, which—arguably—could be better positioned during the long haul than other genres. In the new world order, country music’s laser focus on songwriting and superserving its passionate fan base, powered by charismatix artists who connect with fans and tour hard and smart, should serve the genre well.

While definitely not immune to the ills of the overall music industry, it’s this robust mix of career artists and upstarts with legs that gives country stakeholders reason for optimism, and it showed among the 500 in attendance at the summit, held June 6-7 in Nashville as the unofficial kickoff to the Country Music Assn.’s massive CMA Music Festival. Despite long-standing charges of producing “cookie-cutter” artists, the truth is this: Unique acts that find their own voices are the ones that succeed in country, and the genre boasts a wealth of them.

For example, Kenny Chesney, in his Superstar Q&A, noted that it was when he stopped trying to be George Strait and forged his own sound that his career switched gears. Similar sentiments were voiced by newer artists. “In the early days, I did try to change and conform to what Nashville wanted,” Jason Aldean said during the summit’s Artist Development Case Study. Aldean added that, after failing to get a record deal (he’s now a platinum act on Nashville indie Broken Bow), “I made a promise to myself I’d cut the kind of songs I wanted to.”

If today’s marketplace means everyone in music has to work harder, well, that’s pretty much how country music has always approached things. That “work ethic” theme came up time and time again, whether it was songwriters talking about endless writing sessions or artists like Chesney discussing singing to the fans in the cheap seats.

Of course, the summit was more than an industry group hug. Real and difficult challenges were addressed in virtually every session, and often sharply divergent opinions were voiced on the state of the business and the strategies best applied. For example, the general consensus on the touring panel was that widespread discounting wasn’t a good thing, but opinions differed on the effectiveness of strategic use of Groupon discounts for touring artists.

Live Nation Country president Brian O’Connell said Groupon promotions brought new fans to see Brad Paisley, but AEG Live senior VP Ali Harnell wondered whether fans paying vastly different prices for similar seats might be a turnoff. O’Connell’s solution? “Don’t put them next to each other.”

Most often, though, the talk was of successful projects and routes around the obstacles. Where last year there were pointed complaints about everything from multirights deals to piracy and declining CD sales, this year the vibe was more, “Yes, it’s tough; here’s what worked for us.” Call country the genre too busy to bitch.

On the publishing panel, EMI Music Publishing Nashville executive VP/GM Ben Vaughn said his company has fewer writers on its roster but the ones it does have are hard at it, and the administrators are working every angle. “We’re more focused,” he said, adding that publishers expect their songwriters to produce.

Country fans, who were beginning to descend by the thousands into Nashville as the summit progressed, are the genre’s ace in the hole. They’re famously loyal, and they’re more connected to their favorite artists than ever through the Internet and the original social networking platform: touring.

It’s the songs that keep these fans turned on. Nashville is a songwriter town, and much current issues as Apple securing licenses for its iCloud service were seen as a positive development for the country business community and what it produces. While traditional values often populate country songs, this is a genre in step with a direct-to-fan marketplace, with fans that are more tech-savvy than many would perceive [see story, page TK].

Corporate America is increasingly turning to country events, artists and tours to reach consumers. The summit itself is in that mix, as industry sponsors for the event—like ShowClix and Sony Music—were joined by presenting sponsors Samsung and AT&T, which announced a new partnership with Keith Urban after the summit concluded, and the CMA Music Fest began in earnest.

OVERHEARD:

“It’s not a lifestyle anymore—it’s just a choice of music.”

JOE NICHOLS ON CHANGING PERCEPTIONS OF COUNTRY MUSIC OVERSEAS.

PHOTOGRAPHS BY BETSY GILMAN (LEFT) AND ALL IMAGES (OPPOSITE) COURTESY NASHVILLE CONVENTION & VISITORS BUREAU.
"George Strait was the model that everybody at the time ... wanted to be like. And they still do. As much as I love him and respect him, the moment I quit trying to be him was the moment my life changed."

KENNY CHESNEY ON FINDING HIS OWN STYLE.

"There's two ways to work. You can work in a machine-gun atmosphere where the gun fires bullets and [you wonder], 'Did we hit it?' 'I don't know. There's too much smoke. I can't tell.' Or you can take your one bullet and learn how to shoot. That sniper attitude is really important."

BIGGER PICTURE GROUP PARTNER MICHAEL POWERS ON MAINTAINING FOCUS.
THREE CHORDS—AND THE TRUTHS

HOT DEBATES AT THE COUNTRY SUMMIT

PUBLISHING PANEL

"NOT EVERY ARTIST IS A SONGWRITER." 
Nashville publishers are changing the time-honored tradition of pairing one songwriter with another. Now that labels want artists who also write songs, publishers are finding they must pair their songwriters with recording artists to get their songs onto albums. It's a controversial facet of today's artist development—in a city filled with specialists.

"There is a misconception with artists over the last few years that just because you have a record deal, you're all of a sudden a songwriter," Universal Music Group Publishing Nashville president Pat Higdon said. "Every artist is a songwriter.

This has changed the importance of song-plugging, the act of pitching songs to artists and record labels. Sea Gayle Music partner Chris Dunais said: "A big part of publishing has shifted from song-plugging to politically positioning your writers to have the best opportunity of getting cuts." That means getting a songwriter to co-write with an artist who may have little songwriting experience. "There have always been those great artists that didn't write... that just interpreted songs. And we still need those in the format," Higdon added.

MANAGER PANEL

"ANYONE EXPECTING TO BEAR ABOUT THE DEATH OF THE RECORD LABEL PROBABLY LEFT THE ARTIST MANAGER PANEL DISAPPOINTED." 
Anyone expecting to bear about the death of the record label probably left the artist manager panel disappointed. There simply isn't even any vitriol aimed at expanded-rights deals.

"I see record labels as an even more important entity than ever," TKO Artist Management president T.K. Kimbrell said. But the costs of putting out records and promoting artists are still causing, in this digital age, labels to struggle: "I'm concerned that at some point with increased digital downloads—both legal and illegal—the income is just not going to be there," Kimbrell said. "I've sat on both sides, from a management standpoint and a record label. I know what's there."

While expanded-rights deals—aka 360 deals—are helping labels stay in business, they need to be approached with caution, Vector Management president Ken Levitan warned. Granting expanded rights to a label means the artist should get commensurate value back. "You need to make sure the resources are there," he said.

CIVIL DISCOURSE

A CLASSIC COUNTRY MUSIC PANEL CHAT—FROM THE POVS OF THE MODERATOR

A joke crossed my mind after my panel about record labels at the Billboard Country Music Summit: How many music industry panelists does it take to screw in a light bulb? In Los Angeles or New York, the answer is one—and there would be some boasting by the first to do it. In Nashville, screwing in a light bulb would be a team effort: None of the executives would want to show up his or her peers.

That famous Music Row civility was apparent in the green room before we went onstage. Average Joe's Entertainment president Tom Baldrica and Bigger Picture Entertainment partner Michael Powers chattted about their golf outings. Bug Music VP John Allen and I talked about the challenges of jogging in Nashville's summer heat. That's life in a smallish city and an even smaller music industry. Everyone knows everyone.

So it was hardly surprising that five panelists could be in such agreement about the state of the record industry. Heads were constantly nodding. One panelist was always continuing another's train of thought. They were on the same page. What was surprising was that all five panelists are taking basically the same approach: work smarter, not harder.

For Warner Music Nashville president John Esposito, working smarter meant trimming the label's roster in order to put more focus on the acts with the best chance of success. When he arrived nearly two years ago, Warner Nashville didn't have a tent-pole artist, he said. Since then, the label has helped turn Blake Shelton into one of country's leading men.

Baldrica and Powers are doing the same thing but on a smaller scale. Both Average Joe's and Bigger Picture have put their resources into a small roster of artists. They're nimble so they can quickly respond to the market. And though they think big, they have lower break-even points than the majors.

Bug Music's Allen explained that his company started looking beyond publishing—out of necessity. His songwriter had masters that needed to be in the marketplace, so Bug helped. Now it has created a label called 615 Music with Kings of Leon to launch new talent. And owning rights to both masters and publishing helps it license those songs for TV and movies, he added.

OVERHEARD: "Any professional songwriter who has quota issues needs to do something else."

EMI MUSIC PUBLISHING NASHVILLE EXECUTIVE VP/GM BEN VAUGHN
WHO, EXACTLY, IS COUNTRY?

COUNTRY MUSIC FANS ARE PROFESSIONAL AS WELL AS BLUE COLLAR—AND THEY'RE ON FACEBOOK

BY TOM ROLAND

When the bank manager pulls his Prius into the parking lot at a Seattle-area Applebee's for dinner, he takes a phone call from his wife, who asks if he got the note on Facebook saying she'd be 10 minutes late.

One might guess that this fictitious man listens to adult contemporary or classic rock radio. In fact, the ringtone on his smartphone—Jason Aldean's "Dirt Road Anthem"—might surprise even Music Row executives. The guy is a country fan, though he falls outside of what many consider the core country audience: pickup-driving, beer-guzzling factory workers without a college education. Nashville has been battling the "hay bale" imagery for years. And the Country Music Assn. (CMA) hopes that a new round of research—unveiled June 7 at the Billboard Country Music Summit—will help the industry fight those stereotypes among potential advertisers, and even its own executives.

Country fans do, in fact, include truck-driving, blue-collar folks, but that's not the full picture according to the study, which surveyed 25,000 people. Among the discoveries that might surprise those who still think country's consumers sit barefoot on Appalachian porches:

- One-third of adults who hope to buy an eco-friendly vehicle in the next 12 months are country fans.
- One-third of country fans work in managerial or professional occupations.
- Three-quarters of the country audience, often considered technologically challenged, are active in some fashion on Facebook.

It's important for the industry to recognize the non-stereotypical fan does indeed exist—and in numbers that are perhaps even greater than previously understood, according to CMA market research director Greg Fuson. Such data has significant implications for a wide swath of the country industry, including radio-programming decisions, material selection, marketing choices and income from sponsorships and advertising. A restructuring of country's self-perceptions comes as the industry continues to grapple with ever-shifting dynamics in multiple segments of the business, and those changes were highly evident on June 6 as the summit got under way at the Nashville Renaissance Hotel.

Radio is still the driving force in determining what songs and artists reach critical mass. But other factors can carry a hitmaker to the next level or help attract radio's attention. Advertising is increasingly one of those factors. TKO Artist Management president T.K. Kimbrell noted that Ford promised to spend $100 million on promotion over three months when Toby Keith formed a partnership with Ford's truck division approximately nine years ago. Combined with the power of music in heavy rotation, that exposure elevated him from a star to one of the genre's heavyweights.

"Every artist I've seen had something additional to country radio to make them a superstar," Kimbrell said.

Ninety-five million Americans identify themselves as country fans, according to CMA VP of corporate partnerships Sheri Warinkle. With the audience ranging predominantly in age from 25 to 54—wider than most other genres—it's attractive to companies willing to spend on the genre. Nevertheless, any deals that aid the music industry to make creative sense, and it's better to walk away from bigger paychecks—in sponsorships or in concert fees—than to make a shortsighted deal.

"If you start chiseling money, you're going to make a lot of mistakes," Aldean said. "That's when the beginning of the end hits."

"He's such a great guy, but he's on Paisley time. I always say, 'Waitin' on a Woman?' Yeah, right. Waitin' on Brad."

CARRIE UNDERWOOD ON DUET PARTNER BRAD PAISLEY.

"You have to be present to win."

BIG MACHINE LABEL GROUP INTERNATIONAL DIRECTOR OF MARKETING BRAD TURCOTTE ON ARTISTS BUILDING AN INTERNATIONAL CAREER.

"'Cause we're badass, that's why."

JASON ALDEAN RESPONDING TO A FAN QUESTION ABOUT WHY COUNTRY MUSIC IS DOMINANT ON SHOWS LIKE "THE VOICE" AND "AMERICAN IDOL."

"I always wonder . . . which television executive got together with a reporter and said, 'Is radio dead?'"

PREMIERE RADIO NETWORKS PRESIDENT JULIE TALBOTT.

OVERHEARD:

"Who, exactly, is country?"
CONGRATULATIONS ON A BREAKOUT YEAR!
Slash's Turn

Guitar Hero Mixes Riffs And Business With Collective Partnership

BY MELINDA NEWMAN
lash would like to make one thing perfectly clear: "Even to this day, all I really want to do is fucking play. I have no interest in being a businessman. It does not thrill me. It does not excite me." However, as head of his own label, Dik Hayd, the former Guns N' Roses guitarist knows the job comes with certain responsibilities and challenges. To help him navigate the often choppy waters of business, in 2009 he linked with Los Angeles-based management group the Collective.

"The Collective has been much more of a marketing and entrepreneurial partner for Slash than a traditional management company," Slash's manager Jeff Varner says. "We are constantly looking for new ways to partner directly with artists, build brand equity for them and develop new ways to unlock the value of their direct relationship with their audience. Our goal from the onset was to help Slash realize his own goals professionally, to build his brand and enable him to create his own platform for recording and distributing music on his own terms."

When Slash, whom Time magazine ranked No. 2 in 2009 in a list of the top 10 electric guitar players, met with the Collective, he already had demos in hand for his 2010 album, "Slash," which featured vocals from Ozzzy Osbourne, Iggy Pop, Kid Rock, Alter Bridge singer Myles Kennedy, Fergie and others.

The Collective helped him set up worldwide distribution for the set, which was released by Dik Hayd in the United States through EMI Label Services and debuted at No. 3 on the Billboard 200 in April 2010. The Collective also created a number of strategic alliances to push the project. Key among them was a collaboration with Monster Energy Drinks, which entailed placing Slash's image on 100 million cans that promoted a redemption deal for three songs from "Slash."

The follow-up album to "Slash," expected in first quarter 2012, will feature touring vocalist Kennedy as the sole singer. The pair wrote while on the road together and will begin recording demos shortly. In the meantime, Slash's summer European and U.K. tour, booked by William Morris Endeavor, will include his first gig in his hometown of Stoke-on-Trent, England.

"My Uncle Ian called me today asking for eight tickets; he still lives there," Slash says while sitting in his cozy home studio in the basement of his L.A. house. "It's going to be an interesting homecoming; I haven't been there in almost 40 years. I haven't been back ever since I left there."

Slash's other band, Velvet Revolver, remains an ongoing project, but the group has yet to find a replacement for departed lead singer Scott Weiland. The band recently passed on bringing in Slipknot's Stone Sour's Corey Taylor as its new vocalist. "I don't want to just do something for the urgency of it, and that's what I felt like we were doing," he says.

Besides, as Slash makes abundantly clear, his plate is very full.

**What made you start your own label?**

I've been in this business for long enough to go, "Well, this is how it works." I just thought that I would like to pursue doing the album myself. It's the second time I've done that. I did it once before with [former group Slash's Snakespit] and I ended up taking the second album, which I paid for, and selling it to Koch. And then they just completely dropped the ball on the record, so it was a little bit of a disappointment.

So this time around I thought, "I'll pay for the record and then I'll just distribute it," so no reason to do a full-on record deal. And at this point, it's worked out really well. It's actually the first time I've recouped since Guns N' Roses. I plan on doing my next one the same way.

Does handling both the creative and business sides come easily to you?

Fortunately, [Guns N' Roses] were a successful band and things worked within the record company deal the way that it should have. I don't have anything bad to say about the whole Geffen organization, but as the band got bigger, other facets of the Guns N' Roses organization really just came in and picked us apart. That's something that happens with a lot of successful people, because as it grew you just don't have time to be creative and to make records and to tour and then, at the same time, be business-savvy as to watch every dollar and cent that goes out the door. That's just hard to do.

And I am always aware of that because, even to this day, all I really want to do is fucking play. I have no interest in being a businessman. I don't feel like I've achieved something that makes me happy when I do accomplish something in a business sense. I just want to know that it's done so I can move on. I have a great management team now and I have these [business] meetings. I have to pay attention. It's really important, but I can't stand it.

**How did you connect with the Collective?**

Oddly enough, [it] started with meeting somebody at a school fund-raiser [and] they just happened to be the brother of one of the managers at the Collective. I'd heard of the Collective before and so I took that as an omen [and] also, I'd heard about Jeff Varner, so I set up a meeting and went over there. At that point I was knee-deep in the concept of what the record would be with the different singers, continued on >>p30
PROUDLY SUPPORTING
SLASH SINCE 1983.

Congratulations.
Do you own the label, or are you in partnership with them? I own the label.

Do you want to sign any artists to your label? I'm too busy watching out for my own ass at the moment. Now that we're going into the next album, I'm just getting all the material together and doing an overview of every distribution company that we're going to work with, what that deal is and trying to settle [it all] in advance. Trying to take on a new artist just doesn't compute at the moment.

You did a number of partnerships, including Monster Energy Drink and Guitar Center in the United States, Classic Rock magazine in the United Kingdom and Harley-Davidson in Canada. Clearly, those were not deals just for the money but ones that fit your image and music. But did you have to get your head around those kinds of promotions that were rare for Guns N' Roses?

Well, I've had to diversify as far as the associations I'm going to have. I don't have the support of a record company and so it costs money. And the reality is, in order to get money you don't have, you have to make arrangements with certain companies or whatever it is. I try to work with people that I like.

It just seems like the way of the world at this point, that you have to do certain deals in order to be able to make a record, to be able to do a tour and all that kind of stuff. I mean, there's no money in making records. If you have that big pop or hip-hop record, there seems to be a lot of money in that. But, obviously, I'm not really headed down that road [laughs].

All your deals make sense. You're not shilling for a deodorant. I get a lot of offers though, and it's really like the worse the offer is the bigger the money is [laughs]. Even for the stuff that I have done, it was sort of hard for me to get used to the idea. It didn't come that easily. I'm not shameless in that sense [laughs].

continued on >>p32
APRIL:
ELEND.
SUPERSTAR.
MASTER
GUITARIST.
SONGWRITER
AND ARTIST.
AN INCREDIBLE
CAREER.
WE'RE PROUD
TO REPRESENT YOU
SLASH

FROM YOUR FRIENDS AT
Kobalt Music
What do you get out of playing with this outfit that you didn't get out of playing with Guns N' Roses or Velvet Revolver?

It's very much turned into a band at this point and it's really reminiscent of the early Guns days as far as that sort of vibe. Everybody loves what they're doing, everybody's excited about doing it, and that's something that was a ton of fun in the early Guns years.

With Velvet Revolver, it's just completely different. That was a very complicated band [laughs]. It was fun, too. I had a great time with everything that I've done, but there is something particularly fresh about this.

When I set out to do this tour and started booking dates, one of the things I wanted to do was play places that aren't on the beaten path. If you have fans in certain places, go there and play.

You've hit some different territories while you've toured behind "Slash."

When I set out to do this tour and started booking dates, I said, "One of the things I want to do is play places that aren't on the beaten path." You get into this routine: You just play the same cities and everybody's used to seeing you. If you have fans in certain places, you should go there and play. That's the way I look at it. So that's what I wanted to do: play as many cities as many territories as I could get to. So we played in Jakarta. We played in Singapore. We played in Malaysia. I'd never been to any of them.

You played stadiums with Guns N' Roses. Is it hard at all to play smaller venues?

If you look at the nuts and bolts of what's really going on, no matter how big you are, they don't really change that much. I've never been one to say we're successful and really sort of gloat about it. I just pick up the guitar and play. The venues get bigger, but as a person or as an artist, I've never been that sort of rock star type. "I've finally arrived now. I can be a prick."

Would you like to get to the point where your solo career and Guns N' Roses aren't mentioned in the same breath?

No. Professionally, it's where I come from, so I don't have a problem being associated with Guns N' Roses. What I don't want is the pain-in-the-ass questions, especially after 13, 16 years of being broken up. "When is it getting back together?" Dude, it's been 15, 16 years.

I just want to be able to enjoy myself, be able to make records and be able to do tours and be able to do anything else I might come up with. There's not some sort of plateau that I'm trying to reach as a solo artist to be successful and go, "I've arrived. I've transcended my past." It's really just one step after another.
We are honored to be a part of the success of your self-titled debut and we’re looking forward to being a part of the next one.

Your Family at...

EMI
Global Network Of Distribution Deals Gives Guitarist International Clout

BY MELINDA NEWMAN

"Have guitar, will travel" could be Slash's motto. As the guitar slinger continues to promote his 2010 album, "Slash," he and his management team at the Collective have devised partnerships with labels and brands around the globe to ensure maximum exposure for the artist.

Plus, the guitarist has been his own best advocate. This summer, he embarks on his seventh tour behind "Slash."

Simply put, "The guy is literally the hardest-working artist I've ever worked with," his manager Jeff Varner says.

Instead of linking with one company for worldwide distribution, Slash and the Collective cut deals with seven, including EMI in the United States, Universal Music Japan and Sony Music Entertainment Australia and New Zealand, allowing them to tailor plans for each market.

"Our criteria for choosing labels included several factors: Who did we feel would do the best job? Who did we feel would be most innovative in marketing and promoting the project? And who displayed a real passion for it?" says Jordan Berliant, a partner in the Collective who oversees international marketing.

"I'm delighted to say that every label we worked with delivered for us on this," Varner says.

Indeed, in Australia, New Zealand and Canada, "Slash" has been certified platinum by the sales standards in those markets, according to the Collective.

The label deals were in tandem with smart partnerships with brands picked specifically to appeal to parts of Slash's fan base.

"Slash" represents certain core qualities and attributes; it's what makes him such an icon in rock," Varner says. "Any brand association we do has to fall within that universe and be something that both he and his fans can relate to, and be seen as a natural extension of Slash.

For example, in the United Kingdom, Slash partnered with Classic Rock magazine to create a special "Fan Pack" edition dedicated to his career that came with a custom version of the "Slash" album.

"That allowed us to get into 10 times as many retail outlets as traditional CDs would, and was released prior to the standard album version," Varner says.

Far East encore: A March show in Hong Kong marked the close of an Asian tour for SLASH, who has toured more widely than most acts to promote his 2010 solo album.

Slash, you are the Ultimate Guitar player. It has been an honor to work with you on Slash Online and the Slash Arcade Rocker App.

Thanks for inspiring us and our community of 10 million guitarists.

ultimateGuitar.com
WE PROUDLY CONGRATULATE
A TRUE LEGEND &
2011 BILLBOARD ICON

SLASH

ON A STAGGERING WORLD TOUR

139 SHOWS
38 COUNTRIES

...AND KILLING IT EVERY NIGHT
When you look up SLASH in the dictionary, it says:
"F**king brilliant!"

—Mitch Schneider, MSO PR

Sony Music Entertainment Australia CEO Denis Handlin credits Slash’s willingness to make three visits to the territory in 10 months for the success of his album in the market.

In Japan, Slash and Koshi Inaba from Japanese band B’z collaborated on a tune, “Sahara,” that appeared as a bonus track on the album’s Japanese edition in Japanese, and in English for the U.S. market as an iTunes extra. The Recording Industry Assn. of Japan named “Sahara” single of the year, marking the first time in two decades that an international act took the honor.

Slash calls the promotional campaign more hands-on than those done in his Guns N’ Roses days.

“The whole thing is more on a street level. It’s got a very human element to it,” he says. “It’s a really warm feeling that I never really got to appreciate prior to this last couple of times around.”

Nowhere more so than in Australia, where “fans have always embraced Slash in a unique way,” Varner says.

Sony Music Entertainment Australia chairman/CEO Denis Handlin credits Slash’s willingness to make three visits to the territory for the success of the “Slash” album in the market.

Plus, “we secured major exposure opportunities, key events and an affiliation with the appropriate media partner to take Slash’s already iconic world status to a new level in Australia,” Handlin says. He cites Slash’s involvement in rebranding radio broadcaster Triple M as a rock network, as well as his participation in launching MTV Classic Australia.

Plus, Slash has toured nearly nonstop with his band, which includes Alter Bridge vocalist Myles Kennedy.

John Marx, Slash’s agent at William Morris Endeavor, says that at first, promoters in some territories expressed concern that Kennedy was the only vocalist appearing with Slash, despite the presence of Fergie, Ozzy Osbourne, Iggy Pop and several other singers on “Slash.” But those fears were quickly allayed.

“Myles absolutely killed it live, while Slash and the rest of the band were just insanely fantastic,” Marx says. “We never once heard a word from a patron who felt they didn’t get their money’s worth, and more.”

In fact, Marx envisions Slash’s touring career evolving as he continues to move up to bigger venues in each city.

“I believe the model for Slash is quite similar to Carlos Santana and Jeff Beck,” he says. “Both are amazing guitarists and writers who have managed to have highly successful careers despite the many changes that might otherwise confuse and offset an audience. Slash is no different. He will be relevant and at the top of his game for however long he chooses to perform and record.”
HATS OFF TO YOU
FROM YOUR FRIENDS AT
myman greenspan fineman fox rosenberg & light llp
COUNSELORS AT LAW
Save the Date

November 9-10, 2011
The Roosevelt Hotel, NYC

Join 650 of the most successful promoters, agents, managers, venue operators, sponsors, digital music executives, ticketers and production professionals at this premier concert industry event.

Registration Opens June 15th!

Registration Information:
212.493.4263 or Conferences@Billboard.com

Sponsorship Information:
Cebele Marquez 646.315.2961
Cebele.Marquez@Billboard.com

BillboardTouringConference.com

eventful
Family Fare With Cutting-Edge Marketing

Perennial Favorites On The Family Show Circuit Benefit From Digital Moves

BY KEN TUCKER

The names are familiar: Disney on Ice, Sesame Street Live, the Harlem Globetrotters, Ringling Bros. and Barnum & Bailey Circus. But the ways in which these evergreens of the family show circuit are being marketed have changed significantly in recent years.

Viral videos and social networking, once considered the cutting edge of marketing, are now commonly used tools to promote family shows. "The Internet is the fastest, most direct and cheapest way to get to your customer," says Bob Schwartz, VP of marketing at the Philadelphia-based sports and entertainment firm Comcast-Spectacor. "Now newspapers, radio stations and television stations are packaging their websites and their databases for family shows and events. TV is still a great medium; newspaper, it depends on what market you're in; and then radio can get to your specific target demographic with the various formats. But a new dimension has been added with the Internet."

Jeff Meyer, senior VP of North American event marketing and sales for Feld Entertainment, agrees. "There's no question we have gravitated toward the social media," he says. "It's going to become way more important than it even is today in the success of engagement."

Feld, which counts Disney on Ice, Disney Live, Ringling Bros. and Monster Jam among its properties, has a department dedicated to social media, according to Meyer. "All the properties that we have we engage in the social media realm," he says. "Obviously there are different demographics for the various properties that we have. The Supercross demo is vastly different than the Disney Live productions, but we've got over [650,000] Facebook members on our Supercross site."

The landscape is changing quickly. "Five years ago everyone had a website and you spent a lot of time trying to get people to go to it," Comcast-Spectacor VP of public relations Ike Richman says. "With a website, the fans come to you; with Facebook, you go to the fans. That's a different way for us..."
Sharing Knowledge, Selling Seats

Event And Arena Marketing Conference Gives Venue Execs Latest Sales Tools

BY KEN TUCKER

It’s a rapidly changing marketing landscape for the live performance business, one never-changing goal remains the focus of the Event and Arena Marketing Conference (EAMC)—engaging consumers to sell tickets.

When the first edition of the conference launched in 1980 at the Met Center in Minneapolis, it responded to a communication gap. Venue professionals recognized a need to converse with show producers and promoters to devise a way to coordinate their marketing efforts and, simply, sell more tickets.

That first event, which only a handful of people attended, has expanded and adapted to the needs of the participants.

“Over the years it’s grown, but it’s still a conference about sharing ideas, educating and networking,” says Suzanne Richardson, marketing director for AEG Live Las Vegas and president of EAMC.

This year, the conference will be held June 15-18 at the Conseco Fieldhouse in Indianapolis. That venue can put the EAMC lessons into practice immediately afterward with upcoming shows including Sade (July 8), Josh Groban (July 12), New Kids on the Block/Backstreet Boys (July 26) and Taylor Swift (July 29).

Vanessa Kramer, Los Angeles-based senior director at Netherlands Concerts, also serves as VP of agenda for the EAMC. When it comes to putting together the conference program, “we definitely try to touch on hot topics in the industry that affect our marketers and the venues,” she says.

It’s no surprise in this age of social media that one of the first sessions of the four-day conference is titled “Maximizing the Value of Facebook.” Likewise, the panel “Marketing/PR/Group Sales,” organized by market size, is a new initiative this year.

Another session, “Marketing/PR: Internet Stardom,” will focus on how marketers can use podcasts and viral videos.

Dustin Turner, marketing manager for Spurs Sports & Entertainment and the AT&T Center in San Antonio, attended the EAMC for the first time in 2010 and joined the planning committee for this year’s event.

“The idea sharing is incredible,” he says. “The networking is huge—being able to communicate at the conference, but also throughout the rest of the year.”

Crystal Breede, marketing manager for the Hampton (Va.) Coliseum, first attended the conference in 2008 and two years later joined the planning committee.

“Probably the No. 1 thing that made me want to be involved was the networking opportunity,” Breede says. “I’m able to call up people that have a similar show to what we have or the same show on a tour and compare notes. The camaraderie that you get from the people that you meet there is probably the biggest thing for me.”

ike Richman, VP of public relations for the Philadelphia-based sports and entertainment firm Comcast Spectator, is a regular EAMC attendee.

“There’s networking, there’s idea sharing, there’s a lot of mentoring that goes on there,” he says. “It’s a chance for the next generation to link up with someone that’s been in the industry for a couple of years or for their lifetimes. It’s wonderful to be able to sit down with [VEE Corp. founder and president/CEO] Vince Egan and learn what’s on his mind, or to sit down with some guys from the Globetrotters or Feld Entertainment.”

Tammy Koolbeck, regional VP for venue management firm VenuWorks, based in Ames, Iowa, served as the EAMC’s first president when it became a nonprofit organization in 1999. She believes the conference remains relevant because of the passion of the all-volunteer team that puts it together.

“We’re really focused in the time that we’re there on education sessions and the networking opportunities that we offer,” she says. “The directors and GMs see the value of the conference because year after year we put together great educational agendas.

“Every year roughly a third of our attendees are new, which helps with the freshness of the conference,” Koolbeck adds. “Yet we still have our core people who may come every year, or those who take a year off so that they can send someone else in their office and then they come back the following year.”

Richman adds, “The new people coming up sometimes have new and exciting ideas that haven’t really been tapped on.”

While social media continues to be a hot topic at the conference, the relatively new phenomenon of “mommy bloggers” will also be addressed.

“From our research, it’s definitely growing,” Kromer says, referring to online bloggers who write about events and create buzz among potential ticket buyers. “The mothers are a lot of times the decision-makers in the family, especially when it comes to family shows.”

“I walk away from our conference every year with a ton of notes and new ideas,” veteran marketer Richardson says. “I’ve been going since ’96, and every year I’ve walked away with something new to do, something new to try.”
EXTRAORDINARY MOMENTS AWAIT.

Arenas are made to leave you exhilarated and energized. Arenas are allowed to force your wild side and make you feel alive. And arenas are allowed to say “you wouldn’t want to be anywhere else.”

WELCOME TO OUR ARENAS.

Highest Tour Grosses | Sold Out Shows

FREEDOM HALL | BROADBENT ARENA | KFC YUM! CENTER

For booking information, please contact Dave Patrone at 502-367-5171 or dpatrone@ksfb.ky.gov.
Properties located in Louisville, Kentucky and managed and operated by the Kentucky State Fair Board.
Coachella, Times Two
Behind The Festival’s Double Weekend Plan

The business of live music—not to be confused with the art of live performance—is, at its heart, driven by marketing. An event’s ultimate success depends on how well it’s marketed, making sure consumers know who’s appearing where, when the event is and how much it costs.

Producers of the Coachella Music & Arts Festival in Indio, Calif., have an interesting marketing challenge on their hands after they shocked the live business community on May 30 by announcing that Coachella 2012 will be held on back-to-back weekends with the same lineup. Basically, producer Paul Tollett, president of Goldenvoice, is just approaching the ultimate marketing driver—supply and demand—in his own unorthodox way.

For Tollett, the logic for a double Coachella is simple, given where demand was for the festival in 2011, “coming off a year in 2010, which we didn’t run so well,” Tollett says. “It was still pretty magical [in 2010], but the operations weren’t the best we’ve ever had, and yet still twice the number of people wanted to go [in 2011]. This year, we had a phenomenal year, and I’m guessing there will be three times the number of people that want to go. I didn’t want to ruin the show by putting 40,000 more people in per day. We’ve got more land, we’ve gone that route, but we didn’t want to do that. We found something else that works out. I’m believing in it.”

The approach isn’t completely unique; many festivals, including the New Orleans Jazz & Heritage Festival (also produced by Goldenvoice parent AEG Live) and Milwaukee Summerfest, take place during multiple weekends. But what is unprecedented is that Goldenvoice will lock the same talent for consecutive weekends, effectively staging the same mega event twice.

This was a milestone spring for Goldenvoice and its events. The Coachella festival (held) April 17-19, the Big 4 Fest (featuring Metallica, Slayer, Megadeth and Anthrax) on April 21 and the Stagecoach Country Music Festival that ran April 30-May 1, all held at the Empire Polo Grounds in Indio, posted a combined gross of more than $38 million and an aggregate attendance of 380,000-plus, according to Goldenvoice officials.

Coachella, one of North America’s elite rock festivals, sold out on a record six days at 75,000 paid per day over three days, for a gross of about $23 million and aggregate attendance of 225,000. The gross is up from $21.7 million last year and is a record for the festival.

The next weekend, the Big 4 drew 49,400 paid, with a $5.5 million gross. A week-end later, Stagecoach, with Kenny Chesney, Rascal Flatts and Carrie Underwood, drew 55,000 paid each day for two days, generating a gross of nearly $10 million. That’s another record for Stagecoach, which grossed $7.3 million last year and drew an aggregate of 88,243.

Next year there won’t be a metal event, but rather two Coachellas. With a week’s break, a lot of acts will be in the region, opening the door for potential sponsor events, fan club parties or other opportunities. “We haven’t jumped into that yet, but I would think that most of the bands would just tour other cities and come back,” Tollett says.

 Asked if anyone has told him that perhaps producers are being too ambitious in staging back-to-back mega fests, Tollett says, “I haven’t heard that yet. The thing is, I’m OK if it doesn’t sell out. My favorite thing would be that if it doesn’t sell out, but gets close, then I would feel that everyone had a chance to go to the show. It was hard watching people be upset that they couldn’t go last year because tickets were going for $500-$600 on the secondary market, and that’s just not right.”

 Announcing big news for a festival nearly a year away was also conceived with marketing goals in mind. “We wanted to give people a long time for the layaway,” Tollett says. “We’ve done payment plans of two or three payments, and we’ve spoken to people that go and they’ve asked for a longer time on the payment plan.”

In Coachella, Goldenvoice has created a brand that reached a cultural critical mass in 2011, and that brand is still riding hot right now. “Paul’s risk is mitigated by the fact he has built a festival that will sell on brand value alone,” William Morris Endeavor agent Kirk Sommer says. “The demand was so great he could have achieved these results this year.”

Sommer knows it’s not a venture Tollett rushed into without gauging the market. “Paul wisely gives the Coachella ticket buyers’ opinion great consideration,” Sommer says. “There is only so much capacity. He works tirelessly to deliver the best festival bill in the country, while being extremely mindful of the fan experience.”
YEP. THAT GOOD.
<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Gross/Date</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td>COACHELLA VALLEY MUSIC AND ARTS FESTIVAL</td>
<td>$24,993,698</td>
<td>75,000</td>
<td>Goldenvoice/AEG Live</td>
</tr>
<tr>
<td>ROGER WATERS</td>
<td>$10,323,800</td>
<td>89,182</td>
<td>Live Nation, 3A Entertainment</td>
</tr>
<tr>
<td>STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL</td>
<td>$9,395,415</td>
<td>54,791</td>
<td>Goldenvoice/AEG Live</td>
</tr>
<tr>
<td>KYLIE MINOGUE, ULTRA GIRLS</td>
<td>$6,754,860</td>
<td>70,100</td>
<td>3A Entertainment</td>
</tr>
<tr>
<td>U2, THE FRAY</td>
<td>$6,498,291</td>
<td>66,835</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>ERIC CLAPTON, STEVE WINWOOD, ANDY FAIRWEATHER LOW</td>
<td>$5,961,880</td>
<td>61,011</td>
<td>3A Entertainment</td>
</tr>
<tr>
<td>U2, THE FRAY</td>
<td>$4,908,091</td>
<td>47,790</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>THE BIG BANG METALLICA, BEATLES, MEGADETH, ANTHRAX</td>
<td>$4,793,766</td>
<td>44,205</td>
<td>Goldenvoice/AEG Live</td>
</tr>
<tr>
<td>KYLIE MINOGUE, ULTRA GIRLS</td>
<td>$4,449,280</td>
<td>44,978</td>
<td>3A Entertainment</td>
</tr>
<tr>
<td>BARRY MANLey</td>
<td>$4,078,870</td>
<td>23,200</td>
<td>Kennedy Street Enterprises</td>
</tr>
<tr>
<td>PETER KAY</td>
<td>$3,371,010</td>
<td>59,679</td>
<td>5J.M. Concerts</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>$3,265,520</td>
<td>12,452</td>
<td>Dally Consolidated Entertainment</td>
</tr>
<tr>
<td>ROGER WATERS</td>
<td>$2,898,250</td>
<td>25,006</td>
<td>Dally Consolidated Entertainment</td>
</tr>
<tr>
<td>NEIL DIAMOND</td>
<td>$2,640,160</td>
<td>17,533</td>
<td>Dally Consolidated Entertainment</td>
</tr>
<tr>
<td>BOB DYLAN, PAUL KELLY</td>
<td>$2,564,020</td>
<td>18,290</td>
<td>Dally Consolidated Entertainment</td>
</tr>
<tr>
<td>KATY PERRY, ZOWIE</td>
<td>$2,070,890</td>
<td>23,910</td>
<td>Michael Coppel Presents</td>
</tr>
<tr>
<td>KATY PERRY, ZOWIE</td>
<td>$2,031,440</td>
<td>22,834</td>
<td>Michael Coppel Presents</td>
</tr>
<tr>
<td>THE X FACTOR LIVE</td>
<td>$1,701,430</td>
<td>25,420</td>
<td>Live Nation</td>
</tr>
<tr>
<td>THE X FACTOR LIVE</td>
<td>$1,615,030</td>
<td>34,116</td>
<td>3A Entertainment</td>
</tr>
<tr>
<td>BOB DYLAN, PAUL KELLY</td>
<td>$1,061,220</td>
<td>10,672</td>
<td>Chugy Entertainment</td>
</tr>
<tr>
<td>THE X FACTOR LIVE</td>
<td>$1,041,220</td>
<td>13,806</td>
<td>3A Entertainment</td>
</tr>
<tr>
<td>CREAMFIELDS: DEADMUSK, SKRILLEX, MARTIN SOLVEIG &amp; OTHERS</td>
<td>$1,474,950</td>
<td>12,679</td>
<td>Tobem Onolove</td>
</tr>
<tr>
<td>KATY PERRY, ZOWIE</td>
<td>$1,435,340</td>
<td>22,905</td>
<td>Michael Coppel Presents</td>
</tr>
<tr>
<td>LIL WAYNE, NICKI MINAJ, RICK ROSS, TRAVIS BARKER, PORCELAIN</td>
<td>$1,337,488</td>
<td>14,704</td>
<td>Live Nation</td>
</tr>
<tr>
<td>Usher, AUN, DEV &amp; THE CATARACS</td>
<td>$1,110,834</td>
<td>15,964</td>
<td>Atlanta World Touring/Concerts West/AEG Live</td>
</tr>
<tr>
<td>ELECTRIC DAISY CARNIVAL</td>
<td>$1,292,089</td>
<td>18,284</td>
<td>Insomniac Events</td>
</tr>
<tr>
<td>JAMIROQUAI</td>
<td>$1,252,220</td>
<td>16,839</td>
<td>S.J.M. Concerts</td>
</tr>
<tr>
<td>ENRIQUE IGLESIAS</td>
<td>$1,198,030</td>
<td>15,506</td>
<td>S.J.M. Concerts</td>
</tr>
<tr>
<td>BAD, JOLLY BOS</td>
<td>$1,196,940</td>
<td>11,478</td>
<td>Marshall Arts</td>
</tr>
<tr>
<td>Usher, AUN, DEV &amp; THE CATARACS</td>
<td>$1,180,892</td>
<td>14,153</td>
<td>Atlanta World Touring/Concerts West/AEG Live</td>
</tr>
<tr>
<td>ROBBIE KELLY</td>
<td>$1,065,804</td>
<td>12,614</td>
<td>Chugy Entertainment</td>
</tr>
<tr>
<td>ROGER WATERS</td>
<td>$1,041,220</td>
<td>13,806</td>
<td>3A Entertainment</td>
</tr>
<tr>
<td>KEITH URBAN, LADY ANTEBELLUM</td>
<td>$1,349,020</td>
<td>16,157</td>
<td>Chugy Entertainment</td>
</tr>
<tr>
<td>ROXETTE</td>
<td>$1,331,120</td>
<td>10,891</td>
<td>EJF Live/AEG Live</td>
</tr>
<tr>
<td>ELO, THE VILLAGERS</td>
<td>$1,317,300</td>
<td>25,255</td>
<td>S.J.M. Concerts</td>
</tr>
<tr>
<td>Usher, AUN, TINIE TEMPAH</td>
<td>$1,087,547</td>
<td>12,614</td>
<td>Atlanta World Touring/Concerts West/AEG Live</td>
</tr>
</tbody>
</table>
BROOKLYN'S NEW HOME FOR SPORTS AND ENTERTAINMENT

Three-week opening celebration begins September 28, 2012

For booking information contact Sean Saadeh at 201.806.3785 or ssaadeh@brooklynse.com

barclayscenter.com powered by HigMIPQlNT
As an entertainment professional, you need to see the big picture. You need to see how the worlds of marketing, broadcasting, technology, entertainment, and social media collide. You need to receive timely and insightful information you can act on – fast. In short, you need to read and discover the all-new Adweek.

Re-designed and reinvented – the new Adweek features news and information that you simply won’t find anywhere else... designed solely to help you lead and succeed in this ever-changing entertainment and media world. Subscribe today and see for yourself.

Subscribe and save big off the regular price.

Order online and get 4 EXTRA ISSUES FREE: www.adweek.com/BBH
Or, order by phone by calling: 1-800-684-1873
Songs Of Celebration

Composers Convene For Annual Honors Of The Songwriters Hall Of Fame

BY ED CHRISTMAN AND CATHY APPLEFELD OLSON

As the new chairman of the Songwriters Hall of Fame, Jimmy Webb follows in the footsteps of former SHOF leaders—and similarly renowned songwriters—Hal David, Sammy Cahn and Johnny Mercer. "These are some big shoes that I am probably not going to be able to fill, but will try," Webb says. "Hal David put in 10 years for this organization. He kept things rolling, building the momentum for the show. The entire organization prospered [under his leadership]."

The "show," of course, is the organization's 42nd annual induction and awards dinner June 16 at the Marriott Marquis Hotel in New York, where an honor for David was one of Webb's priorities. "In taking this job," Webb says, "I want to keep his main goal, which [goes] all the way back to the dream Johnny Mercer had: We want to give songwriters the simple dignity of having their own place to shine. And that's what I am about."

While planning continues for the SHOF to one day open a physical home, its "virtual" museum expands regularly at Songwritershalloffame.org. The SHOF also has a relationship with the Grammy Hall of Fame in Los Angeles and is seeking to expand its presence in Nashville.

Moreover, president Linda Moran says that one of the SHOF's key accomplishments has been "branding the name 'Songwriters Hall of Fame.' Everyone is aware of it," she says. "Most artists begin as writers, so the Songwriters Hall of Fame represents the heart and soul of where they started."

What helps the brand to shine the brightest is its annual awards dinner. "Our dinner is always the hot show in town, and this year will be hotter than ever," Webb says. "The whole staff has outdone themselves to make sure my debut show as the chairman is extra special."

Moving forward, Webb says that he may "sound like a man building castles in the air, but we feel that this is our decade to make this dream work" of building a permanent home for the SHOF.

Here's a look at this year's honorees.

VISIONARY LEADERSHIP AWARD:
HAL DAVID

Songwriters Hall of Fame chairman emeritus Hal David, an Academy Award-winning lyricist and legendary leader in the songwriting community, will receive the organization's inaugural Visionary Award. The award was established this year to acknowledge an SHOF officer: whose contributions significantly further the mission of the organization.

During his decade as SHOF chairman/CEO, David (an ASCAP writer) drove the organization's widespread recognition, including the launch of its online museum (songwritershalloffame.org) and the creation of the SHOF Gallery at the Grammy Museum in Los Angeles. David was inducted into the SHOF in 1972 and is a recipient of both its Johnny Mercer Award and Towering Song Award for the iconic "What the World Needs Now." He has written 40 top 10 songs and been awarded numerous accolades including the NARM President's Award and Grammy Trustees Award.

HISorical HItMAKER AWARD:
CHAKA KHAN

From her early days fronting Rufus through her 2008 Broadway run, Chaka Khan has been known for vocals that bring down the house. But she's also an acclaimed songwriter. After Rufus dominated the airwaves in the '70s with hits including "Tell Me Something Good" (penned by Stevie Wonder), "Once You Get Started" and "Sweet Thing" (honored by ASCAP in 1995 with its most-played song award), Khan went solo and soared to success with songs including "I'm Every Woman," "Papillon," "What Cha' Gonna Do for Me?" and "I Feel for You." Her music has been featured in numerous films, and her 11th studio album, 2007's "Funk This," earned Grammy Awards for best R&B album and best R&B performance by a duo or group.
from >>p47 for her duet with Mary J. Blige on “Disrespectful.” After a stint playing Sophia in “The Color Purple” on Broadway, Khan in 2009 co-headlined the Here Comes The Girls tour. And she christened her star on the Hollywood Walk of Fame in May.

The Howie Richmond Hitmaker Award, named for one of the founders of the SHOF, is presented each year to an individual who has composed a substantial number of hit songs during an extended period of time.

JOHNNY MERCER AWARD:
BARRY MANN & CYNTHIA WEIL
On the heels of their induction into the Rock and Roll Hall of Fame last year, Barry Mann and Cynthia Weil (both BMI writers) will receive the Johnny Mercer Award, which is bestowed upon a previously inducted songwriter, or songwriting team, with a history of outstanding work.

For five decades the husband and wife team, in a marriage of melodies and lyrics, have written or co-written some of the most enduring songs across the pop music landscape. Their songbook includes “You've Lost That Lovin' Feeling,” “On Broadway,” “Walking in the Rain,” “We Gotta Get Out of This Place” (inducted last year into the Grammy Recording Hall of Fame) and the Grammy-nominated “Don't Know Much.”

The duo collaborated with James Horner to score the 1986 animated feature “An American Tail” and its lifting theme “Somewhere Out There,” which earned Grammys for song and motion picture or television song of the year. It also won BMI’s most-performed film song award and received Golden Globe and Academy Award nominations.

Weil this spring published her first children’s book, “Rockin’ Babies,” with daughter Dr. Jenn Berman.

HAL DAVID STARLIGHT AWARD:
DAFKE
Draek may have broken into the entertainment industry on TV, but it’s his musical prowess that has propelled the 24-year-old to stardom. After a stint on teen-anseg series “Degrassi: The Next Generation,” Canadian-bom Draek, a BMI writer who has worked with Jay-Z, Lil Wayne, Eminem and Kanye West, blasted onto the scene the new-fash-ioned way: He released his music for free download from his website. His third “mixtape” compilation, “So Far Gone,” was sub-sequently released as an EP that spawned three singles.

Draek released his first studio album, “Thank Me Later,” in 2010 on Lil Wayne’s Young Money Entertainment label. The album debuted at No. 1 on the Billboard 200 and earned Draek Grammy nominations for best new artist and best rap album.

The Hal David Starlight Award, named in honor of the SHOF’s former chairman, recognizes gifted songwriters at the apex of their careers, who are making a significant impact with original songs.

TOWERING SONG AWARD:
“IT WAS A VERY GOOD YEAR”
Ervin Draek (ASCAP) stirred two-parts nostalgia and one-part bravado into his 1961 song, which originally was recorded by Bob Shane of the Kingston Trio but became a sur-prise hit years later for Frank Sinatra. Sinatra’s rendition earned him a Grammy for best vocal performance, male, his first No. 1 single on Billboard’s Adult Contemporary chart, and reached No. 28 on the Billboard Hot 100. Since then, the song has been covered by a diverse roster of artists, including Don McLean, Richie Havens, Herb Alpert & The Tijuana Brass, Lou Rawls, Eartha Kitt, the Flaming Lips, Ray Charles and Willie Nelson (in a duet). It was also featured in Spike Lee’s 1991 film “Jungle Fever” and the second season of “The Sopranos.”

THE INDUCTEES
JOHN BETTIS: He ranks among a select group who can claim they’ve penned songs that have sold more than 250 million records worldwide, according to the SHOF. Bettis (ASCAP) began his career with a string of top 10 hits for the Carpenters including “Goodbye to Love,” “Top of the World” and “Only Yesterday.” His later hits included Michael Jackson’s “Human Nature” and Madonna’s “Crazy for You.”

A nominee for Golden Globe, Grammy and Academy Awards (the lattermost for “Promise Me You’ll Remember,” his collaboration with composer Carmine Coppola for “The Godfather Part III”), Bettis in 1988 won an Emmy for his Olympics theme “One Moment in Time.” Bettis’ other film work includes partnering with Steve Dorff to write “Heartland,” the theme to the George Strait film “Pure Country,” and songs for “Twilight Zone,” “The Movie,” “Vision Quest” and “Star Trek V.”

GARTH BROOKS: Not only has the country star received every accolade the recording industry can bestow on an artist, Brooks has been certified by the RIAA as the top-selling artist in U.S. history. Since his debut album in 1989, Brooks (ASCAP) has collected two Grammys, 17 American Music Awards, 11 Country Music Assn. Awards, 18 Academy of Country Music Awards and 36 Billboard Music Awards. At the heart of Brooks’ success are songs that helped usher in a new era for country music around the world. “If Tomorrow Never Comes,” “The Thunder Rolls,” “Unanswered Prayers” and “We Shall Be Free” are among his best-loved hits. Brooks headlined President Obama’s inaugural celebration in 2008 and the following year emerged after nearly a decade in retirement to enter a five-year performing arrangement with Las Vegas developer Steve Wynn. In December 2010, Brooks performed nine concerts in Nashville that raised $5 million for flood-relief efforts around Tennessee.

LEON RUSSELL: As an artist who’s spent so much of his career on the road, Russell (ASCAP) finds the spotlight chasing him. He not only joined the SHOF ranks this year but in March he also received the first Award of Musical Excellence bestowed by the Rock and Roll Hall of Fame.

Russell first made a name as a standout session musician, playing on albums by the Beach Boys and the Byrds. He went on to solo, penning the charts with his own songs, including “Tightrope” and “Bluebird,” and hits written by others—the Rolling Stones’ “Jumpin’ Jack Flash” and Bob Dylan’s “A Hard Rain’s A Gonna Fall” among them—while penning tunes other artists would take to the masses. Joe Cocker hit it big with “Delta Lady,” B.B. King scored with “Hummingbird,” and Stevie Wonder’s rendition of “This Masquerade” won the record of the year Grammy in 1977, to name a few.

Most recently, Russell collaborated with Elton John on “The Union,” a project that spawned a tour and documentary film, and earned Russell a 2010 Grammy nomination for his song “If It Wasn’t for Bad.”

BILLY STEINBERG & TOM KELLY: Raw, infectious and bold, the songs of Steinberg & Kelly (both ASCAP writers) helped define the power-pop sound of the ’80s and early ’90s. The duo, who began collaborating in 1981, co-penned five No. 1s on the Billboard Hot 100: Madonna’s “Like a Virgin,” Cyndi Lauper’s “True Colors,” Whitney Houston’s “So Emotional,” the Bangles’ “Eternal Flame” and Heart’s “Alone.” Steinberg & Kelly have also written for Tina Turner, Roy Orbison, Bette Midler, Celine Dion and Carrie Underwood, and penned the Divinyls’ hit “I Touch Myself.”

In the mid-’90s, the two embarked on a new writing collaboration with Chrisisse Hynde that produced six songs for the Pretenders’ 1994 album, “Last of the Independents,” including the hit “I’ll Stand By You.”

ALLEN TOUSSAINT: The musician/songwriter/producer (and BMI writer) is one of the most pre-eminent voices in New Orleans R&B music. Honored with a song of the year Grammy nomination in 1977 for Glen Campbells’ “Southern Nights,” induction into the Rock and Roll Hall of Fame in 1998 and presented with a Grammy Trustees Award in 2009, Toussaint has worked with such acts as Paul McCartney, Paul Simon, the Judds, Aaron and Art Neville, Etta James, the Rolling Stones and Elvis Costello.

After penning Al Hirt’s instrumental standard “Java” and Herb Alpert’s “Whipped Cream,” Toussaint teamed with Lee Dorsey to create a stream of hits including “Working in the Coalmine,” “Holy Cow,” “Ride Your Pony,” “Yes We Can” a smash for the Pointer Sisters” and “Sneakin’ Sally Through the Alley,” the last of which recorded by Robert Palmer and Ringo Starr.
"In the future, everybody will be world famous for 15 minutes."

The well-known Andy Warhol line, which first appeared in 1968 in a self-titled catalog for a Swedish art exhibit, has inspired Barry Manilow—already world famous, and for much longer than Warhol's estimation—to record "15 Minutes," his first album of original material since 2001's "Here at the Mayflower."

"All the reality shows are turning people into stars overnight," says Manilow, who turns 68 on June 17. "I keep looking at the newspapers and the TV and it seemed these young people were becoming famous and kind of imploding. I thought that it would be interesting to write songs about [that]. I didn't want to just write a brand-new original album with 12 lovely songs. I didn't think that would be interesting to me as a songwriter."

And so, roughly two years ago, the Grammy and Emmy Award-winning singer/songwriter sat down with Enoch Anderson, who Manilow has worked with off and on since his 1974 sophomore album, "Barry Manilow II," and began fleshing out ideas for "15 Minutes." The concept album details the quick rise and even swifter fall of an unnamed modern-day musical celebrity. The journey of the main character from hopeful nobody to full-fledged star and back to nobody again is explored over 16 tracks that run the gamut from uptempo guitar-driven pop ("15 Minutes"), to lush ballads ("Bring On Tomorrow"), to duets ("Letter From A Fan/So Heavy, So High" featuring Natasha Dawn of California-based indie rock band Pomplamoose). The album, due June 14 and co-produced with Scott Erickson (Carly Simon, Barbara Streisand) and Michael Lloyd (the Osmonds, Pat Boone), both of whom Manilow has worked with consistently, largely plays in two halves. The first is filled with meetings with label executives ("Work the Room") and toasts to the good life after making it ("Wine Song"); "He's a Star"). But then, the dark side of fame rears its head. On "Who Needs You?" the protagonist becomes full of himself, with Manilow singing, "You're claiming you made me, built me up high/So go make another, let's see you try." On "Winner Go Down," the crowds that once adored our hero now await his downfall, and on "Trainwreck," he implodes. After a reprise of the title track, the album closes with the uplifting "Everything's Gonna Be Alright." In a pop culture landscape dominated by Twitter, an unrelenting gossip news cycle and TMZ cameras, "15 Minutes" feels right on time. That it's coming from Manilow, who has spent the past 10 years releasing albums of era-specific covers (2006's "Greatest Songs of the Fifties" was his second set to enter the Billboard 200 at No. 1) and compilations (his latest, "Duets," was released May 31) is striking.

"Barry just said he didn't really want to do anymore cover albums," says Manilow's longtime manager Garry Kief, who in partnership with Universal Music Group's Fontana Distribution, will release "15 Minutes" independently through his company Stiletto Entertainment. "I assumed there was pent-up demand for original material. [And] the response has far exceeded my expectations."

"15 Minutes" is Manilow's first indie effort. But he's relying on proven tactics to engage his target adult contemporary audience. On May 26, he appeared on QVC to play cuts live and give people an early opportunity to purchase the project with a bonus disc containing four unreleased songs. Manilow is also partnering with Clear Channel for a contest in which participants will submit videos of what they would do for a chance to appear with him at the Paris Hotel & Casino in Las Vegas, where he's been performing weekly since March 2010. And on June 7, Manilow Radio, a station programmed around the artist's music and other songs of his choosing and hosted by Manilow himself, goes live on Clear Channel's iHeartRadio.

Will all this help sell "15 Minutes"? Manilow, who has sold more than 75 million records (according to the RIAA), says he isn't sure, but that he's happy to be creating music again.

"Who knows how to sell records anymore? We made a beautiful record, and I would be happy to put it back in the drawer. I really don't even think about the next step...but certainly, that's unrealistic. So here I go...promoting this album, and crossing my fingers that the public likes it."
MUSIC

R&B

BY GAIL MITCHELL

TURN MY SWAG ON

Ledisi Comes Into Her Own With ‘Pieces Of Me’; Scores First Top 10 Single

Ledisi’s catalog of studio albums could double as the chapter titles of a compelling biography. There are her independent releases, 2000’s “Soulsinger: The Revival” and 2002’s “Feeling Orange but Sometimes Blue.” Next are the singer/songwriter’s first two Verve albums: 2007’s “Lost & Found” and 2009’s “Turn Me Loose.”

Verve will deliver the next chapter in Ledisi’s musical odyssey on June 14. Titled “Pieces Of Me,” the set offers an even deeper and more satisfying read on the Grammy Award nominee’s formidable skill set. “People are starting to know what I’m capable of doing but they still don’t know who I am,” Ledisi says. “Pieces Of Me is more personal; I’m not hiding in the music. I’m growing more confident and stronger in my own lane. I’m just going for it.”

She does exactly that on the set’s title track, which also serves as the lead single. In only eight weeks, “Pieces Of Me” has become her first top 10 hit on Billboard’s Adult: R&B chart, where it is No. 7 this week. Produced by Chuck Harmony and Claude Kelly, who also co-wrote the song with Ledisi, the introspective ballad provides the perfect showcase for her soaring vocals. “She’s on her way to the mainstream,” Harmony says of the single. “It’s a radio-friendly record with a singalong kind of melody that works with her powerful, clear voice.”

Rex Rideout, Ledisi’s longtime production colleague, adds, “The challenge overall was to keep her individuality and musicality intact but increase the commercial appeal, to give the audience a slice of the dynamic performer that she is.”

But the single is just part of the total picture. Executive produced by Ledisi and Rideout, the album features collaborations with such songwriters/producers as Salaam Remi, Kay Gee, Mike City and Carvin Haggins & Ivan Zilaras. Jayeigh guests on the standout “Stay Together,” while John Legend co-wrote the equally noteworthy “I Miss You Now.”

Ledisi’s signature R&B, jazz-scatting style courses throughout the project, as on the sparkling “Shine.” And her strength in ballads is reinforced by such cuts as “I Gotta Get To You.” But she doesn’t stop there, seamlessly shifting into girl group mode on “BGTY” (as in “Be Good to Yourself”) then switching to sassy on “Shut Up” before evoking Aretha Franklin and Elta James on the gut-wrenching “Hate Me.”

Citing “Hate” as the set’s “killer track,” retail/Def Jones Jones of Chicago’s Music Experience predicts the album “will fulfill Ledisi’s destiny as a true R&B singer. This is the best female R&B album of the year.”

Now managed by Kevin Gasser and John Dee of Benchmark Entertainment, Ledisi began promoting “Pieces Of Me” in February and March while touring with Kern. She has since appeared on the Steve Harvey and Tom Joyner syndicated morning radio shows and taped a 10-minute BET special that will air June 15. Additional engagements include the Jimmy Fallon (June 13) and Mo’Nique (June 14) late-night shows plus a Walmart stopovers in Memphis, Birmingham, Ala. and Baton Rouge, La.

Verve senior VP/GM Nate Herrera notes that the song “So Into You” will be featured as iTunes’ free Discovery Download for one week beginning June 21. A free iPad and iPhone app will become available June 14, complete with two games—one that ties into the album cover’s puzzle motif while the other will let fans “led head” themselves by placing the singer’s facial hair on images of themselves.

“I really love these songs and I love singing them,” Ledisi says. “They give me swag. I didn’t think I could get there but I am. I’m feeling good.”

HIP-HOP

BY JAYSON RODRIGUEZ

Retail Therapy

IDJ’s Big K.R.I.T. Repackages Free Mixtape—For Digital Sale

For Big K.R.I.T., the June 7 release of his “4: The Prequel” through Island Def Jam was a major moment. It’s the first bar code offering from the Meridian, Miss.; rapper/producer, and though the five-song set, available exclusively as a digital EP, is a collection packaged from material that can already be found online, to K.R.I.T., the release is still a sign of success.

“I’m happy to put it on a scale where it’s in retail,” says K.R.I.T., whose stage name is an acronym for a King Re- membered in Time. “Regardless of if I already gave it away or it’s not all brand-new, it’s a milestone in my career. I produced it all, and it’s available to buy now.”

But while this may be new ground for K.R.I.T., it’s quickly becoming well-worn territory for (1D). Fabolous’ recent “There Is a God” and The Grieving Music EP began as a popular grass-roots release (before the label repackaged it for retail, and Frank Ocean’s revamp of his “N o T a l g u a, Ul t a,” which was released on Tumblr earlier this year and has already spawned the buzzing single “Nova- cane,” is set to follow.

R4: The Prequel” pulls from K.R.I.T.’s two independent releases, “K.R.I.T. Wuz Here” (May 2010) and “Returnd4eva” (April 2011), and allows him and his manager, Jonny Shipes of Cinematic Music Group, to meet (1D) in a kind of middle. The rapper had a single that he released for free getting radio airplay (“Country Sh*t”), and the label can put its muscle behind its budding new star (the inked with (1D) last year) while having something available at retail before the upstart’s official debut due later this year.

“You want until the right time and the temperature is perfect for you to sell something,” Shipes says. “But with the single out, particularly the remix, the EP lets us have something out there in the meantime. He’s doing more records that we’ll combine [with “R4”] and that will be the first real album that comes out.”

The move also gives K.R.I.T. time to finish his debut album. “I like to take as much as time possible to make music for the masses, so I’m still going to spend the most time I can, organically,” he says. “I don’t like rushing. I’d like to create all over again but bring on tour and running around ... you have to block off three or four months and de.”

And although (1D) is in transition as new lead (1D) Universal Motown Republic Group chairman/CEO Barry Weiss settles in, Shipes says (1D) is a “strong company” and that it’s behind K.R.I.T. as a priority. That’s good news for the rapper, who has been working “Country Sh*t” for a part of “K.R.I.T. Wuz Here” and then “Returnd4eva.” The latter including the aforementioned remix featuring Bun B and Ludacris.

“Back in the day, they used to push a single forever,” K.R.I.T. says. “We dropped ‘Country Sh*t’ in May (2010), and to just be hitting the radio now, it gives you a good idea that you should never give up on a song. Everything is so digital today that it’s easy to drop a record and five days later, no one is messing with it. That doesn’t mean it’s not a hit. You just have to give it a chance to grow—like with any seed.”
Can't Stand Still

The Postelles Go Indie With +1, And Deliver Their Debut —With Synths Attached

From the Postelles’ first meeting after signing to Capitol, the situation looked bleak. It was fall 2008, and the fresh-faced New York band was excited to discuss plans for its debut with its A&R rep and radio team. But the band couldn’t help but notice packing boxes littering the office—former Capitol Music Group CEO Jason Flom had just been let go a few days before.

“There were family photos everywhere. It was sort of sad,” Postelles guitarist David Darugh says. “We were sitting in his office trying to talk about how positive everything was, how we could help our record, and here were photos of him and his kids. It was kind of like, ‘Ah, man.’” To hear the Postelles tell it, that meeting set the tone for what would prove to be a rocky relationship between Capitol and the band for the next two-and-a-half years. Last July, EMI dropped the group through a phone call from a company rep and radio team.

With buzz about the band’s ‘60s throwback sound building at home and overseas, the Postelles signed to EMI in November 2008. That’s when, the band members say, things got tricky.

“They kept pushing for a Katy Perry remix,” Ball says. The finished product was delivered and approved by Capitol in August 2009, but after months of trying to secure a release commitment, the Postelles’ team, according to Kaps, navigated the band over to EMI subsidiary Astralwerks in February 2010. A month later, the group released the EP “White Night,” which Hammond produced, but the debut album continued to suffer delays. Finally, a week before the act was booked to play sold-out gigs at New York’s Bowery Ballroom and kick off a tour with Interpol, Kaps received a call from EMI’s lawyer, informing him the band had been dropped from the label. The Postelles ultimately decided to go with +1 Records.

“We feel free to be a band now,” Ball says. “We can go into the studio whenever we want instead of needing permission just to be a band.”

With the June 7 release of his self-titled solo debut on Aristax Nashville, Ronnie Dunn is in the position of simultaneously being a new artist and a seasoned veteran. With more than 20 years’ experience as half of country music’s most award-winning duo Brooks & Dunn, Dunn, 57, is no stranger to country music fans. But as he launches his solo career, Dunn has gone back to basics, approaching the music he once made with his former partner as if he were a brand-new act, meeting with radio programmers to introduce his lead single, “Bleed Red,” and playing other new songs for key gatekeepers. And, so far, so good—since its January debut, “Bleed Red” has been a fixture on Billboard’s Hot Country Songs chart, where this week it is No. 10.

1 How did you approach making your first solo record?
I was getting advice from the label, every friend I have, every relative, everyone in management, of what to do. One of my marching orders was, “Hey, how are you going to not sound like what you’ve been doing for the last few years? How are you going to come up with songs that are different?” I panicked. It got to the point where I was writing and recording songs in so many different places that [my wife] Janine just grabbed me and said, “Hey, look, you need to do yourself a favor and give yourself a break here. You don’t have to just hit the ground running. Take some time. If you need to go out to New Mexico or wherever, you need to go find that rock and sit on it, stare into space and figure out who you are.”

2 You co-wrote nine of the 12 tracks and produced the album yourself. Which song best represents where you are now?
“Singer in a Cowboy Band,” the first one on the record. It tells the story of everything from starting out when I was a kid in Texas and Oklahoma, carrying my amp and sound system in and out of clubs and bars, to being out here doing it now. At the end of the day, I’m always going to be a singer in a cowboy band, that’s it. I still am at heart going to be a kid that was born in West Texas and that had a dad that was a cowboy and wanted to be a singer.

3 What was the recording process like?
I recorded a bunch of it at my barn with the guys in the band. I had the freedom to do that this time. Prior to that [with Brooks & Dunn] we’d go in the studio booked, the players booked, just like you do on Nashville records—block out a whole week or 10 days and you lay the tracks. I worked on this record for over a year off and on, and I never even did that before. If you are allowed to take time and really not have to adhere to a fixed schedule like we get caught in a lot in this town, I think the quality of work will reflect that.

4 How does it feel after 20 years performing alongside Kix Brooks to be performing as a solo artist?
We played our first official show in Florence, Ind. [on April 16] and had a blast, a great time. It sold out. I’m OK with it. It doesn’t mean that I’m confident by any means. I never will, but I feel good about what’s transpired so far.

5 Are you performing a mix of Brooks & Dunn songs and your solo material?
I threw probably six or seven new songs into the set and that’s something that we’ve never done in the past. When Brooks & Dunn came out [with] the first song being No. 1, we had a theory that we don’t even start playing the song live until it’s a No. 1. With this record, I have a different way of going about it. I mixed them up and it worked.

6 How do you feel about this new chapter in your career?
It’s exciting and frightening at the same time. I stepped out on the stage to do that first performance and I felt a little twitch. It has rejuvenated me and makes me kind of want to run a little faster and jump a little higher. Not that I didn’t anyway, but it just feels good is all I can say.

JUNE 18, 2011 | www.billboard.biz | 51
ALBUMS

ROCK

EDDIE VEDDER

Ukulele Songs

Producers: Adam Kasper, Eddie Vedder

Monkeywrench Records

Release Date: May 31

On his second solo album, Eddie Vedder trades the intimate alone-ness of his 2007 “Into the Wild” soundtrack for the intimate loneliness of the lovers. “Ukulele Songs” finds the Pearl Jam frontman matching his signature baritone and a touch of falsetto with the wistful frigidity of his chosen four-string to record his tales of heartbreak (“Goodbye,” “Without You”) and the hopeful bliss of new love (“Longing to Belong.” “You’re True”). Some of the tracks were penned a decade ago. He also calls upon keening harmonies with the Swell Season’s Glen Hansard (on Boudleaux and Felice Bryant’s “Sleepless Nights”) and Cat Power (on Billy Rose and Lee David’s “Tonight You Belong to Me”). While the pitch-black “Can’t Keep” alternately exists as a 2002 PJ Rogers shuffle, several of these 16 tracks are spongy little gems. Among them is “Broken Heart,” which finds Vedder either tunneling passionately into the deep hurt of a big love forever lost or coming out the other side. — JL

ZIGGY MARLEY

Wild and Free

Producers: Don Was, Ziggy Marley

Tuff Gong Worldwide

Release Date: June 14

Having spent a decade wandering through musical forms that included children’s songs and dancehall, Ziggy Marley returns to a party-in-the-sun classic reggae sound on his newest album, “Wild and Free.” Producer Don Was adds a depth of field to the set, rounding out such numbers as “It” (featuring Heavy D) and the ecologically minded “Get Out of Town” with several pop flourishes. And heavy use of the organ warms up the album considerably. Marley, actively commemorating his father Bob’s 65th birthday and the 30th anniversary of his death during the last year, connects with a vintage Marley spirit on “Changes,” the militaristic “Personal Revolution” and “Mmm Mmm.”

His approach is more “Kaya” than “Burnin’,” a commercial melding of island rhythms and melodies with pop sensibilities. “Roads Less Traveled,” the album’s most distinct tune— thanks to a backdrop of spaghetti western guitar and some funky tempo shifts—is the first time Ziggy has addressed his parents in song, stating that he has to take a personal course in life informed by, but not constricted to, his father’s actions and his mother’s grief. Guest Woody Harrelson adds a bit of a chuckle to the title track, an ode to—what else?—smoking herb. — PG

DEATH FOR CUTIE

Codes and Keys

Producer: Chink Walla

Atlantic Records

Release Date: May 31

Seven studio albums into its career, Death Cab for Cutie is getting weird—and doing it right. On the band’s newest release, “Codes and Keys,” listeners get a clear sense of where its members currently find themselves in adulthood. And it’s been a long haul to get there. Early reviews suggested the album wasn’t guitar-based, a shift from 2008’s rock-focused “Narrow Stairs.” Some may be surprised that the group didn’t trade its guitars for synthesizers this time around, but the subtle experimentation within the set provides a welcome new flavor. Opening song “Home Is a Fire” boasts a slight-yet-manic percussive beat reminiscent of Radiohead, while prominent piano and an orchestral section conjure dissonance on the title track. Elsewhere, the standout cut “Some Boys” manages to omit a dark, eerie vibe without any maudlin emo. Past Death Cab albums have found frontman Ben Gibbard penning youthful lyrics about the wariness and mystery of love, but now, the singer—who recently married actress/musician Zooey Deschanel—seems to finally be at peace with his strange, wonderful self. — JM

ELECTRONIC

PLANNINGTOROCK

W

Producer: Planningtorock

 DFA Records

Release Date: May 24

Fringe-y Berlin-based artist Planningtorock (real name: Jannine Rostron) drew some main- stream-indie notice last year when she collaborated with the Knife and M. Sims on “Tomorrow, in a Year,” an ultra experimental opera based on the life and work of Charles Darwin. So although Rostron’s second full-length release as Planningtorock isn’t exactly an electro-poo dance party, the sleekly glossy “W” does sound intended for a slightly wider audience than her 2006 debut did. (A fresh affiliation with DFA—home to such hipster faves as the Rapture and LCD Soundsystem—won’t hurt in that regard.) Rostron is at her most capital-R Romantic: In “The Breaks,” for instance, she summons a bit of the swooning intensity Björk accessed in her 2000 soundtrack to “Dancer in the Dark.” But “W” has its avant-disco mo- ments, too, as in “Living It Out,” where Rostron almost lives up to the Lady Gaga comparisons invited by their shared taste for body modification. — MW

METAL

BORIS

Heavy Rocks/Attention Please

Producer: Boris

Sargent House

Release Date: May 24

This cult fave Japanese trio already released an album called “Heavy Rocks” in 2002. But the members of Boris have never worried about pulling from the past. Their recorded output during the past 15 years has channeled a number of established styles, from doom metal to thrash punk to power pop. The appealingly schizophrenic approach isn’t unlike that of America’s Melvin, whose 1991 song “Boris” provided the band with its name. On the new “Heavy Rocks,” Boris makes no effort to hem in that sound, pairing such expansive sludge-fests as “Riot Sugar” and the 12-minute “Mingling Pieces” with the zippy, relatively tuneful “Window Shopping” and “Tu, La, La,” the latter of which suggests the Mars Volta covering Thin Lizzy. “Heavy Rocks” arrives in the marketplace along with “Attention Please,” a low-key companion album that showcases the coolly resigned singing of lead guitarist Wata. Surprised? Don’t be. — MW

NEW & NOTEWORTHY

MARVIN GAYE

What’s Going On (Super Deluxe Edition)

Producers: various

Motown/Lifetime

Release Date: May 31

Listening to Marvin Gaye’s 1971 career-changing album, “What’s Going On,” you can’t help but wonder if the soul icon’s formidable talents also included psychic predictions. That’s because his melodic treatise on war, drugs, poverty, spirituality and ecology still rings disturbingly true 40 years later. This super-deluxe edition provides a true inside look at the making of “What’s Going On,” featuring two CDs, a vinyl LP, 14 unreleased tracks, rare photos from the original cover shoot and essays by Gaye biographer David Ritz and writer Ben Edmonds. A warmer, newly remastered version of the original album leads off the package on the first disc. The CD also includes outtakes, demos and the album’s three mono single releases, which become No. 1 R&B and top 10 pop hits: the title track, “Mercy Mercy Me (The Ecology)” and “Inner City Blues (Make Me Wanna Holla).” Disc two comprises a funky jam session featuring such young musicians as guitarist Ray Parker Jr. and Wah Wah Watson and bassist Michael Henderson. Capping the set is the first 12-inch vinyl LP of “What’s Going On,” Gaye’s original, darker mix of the entire album. — GM
SINGLES

THOMPSON SQUARE
I Got You (3:05)
Producer: NV
Writers: K. Thompson, S. Thompson, J. Sellers, P. Jenkins
Publishers: Various
Stoney Creek Records
Thompson Square’s last single, “Are You Gonna Kiss Me Or Not?” hit No. 1 on Billboard’s Hot Country Songs chart earlier this year after a 36-week climb, and helped make this twosome one of the breakout country acts of 2011. Husband and wife team Keifer and Shawna Thompson continue to build momentum with “I Got You,” an energetic follow-up that could become a summertime hit. The track, which focuses on true relationship bliss, not only boasts a driving melody and wholly engaging vocals from the duo, it also begins its chart climb as Thompson Square gets ready to support Jason Aldean on his summer tour. As the pair tries to reach the same summit as “Keifer,” “I Got You” has all the ingredients to be its next chart-topping hit.—DEP

FEDDE LE GRAND, SULTAN & NED SHEPARD FEATURING MITCH CROWN
Running (Festival Mix) (8:23)
Producers: Fedde Le Grand, Sultan, Ned Shepard
Writers: Various
Publishers: Various
Flemingo Recordings
Some dance tracks flash their epic scale from the first kick drum, and the dancefloor-ready “Running” is one such bomb, with three minutes of tantalizing buildup before singer Mitch Crown’s melodic, choky vocal even arrives. Meanwhile, Dutch DJ Fedde Le Grand and Montreal-based progressive house specialists Sultan & Ned Shepard bring their respective funk and shimmie to the proceedings. “Lord, I’ve been running so long/Running from change,” croons Crown, backed by a faraway piano and a tense high hat that hint at the drop to come. “Running” is a little trance, with its foggy chords; a little electro, with a muted synth whirr in the drop; and a little house, by virtue of having a traditionally melodic vocal. The aptly titled “Festival Mix” takes a shorter path to thejunq, dropping the vocal and its associated breakdown far earlier.—KM

ROCK
THEORY OF A DEADMAN
Lowlife (5:10)
Producer: Howard Benson
Writers: Theory of a Deadman
Roadrunner
In advance of its fourth full-length, “The Truth Is . . .”, Canadian rock band Theory of a Deadman has rolled out “Lowlife,” a glorification of tastelessness that plays like a trashier version of Nickelback’s “Rockstar.” Although the track is sonically little more than sterilized radio-rock fare, this ode to white-trash life is awash in public intoxication, drug dealing and misogyny—like an episode of “Cops” set to music. “I got a beer-stained T-shirt, looking like Joe Dirt/Somebody about, me’s just not right,” frontman Tyler Connolly sings. Unfortunately, when he follows up with, “You can’t change something you don’t understand,” Connolly is ultimately a bit misguided. Although a slew of great rock anthems are salutes to excess and shirked responsibilities, the members of Theory of a Deadman have seemingly set their sights on the lowest common denominator, and it’s not a flattering angle.—EL

JASON DERULO
Don’t Wanna Go Home (3:25)
Producer: The Fliptones
Writers: Various
Publishers: Various
Replay Rights/Warner Bros.
How does a song like Harry Belafonte’s “Day-O (The Banana Boat Song)” suddenly become a radio staple in 2011? After producer Bangladesh sampled the classic tune for Lil Wayne’s “6 Foot 7 Foot,” Jason Derulo returns with a new single that pumps Belafonte’s hook full of electro-pop steroids. Unfortunately, the Miami singer’s use of the “Day-O” lyrics (as well as a sample of Robin S’ “Show Me Love”) doesn’t transform its blueprint into an inventive new product, as Derulo did with Imogen Heap’s “Hide and Seek” on breakout single “Whatcha Say!” Instead, Derulo is relegated to singing club-ready platitudes over a familiar backing track, which sounds stale in the listener’s ear. Derulo and production duo the Fliptones have proved their unique talents before, but “Don’t Wanna Go Home” silences their skills and opts to recycle past hits in head-scratching ways.—JL

DJ KHALED FEATURING DRAKE, RICK ROSS & LIL WAYNE
I’m On One (5:17)
Producers: T. Minus, N. Shebib
Writers: Various
Publishers: Various
We the Best/Cash Money/Universal Motown/UMRG
DJ Khaled has become the master of not rapping on or producing songs where he gets top billing. Not that this is necessarily a bad thing—the Terror Squad DJ-turned-hip-hop impresario has the clout to unite rap’s biggest names for blockbuster clinics in braggadocio. “I’m On One,” the first single from the upcoming “We the Best Forever,” is no exception, with the presence of Drake, Rick Ross and a zoned-out Lil Wayne allowing Khaled to excuse himself and let these titans run wild. Over a sticky, slyly synthy beat that rises and falls almost arbitrarily, Drake croons before impressively spitting, Ross lets loose with his husky growl, and Wayne somehow exhibits his superiority while sounding indendifferent. Despite Khaled’s outlandish personality, it’s hard not to love him for unleashing tracks like “I’m On One.”—JB

NICOLE SCHERZINGER FEATURING 50 CENT
Right There (4:22)
Producer: Jim Jonsin
Writers: Various
Publisher: Various
Interscope
U.S. audiences will be seeing Nicole Scherzinger a whole lot more this fall when the former Pussycat Doll joins Simon Cowell as a judge on “The X Factor.” In the meantime, however, the pop singer has released “Right There,” the third single from solo album “Killer Love” that features straightforward lyrics and a colorful vocal performance from Scherzinger. After 50 Cent opens the track by rapping about morning romance, Scherzinger sensually croons in response, “Me like the way that you hold my body/Me like the way that you touch my body” as a slow drumbeat pulse in the background. The song’s Caribbean style, unheard in Scherzinger’s Pussycat Dolls output, reminds the listener of Rihanna’s influence on pop music and serves as a nice touch.—AK

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSCHUTZ (SINGLES)
CONTRIBUTORS: Jam Asaad, Jon Blistein, Phil Gallo, Alisa Kalenovic, Jessica Lettenmann, Jason Lipshutz, Evan Lucy, Jillian Mapes, Kern Mason, Gail Mitchell, Deborah Evans Price, Mikael Wood

JUNE 18, 2011 | www.billboard.biz | 53
Breaking Ground

Los Tigres Del Norte First Regional Mexican Act To Go ‘Unplugged’

The No. 1 debut of “MTV Unplugged: Los Tigres Del Norte & Friends” (Fonovisa Records) on Billboard’s Regional Mexican Albums chart wasn’t a surprise. Los Tigres are arguably the most successful norteño band in the world after more than 30 years of songs about heroes, anti-heroes, immigration and political concerns. In fact, the group has placed 41 singles in the top 10 on the Regional Mexican Airplay chart—more than any such act.

However, the “Unplugged” set was still a gamble in other ways. The project signaled the first time that bilingual channels MTV Tr3s or MTV Latin America—which premiered the special domestically and overseas, respectively, on May 22—had produced an “Unplugged” episode featuring a regional Mexican act. And while many regional Mexican acts have recorded singles with pop acts through the years, this project marked the first time a traditional regional Mexican group had collaborated so extensively with acts outside of its genre. Then, in a departure from the group’s previous releases, the “Unplugged” promotional push was aimed at TV instead of radio.

“'The focus is to get people to look at the special,' Fonovisa president Gustavo Lopez says. 'Emphasizing the visual was necessary when you’re repackaging Los Tigres’ best-known tracks in a nontraditional format.’

‘Unplugged’ features 12 new versions of Los Tigres classics, with the band performing alone and with such rock and pop guest artists as Zach de la Rocha, Paulina Rubio, Juanes, Diego Torres, Andres Calamaro and Carlos Vives.

This doesn’t include any regional Mexican artists, but if they had been brought into the mix, Los Tigres lead singer Jorge Hernandez says, ‘we would have had to give this another treatment.’ That’s because the band has long been linked to rock and alternative music.

Hernandez cites as an example the group’s hit “Contrabando y Traición.” “A year after we released it,” he says, ‘it was recorded in a rock version by [Mexican band] La Lupita. Mexican rockers have always paid us homage: Molotov, Juliette Venegas, El Gran Silencio [and] Malvita Vecindad have all recorded our music.’

That doesn’t mean Los Tigres is developing a pop or rock sound. Quite the contrary. The ‘Unplugged’ guests perform within the parameters of norteño music. The overall intent, however, was to further broaden Los Tigres’ appeal. That was part of the reason behind selecting the Rubio-assisted “Golpes en el Corazon” as the first single.

“We wanted to create shock value for the whole project,” Lopez explains. ‘It was the one song that everybody agreed was the most impactful because Los Tigres was performing with a female act.’

Because Rubio has a big following in Mexico and Spain, the single was worked heavily in those territories. Concurrently, Lopez says, every country will work different singles. Argentina, for example, will release the track featuring Torres, while Mexico is working both the Rubio and De la Rocha tracks.

In Mexico, “Unplugged” debuted at No. 2 on Amphorín’s sales charts, behind Lady Gaga’s “Born This Way.” The release was bolstered by support from Rubio and Torres, who both attended a press conference launching the album.

Released May 24 in the United States, “Unplugged” remains No. 1 this week on Regional Mexican Albums and drops to No. 5 on Top Latin Albums following its No. 2 bow. Ads promoting the MTV special will appear on city buses for the next four weeks and also on national TV during shows that are ‘musically appealing and reach a younger audience,’ Lopez says. Retailer Target is running an electronic press kit about the special on its internal TV network in select stores.

Although “Golpes” has yet to crack the top 50 on Hot Latin Songs, it stands at No. 39 on Regional Mexican Airplay. The radio component, Lopez says, will gradually click into gear. “This song,” he predicts, “will eventually land in the top 10 on the regional Mexican chart.”

KRYSTINE SIXTEEN

Kristine W scores her 16th No. 1 on Billboard’s Dance Club Songs chart, as “Fade” (MTV Unplugged: Los Tigres Del Norte) tops the chart for the second time.

With the ascension, the singer passes Mariah Carey for third-most leaders in the chart’s 25-year history, only Madonna (40) and Janet Jackson (19) have more.

“Fade” makes additional history by becoming Kristine W’s sixth Dance Club Songs No. 1 as a lead artist from her 2009 album “The Power of Music,” making the set the first in the chart’s archives to yield that many toppers.

The album also includes Tony Moran’s 2007 No. 1 “Walk Away,” on which she guests.

Kristine W—the initial standing for her last name, Weitz—first commanded Dance Club Songs this week in 1994 with her introductory entry, “Feel What You Want.” Her chart-topping track record is almost perfect: Of her 17 titles to reach the tally, all but one has reigned. Only “I’ll Be Your Light” fell shy of the summit, reaching No. 2 in 2006.

—Gary Tract

JUST DANCE

Here’s a look at the artists with the most No. 1s since Dance Club Songs launched as a national survey the week of Aug. 28, 1976.

<table>
<thead>
<tr>
<th>TOTAL NO. 1s</th>
<th>ARTIST</th>
<th>NO. 1 SPAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>Madonna</td>
<td>1983-2009</td>
</tr>
<tr>
<td>19</td>
<td>Janet Jackson</td>
<td>1986-2010</td>
</tr>
<tr>
<td>16</td>
<td>Kristine W</td>
<td>1994-2011</td>
</tr>
<tr>
<td>15</td>
<td>Mariah Carey</td>
<td>1991-2009</td>
</tr>
<tr>
<td>14</td>
<td>Beyoncé</td>
<td>2003-10</td>
</tr>
<tr>
<td>14</td>
<td>Rihanna</td>
<td>2005-10</td>
</tr>
<tr>
<td>13</td>
<td>Donna Summer</td>
<td>1976-2010</td>
</tr>
<tr>
<td>13</td>
<td>Whitney Houston</td>
<td>1987-2009</td>
</tr>
<tr>
<td>10</td>
<td>Deborah Cox</td>
<td>1996-2009</td>
</tr>
<tr>
<td>10</td>
<td>Pet Shop Boys</td>
<td>1986-2009</td>
</tr>
</tbody>
</table>

Upping his game: MARTIN SOLVEIG
The Future Is Now

Jason Derulo Vaults Into Top 20
With First Single From Sophomore Set

It looks like Jason Derulo is on his way to a fourth consecutive hit with "Don't Wanna Go Home." Co-written by the singer/songwriter with producers the Filipinos, the dance track is the first single from his sophomore set, "Future History." The Beluga Heights/Warner Bros. project is slated for release in September.

Borrowing from the 1957 Harry Belafonte R&B/pop hit "Banana Boat" sampled in Lil Wayne's current "6 Foot 7 Foot," "Don't Wanna Go Home" was released exclusively to iTunes on May 23. The track shot from No. 92 to No. 18 last week on the Billboard Hot 100 and now sits at No. 17 in week three on the chart. It's raked up 180,000 downloads, according to Nielsen SoundScan, with 82,000 in sales this past week.

The video, meanwhile, has drawn nearly 2.9 million YouTube views. The clip—highlighted by a sexy dance sequence in the rain—features Melody Thornton from the Pussycat Dolls and was directed by Rich Lee (the Black Eyed Peas, Eminem).

Warner Bros. executive VP of A&R Jeff Fenster says "Home" is connecting so quickly because "it's a real upbeat pop song with great melodies and a familiar sample from one of the best house records ever [Robin S's "Show Me Love"]; and Jason's delivered a cool, convincing vocal performance that cuts through the clutter."

There's also the good will that Derulo has banked at radio thanks to his three previous multiplatinum hits. His first chart smash, "Whacha Say," reached No. 1 on the Hot 100 and has sold 3.6 million copies, according to SoundScan. "In My Head" (2.8 million) peaked at No. 5, while "Ridin' Solo" (2.6 million) reached No. 9. His 2010 self-titled debut album, which climbed to No. 11 on the Billboard 200, has sold 293,000.

As for what fans can expect from "Future History," Fenster says the new album "will showcase what a great singer Derulo is much more than the first album did." In addition to the club-vibed "Don't Wanna Go Home," the set will include collaborations with Beluga Heights principal J.R. Rotem, who produced Derulo's first album; the Dream; Polow Da Don; Ryan Tedder; Eman; and Frank E.

Last month, Derulo won five accolades at the 2011 BMI Pop Awards. The cache included songwriter of the year, which he shared with Lady Gaga. In the midst of wrapping "Future History," the 21-year-old artist is chronicling the album's evolution through a series of webisodes posted every Friday on his site (jasonderulo.com).

SAYING HELLO

It's taken nearly a year for French DJ/producer Martin Solveig's single, "Hello," to gain traction in America. But now both he and Canadian electro-pop band Dragonette—which is featured on the song—are enjoying their first appearance on the Billboard Hot 100.

"Hello" was released in fall 2010 and quickly reaped success in Europe, where Solveig's profile is considerably larger. However, it would take another six months or so for the song to find a U.S. audience—thanks in part to two key TV placements: a Trident commercial and promos for the upcoming Fox fall comedy "New Girl," starring Zooey Deschanel.

After four weeks at No. 1 on the Dance Airplay chart, "Hello" reaches a new peak on the Hot 100, moving 54–46 this week. The track is the second single from Solveig's fourth studio album, "Smash," which will be released stateside through Big Beat/Atlantic in September.

The official short, high-definition version of the "Hello" video, co-written and directed by Solveig, has accumulated nearly 50 million views on YouTube. Shot live at the Roland Garros French Tennis Open in Paris in front of 12,000 spectators, the clip features Solveig as a frustrated tennis player constantly on the cusp of greatness and smitten with a girl who's unavailable.

"The story in the song focuses on the character of the girl," Solveig says, "who just came to say 'hello' and nothing else."

The forthcoming "Smash" recalls the core of Solveig's earlier DJ work while also drawing inspiration from current electronic trends. In addition to Dragonette, the album boasts collaborations with Dev, Sunday Girl and Kele.

"I was very lucky to collaborate with different, talented singers," Solveig says. "They're all younger, relatively underground or unknown artists with good skills and good vibes."

Thanks to the success of "Hello," Solveig hints that a few big names have contacted him about possible future production collaborations—undoubtedly a career-building next step for someone who's been regarded primarily as a DJ.

"Of course, I can't say who," Solveig says with a laugh. "I can only tell you that there could be some pretty crazy things coming." —Jon Blistein and Emmanuelle Saliba

VIRAL MOVES: KREAYSHAWN; REBECCA BLACK

Two internet sensations made the news this week: Natalia "Kreayshawn" Zolot and Rebecca Black. In the wake of Kreayshawn's "Gucci Gucci" becoming a viral hit—with nearly 2.5 million YouTube views since its May 16 debut—Columbia Records announced its signing of the East Oakland, Calif., native on June 6. But the rapper/vidographer, who has collaborated with such viral sensations as Soulja Boy and Lil B, doesn't want to be considered one herself.

"I don't want to be in that category; it has a one-hit-wonder feel," the 21-year-old artist says. "I don't want to be something that just got passed around on the Internet. It's more than that. People will see that it was YouTube that caught everyone's attention, but it wasn't what made me who I am."

Kreayshawn, whose YouTube clips date back to 2008, has been creating music since 1995. "I would rip beats from indie songs off YouTube and rap over them," she says.

After directing videos for fellow Oaklander Lil B ("F.U.C. Yo Hax"); "Like a Martian," "Insane" and "BaseAWorld1989") and releasing a mixtape, "Kittys x Choppas," Kreayshawn took her manager's advice about pursuing music as a career. She scouted producers and crafted songs, including the anti-brand-worship-themed "Gucci, Gucci," which hits digital retailers June 14.

Kreayshawn is finishing up her fall debut album, "Left Eye," and already has a notable West Coast artist feature locked down: Snoop Dogg.

Rebecca Black, meanwhile, who shot to viral fame in April with her "Friday" video, was back in the news when word broke that she appears in the new Katy Perry video. At the 16-second mark of the clip for "Last Friday Night (T.G.I.F.)," Black can be seen sitting on a couch at a party.

With "Friday" approaching 162 million YouTube views, Black is busy recording an EP. According to a representative, she hasn't yet signed to a label and plans to release the EP on her own in July.

—Erika Ramirez

Eyeing a new career: KREAYSHAWN
Ideal Recording Studio Space For Sale

382 E 161st Street Bronx, NY

Located near Boricua College and New Residential Development

Single story cinderblock building
1,625 sq.ft. available and office with 2 bathrooms

Asking Price: As per request

Call Exclusive Broker

Kathy Zamechansky
NAI Friedland Realty
914-968-8500 x 342/Cell 347-386-9452

For business inquiries,
call Robert Barrows at 650-344-1951.

Take a look at a poem called
"IT USED TO BE MADE IN AMERICA"
www.itusedtobemadeinamerica.com

The poem is perfect for lyrics for hip-hop, country, blues and folk songs. Interested parties should contact:
Robert Barrows at 650-344-1951

For ad placement in print and online call Jeff Serrette 1-800-223-7524—1-212-493-4199/Jeffrey.Serrette@billboard.com

Ideal Recording Studio Space For Sale

382 E 161st Street Bronx, NY

Located near Boricua College and New Residential Development

Single story cinderblock building
1,625 sq.ft. available and office with 2 bathrooms

Asking Price: As per request

Call Exclusive Broker

Kathy Zamechansky
NAI Friedland Realty
914-968-8500 x 342/Cell 347-386-9452

For business inquiries,
call Robert Barrows at 650-344-1951.

Take a look at a poem called
"IT USED TO BE MADE IN AMERICA"
www.itusedtobemadeinamerica.com

The poem is perfect for lyrics for hip-hop, country, blues and folk songs. Interested parties should contact:
Robert Barrows at 650-344-1951

For ad placement in print and online call Jeff Serrette 1-800-223-7524—1-212-493-4199/Jeffrey.Serrette@billboard.com
Gaga’s ‘Born’ Falls Hard Thanks To Amazon MP3

Lady Gaga’s “Born: This Way” continues to rule the Billboard 200 for a second week as the set shifts 174,000 copies, according to Nielsen SoundScan. That’s down a steep 84% from its historic 1,108,000 start last week.

While we’ve seen No. 1-debuting albums fall hard in their second frame, Gaga’s drop is one of the largest in the SoundScan era. Of course, you have to keep it in perspective: The album’s collapse was amplified, courtesy of Amazon MP3.

As the album’s first week was unusually bolstered by likely hundreds of thousands of sales generated by Amazon MP3’s decision to sell the digital version of the set for 99 cents on two separate days, its second-week fall appears even greater than what we normally see for blockbuster sellers.

At the rate of Gaga’s decline, we could see Adele’s “21” (No. 2 this week, up one slot, with 121,000—down 49% to hit the penthouse very soon.

Let’s pontificate on what Gaga’s second-week drop might have been if Amazon MP3 hadn’t done its 99-cent deal.

First, let’s assume—as sources have indicated—that the set sold something like 450,000 through Amazon MP3 in its first week (from all digital versions, not just the 99-cent one). How many of those 450,000 were 99-cent downloads, and how many of them would have evaporated if the 99 cent offer hadn’t existed?

As Billboard reported elsewhere, most of Amazon MP3’s 450,000 first week consisted of the 99-cent album. For the sake of argument, let’s pretend that 75% of those sales ($37,500) were from customcasual customers who wouldn’t have bought the album had it not been sold for 99 cents.

So, back out the 337,500 from 1,108,000 and you get 770,500.

Had “Born” dropped to 174,000 from 770,500, that would’ve represented a decline of 77%. Still a large drop-off, but not as dramatic as an 84% collapse.

That sort of fall would put “Born” in line with the decay that Kanye West experienced with his No. 1 bow last year with “My Beautiful Dark Twisted Fantasy,” which fell by 78% in its second frame.

Curiously, West’s first-week frame was also boosted by Amazon MP3. “Beautiful” was released Nov. 21 and sale-priced at $3.99 for the week by the e-tailer.

It turn, “Beautiful” bowed with an overall 496,000, with 45% of that being downloads. At the time, its one-week digital haul of 224,000 was the fourth-biggest digital week for any set.

Of all things... Among the more curious projects to ever grace the top 10 on the Billboard 200, Eddie Vedder’s “Ukulele Songs” (No. 4, 71,000) has to be among the strangest efforts.

We’re not by any means knocking the set, merely pointing out that only musicians of a certain ilk could possibly release such an album and find significant success.

“Songs” is the first top 10 solo record for the Pearl Jam frontman. He previously charted on his own with the “Into the Wild” soundtrack, which debuted and peaked at No. 11 in 2007 off a 39,000 start.

BITE & PIECES: Dave Matthews Band arrives at No. 49 on the Billboard 200 with “Live at Wrigley Field” (9,000). It’s the 13th live effort from the group to chart on the list, stretching back to 1997’s “Live at Red Rocks” (8,1595). . . . On the Top Cast Albums chart, the new Broadway cast recording of “How to Succeed in Business Without Really Trying” sets up shop at No. 3 with nearly 2,000 copies sold—and all from downloads.

The set got an early digital release on May 31, a week before the physical CD hit shelves. Thus, it may rise to No. 1 on the tally next issue. The show, which stars Daniel Radcliffe, is nominated for eight Tony Awards and earned a performance slot on the Tony telecast, which aired June 12.

Ozzy Osbourne returns to the Billboard 200 with two of his classic sets as expanded reissues of “Diary of a Madman” and “Blizzard of Ozz” re-enter the list at Nos. 74 and 75, respectively, with nearly 6,000 each. The former makes its first appearance on Top Pop Catalog Albums (No. 2) while the latter re-enters at No. 3 (see billboard.biz/charts).
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adele</td>
<td>54, 55, 56</td>
<td>58</td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td>159, 160, 161</td>
<td>62</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>162, 163, 164</td>
<td>63</td>
</tr>
<tr>
<td>Beyoncé</td>
<td>165, 166, 167</td>
<td>64</td>
</tr>
<tr>
<td>Katy Perry</td>
<td>168, 169, 170</td>
<td>65</td>
</tr>
<tr>
<td>Lady Antebellum</td>
<td>171, 172, 173</td>
<td>66</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>174, 175, 176</td>
<td>67</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>177, 178, 179</td>
<td>68</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>180, 181, 182</td>
<td>69</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>183, 184, 185</td>
<td>70</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>186, 187, 188</td>
<td>71</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>189, 190, 191</td>
<td>72</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>192, 193, 194</td>
<td>73</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>195, 196, 197</td>
<td>74</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>198, 199, 200</td>
<td>75</td>
</tr>
</tbody>
</table>

Follow-up to the #1 song "Kanye West's "All Day" (130,130,000+ in its debut) steps in with 102,000. Still, no new act marks the ad's second-best sales name.

With a 35,000-unit start, it's the best sales week and highest-charting set for the group, whose previous high-water mark came when "Evil Empire" entered at No. 9 with 60,000 three years ago.

A rare of bands that debuted this week in the top 10 on one of their last studio sets arrive in 2008 (also see Nov. 3, p. 3). Flogging Molly's new album enters with 25,000.
### Sales Data

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Volume</th>
<th>PEAK VOLUME</th>
<th>WEEKS AT VOLUME</th>
<th>VOLUME</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW BOYZ</td>
<td>My World (EP)</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. KELLY</td>
<td>Love Letter</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB MARLEY AND THE WAILERS</td>
<td>Legend: The Best Of Bob Marley And The Wailers</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KANYE WEST</td>
<td>My Beautiful Dark Twisted Fantasy</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THOMPSON SQUARE</td>
<td>Thompson Square</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE HANGOVER Part II</td>
<td>The Hangover Part II</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOSH GROBAN</td>
<td>Illuminations</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AVRI LAVINE</td>
<td>Goodbye Bluebird</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RONALD TRAVIS</td>
<td>My Worlds Acoustic</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUSTIN BIEBER</td>
<td>Who You Are</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ORIGINAL BROADWAY CAST RECORDING</td>
<td>Wicked</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIVING TRINITY</td>
<td>The Best Of Lyndy Snyder: 20Th Century Master: The Millennium Collection</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AEROSMITH</td>
<td>The End Of Aeron 20Th Century Masters: The Millennium Collection</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMINEM</td>
<td>The Marshall Mathers LP</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KIDZ BOP KIDS</td>
<td>Kidz Bop 19</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>The Fame Monster (EP)</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>Who You Are</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DADDY RISING</td>
<td>Nightmare</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELENA GOMEZ &amp; THE SCENE</td>
<td>A Year Without Rain</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ERC CLAPTON</td>
<td>The Beast Of Eric Clapton: 20Th Century Masters: The Millennium Collection</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KESHA</td>
<td>Animal</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE SCRIPT</td>
<td>Science &amp; Faith</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAETANO</td>
<td>Musicommenta</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARCADE FIRE</td>
<td>The Suburbs</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAURA STORY</td>
<td>Blessings</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROBY ROYCE</td>
<td>Prince Royce</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BAD COMPANY</td>
<td>Give It All (1-4)</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUNDCRAFT</td>
<td>Pirates Of The Caribbean On Stranger Tides</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WARREN HAYES</td>
<td>Man In Motion</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KESHA</td>
<td>Can't Be Tamed</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BILLY CURRINGTON</td>
<td>Emype Yourself</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRANCESCO DE VITA</td>
<td>Franco De Vitta En Primera Fila</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAROON 5</td>
<td>Hands All Over</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARCO MUNARETTI</td>
<td>I Am The Dancin Commander - I Command You To Dance</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KOBRAH MUSIQUE</td>
<td>Miroir Du Reve</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOSH TURNER</td>
<td>Drama y Luz</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRY II MEN</td>
<td>The Best Of Boy II Men: 20Th Century Masters The Millennium Collection</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Number One</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LYNDRY SKYNYRD</td>
<td>Burlesque</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### New Artists & Numbers

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>WEEK</th>
<th>PEAK WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCOTTI KNEPPER</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>THE HURON</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>MATthew WILSON</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>VICTORIA SONG</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>WILLIE NELSON</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>JANIS JOPLIN</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>INVO</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>THE VACCINES</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>STEVIE RAY VAUGHAN</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>BRAD PAISLEY</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>PARACHUTE</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

---

### Billboard 200

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>WEEK</th>
<th>PEAK WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAYLOR SWIFT</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>RICK ROSS</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>ELVIS PRESLEY</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>LIL WAYNE</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>NEEDED TO BREATHE</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>JAY-Z</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>RICK ROSS</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

---

### Weekly Sales

- **SoundScan**
- **SALES DATA**

---

### Additional Notes

- **On Sale for $19.99 as part of Family: "Great Albums of 2011" promotion.**
- **Expands with an overall gain of 64% while surging by 42% in downloads.**

---

### The Band

- **The band (or 57%) is supporting Taylor Swift on her Just-announced North American Speak New Tour, which starts July 26 in Ottawa, N.Y. the group’s trek with Swift continues through October.**
**Social/Streaming**

**Uncharted**

1. DJ BLIND
2. TAP TRAFFIC
3. LAURA DORP
4. TOM JONES
5. TYLER WARD
6. YOUR FAVORITE ENEMIES
7. MARQ HEMMANN
8. DIYAR PALA
9. NOTISIA
10. DAVE DAYS
11. OTENKI
12. EXCISION
13. COLETTE CARR
14. JESUS ADRIAN ROMERO
15. CHILDIRH GAMBINO
16. PORTA
17. MANGA
18. NICOLAS JAAR
19. AYLYSSA BERNAL
20. SUPERMAN IS DEAD
21. THE BLOODY BEETROOTS
22. NEOLIBERBER
23. GIRL TALK
24. YANN TIERSEN
25. DASH BERNAL
26. PEE WEE GASKINS
27. POMPOMADE
28. ENTER SHIKARI
29. AJ RAFAEL
30. AEROPLANE
31. METRONOMY
32. BONNIE PRINCE & FAEBIEabella
33. ZEDD
34. T. MILLIS
35. GABORGE
36. FRANK TURNER
37. ORELSAN
38. BEARDMAN
39. ALSTORNI
40. PRETTY LIGHTS
41. JOE HEDGES
42. PAROY STEFAR
43. PITYTT
44. MARDUK
45. CASPA
46. JAI MAX
47. HADOUKEN!
48. UMUK
49. GOD IS AN ASTRONAUT
50. JOSEPH VINCENZ

**Social 50**

1. RIHANNA
2. JUSTIN BIEBER
3. SHAKIRA
4. ARIANA GRANDE
5. DON DINO
6. LIL WAYNE
7. KATY PERRY
8. BEYONCE
9. MICHAEL JACKSON
10. AVIL
11. NICKI MINAJ
12. LILY ALICE
13. PITBULL
14. LINKIN PARK
15. TAYLOR SWIFT
16. ZAYN
17. SELENA GOMEZ
18. CHRIS BROWN
19. ENRIQUE IGLESIAS
20. MIKA
21. BRADLEY WALSH
22. BOB MARLEY
23. DAVID GUETTA
24. TAYLOR SWIFT
25. THE BAND PERRY
26. BRUNO MARS
27. THE DEEP
28. J?SUS LOPEZ
29. LUPE FIASCO
30. THE STARS
31. THE BLACK EYED PEAS
32. THE BAND PERRY
33. THE STARS
34. THE BAND PERRY
35. THE STARS
36. THE BAND PERRY
37. THE BAND PERRY
38. THE BAND PERRY
39. THE BAND PERRY
40. THE BAND PERRY

**AOL Radio Songs**

1. ROLLING IN THE DEEP
2. FUN
3. GOOD LIFE
4. THE LAZY SONG
5. NEVER GONNA LEAVE THIS BED
6. IF I DIE YOUNG
7. GIVE ME EVERYTHING
8. DON'T STOP THE MUSIC
9. SUPER BASS
10. THE EDGE OF GLORY
11. THE SHOW GOES ON
12. FOR THE FIRST TIME
13. LADY GAGA
14. WRITTEN IN THE STARS
15. THE VELEZ SCANDAL

**MySpace Songs**

1. ROLLING IN THE DEEP
2. SUPER BASS
3. DOWN ON ME
4. MOTIVATION
5. THE DEEP
6. E.T.
7. TILL THE WORLD ENDS
8. THE DEEP
9. WRITE IT IN THE STARS
10. THE DEEP

**Next Big Sound 25**

1. ONE DIRECTION
2. NAETO C
3. KASKA
4. UFFIE
5. J BALVIN
6. MEDINE
7. THE MCCABEES
8. ISOFAIRE
9. KARMIN
10. NA PALM
11. YOSSSEARCH
12. SERKAN BEATBOX
13. KHALO SEJIM
14. ADRIANNE BAILON
15. CRYSTAL BOWERSKY

Data for week of JUNE 18, 2011

**Go to www.billboard.biz for complete chart data**

German electron-housing artist 2ndest debuts at No. 13 on Uncharted, with a gain of 10,000 SoundCloud plays. His original mix of "Overgrown," released digitally on Phil, is among the top 10 downloads of the week, a popular digital music store for DJs. Throughout the summer, 2ndest is playing clubs across the United States.
### Mainstream Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Support (Promotion Label)</th>
<th>Week 1</th>
<th>Peak</th>
<th>Peak Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong></td>
<td><strong>ROLLING IN THE DEEP</strong></td>
<td>E.T.</td>
<td>1</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>2.</strong></td>
<td><strong>JUST THE WAY YOU ARE</strong></td>
<td><strong>ETT</strong></td>
<td>4</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>3.</strong></td>
<td><strong>RHYTHM OF LOVE</strong></td>
<td><strong>JAR OF HEARTS</strong></td>
<td>10</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>4.</strong></td>
<td><strong>THAT'S THE WAY</strong></td>
<td><strong>DANCE (ELEKTRA/ATLANTIC)</strong></td>
<td>32</td>
<td>11/18/2011</td>
</tr>
</tbody>
</table>

### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Support (Promotion Label)</th>
<th>Week 1</th>
<th>Peak</th>
<th>Peak Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong></td>
<td><strong>ROLLING IN THE DEEP</strong></td>
<td>E.T.</td>
<td>1</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>2.</strong></td>
<td><strong>JUST THE WAY YOU ARE</strong></td>
<td><strong>ETT</strong></td>
<td>4</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>3.</strong></td>
<td><strong>RHYTHM OF LOVE</strong></td>
<td><strong>JAR OF HEARTS</strong></td>
<td>10</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>4.</strong></td>
<td><strong>THAT'S THE WAY</strong></td>
<td><strong>DANCE (ELEKTRA/ATLANTIC)</strong></td>
<td>32</td>
<td>11/18/2011</td>
</tr>
</tbody>
</table>

### ROCK SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Support (Promotion Label)</th>
<th>Week 1</th>
<th>Peak</th>
<th>Peak Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong></td>
<td><strong>COMING HOME</strong></td>
<td><strong>ETT</strong></td>
<td>1</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>2.</strong></td>
<td><strong>LIE IN THE SAND</strong></td>
<td><strong>DANCE (ELEKTRA/ATLANTIC)</strong></td>
<td>4</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>3.</strong></td>
<td><strong>RHYTHM OF LOVE</strong></td>
<td><strong>JAR OF HEARTS</strong></td>
<td>10</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>4.</strong></td>
<td><strong>THAT'S THE WAY</strong></td>
<td><strong>DANCE (ELEKTRA/ATLANTIC)</strong></td>
<td>32</td>
<td>11/18/2011</td>
</tr>
</tbody>
</table>

### ACTIVE ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Support (Promotion Label)</th>
<th>Week 1</th>
<th>Peak</th>
<th>Peak Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong></td>
<td><strong>ROLLING IN THE DEEP</strong></td>
<td>E.T.</td>
<td>1</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>2.</strong></td>
<td><strong>JUST THE WAY YOU ARE</strong></td>
<td><strong>ETT</strong></td>
<td>4</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>3.</strong></td>
<td><strong>RHYTHM OF LOVE</strong></td>
<td><strong>JAR OF HEARTS</strong></td>
<td>10</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>4.</strong></td>
<td><strong>THAT'S THE WAY</strong></td>
<td><strong>DANCE (ELEKTRA/ATLANTIC)</strong></td>
<td>32</td>
<td>11/18/2011</td>
</tr>
</tbody>
</table>

### HERITAGE ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Support (Promotion Label)</th>
<th>Week 1</th>
<th>Peak</th>
<th>Peak Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong></td>
<td><strong>ROLLING IN THE DEEP</strong></td>
<td>E.T.</td>
<td>1</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>2.</strong></td>
<td><strong>JUST THE WAY YOU ARE</strong></td>
<td><strong>ETT</strong></td>
<td>4</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>3.</strong></td>
<td><strong>RHYTHM OF LOVE</strong></td>
<td><strong>JAR OF HEARTS</strong></td>
<td>10</td>
<td>11/11/2011</td>
</tr>
<tr>
<td><strong>4.</strong></td>
<td><strong>THAT'S THE WAY</strong></td>
<td><strong>DANCE (ELEKTRA/ATLANTIC)</strong></td>
<td>32</td>
<td>11/18/2011</td>
</tr>
</tbody>
</table>

---

Lady Gaga returns to the Mainstream Top 40 this week, as "The Edge of Glory" charges 14-10. Previous single "Marry them" dropped at No. 15 after seven weeks at No. 2. The debut at No. 10 of "Something I Need," a song from the band's second album "Monsters & Men," marks Lady Gaga's second-highest topper peak. The title is the from new album "Born This Way." (Two weeks) soared into the chart topping group! Now, counting one new top 10, Lady Gaga returns Ehrt to the highest chart during the former's first week in the region (Dec. 20, 2008).

Lady Gaga's return to the Mainstream Top 40 for the first time since 2007, as her first solo chart title, "Joe" feels so good," debut at No. 45. Fronting his 10th album, which was previously charted 11 singles, four of which reached the top 10, including "Take Me to Church," which spent eight weeks at No. 1 in 1999. Lady Gaga's return to the Mainstream Top 40 for the first time since 2007 as her first solo chart title, "Joe Feels so Good," debut at No. 45. Fronting his 10th album, which was previously charted 11 singles, four of which reached the top 10, including "Take Me to Church," which spent eight weeks at No. 1 in 1999.
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Producers/Engineers</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WITHOUT YOU</td>
<td>Brad Paisley Featuring Alabama</td>
<td>C Sofield/C. Proctor/T. Wright</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>OLD ALABAMA</td>
<td>Brad Paisley Featuring Alabama</td>
<td>C Sofield/T. Wright</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>HONEY BEE</td>
<td>Blake Shelton</td>
<td>J. Arliss/R. Arliss</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>YOU LIE</td>
<td>The Band Perry</td>
<td>N. Herrold</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>IF HEAVEN WASN'T SO FAR AWAY</td>
<td>Chad Gilbert</td>
<td>C. Motley</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>I WON'T LET GO</td>
<td>Rascal Flatts</td>
<td>R. Flatts</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>DIRT ROAD ANTHEM</td>
<td>Jason Aldean</td>
<td>J. Aldean/M. Buthe</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>BLEED REI</td>
<td>Randy Houser</td>
<td>R. Houser</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>JUST A KISS</td>
<td>Lady Antebellum</td>
<td>C. McClung/M. Miller</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>SOMEWHERE ELSE</td>
<td>Toby Keith</td>
<td>T. Wooten</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>COUNTRY GIRL (SHAKE IT FOR ME)</td>
<td>Luke Bryan</td>
<td>L. Bryan/</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>KNEE DEEP</td>
<td>Zac Brown Band featuring Jimmy Buffett</td>
<td>N. &amp; R.</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>HOMEBOY</td>
<td>Eric Church</td>
<td>E. Church</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>TEENAGE DAUGHTERS</td>
<td>Martina McBride</td>
<td>M. McBride/</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>JUST FISHIN'</td>
<td>Trace Atkins</td>
<td>T. Atkins/</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>BAREFOOT BLUE JEAN NIGHT</td>
<td>Kenny Chesney featuring Grace Potter</td>
<td>G. Potter/</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>I WOULDN'T BE A MAN</td>
<td>J. Tomlin</td>
<td>J. Tomlin/</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>CRAZY GIRLS</td>
<td>The Young Band</td>
<td>Y. &amp; Y.</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>LOVE AND LEARN</td>
<td>Rodney Atkins</td>
<td>R. Atkins/</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>WON'T BE LONELY LONG</td>
<td>Billy Currington</td>
<td>B. Currington/</td>
<td>20</td>
</tr>
</tbody>
</table>

**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jon Pardi</td>
<td>Welcome To The Future</td>
<td>MCA</td>
<td>$12.99</td>
</tr>
<tr>
<td>2</td>
<td>Dustin Lynch</td>
<td>Where It's At</td>
<td>Sony Music Nashville</td>
<td>$12.99</td>
</tr>
<tr>
<td>3</td>
<td>Carly Pearce</td>
<td>Love Like You</td>
<td>Warner Bros.</td>
<td>$10.99</td>
</tr>
<tr>
<td>4</td>
<td>Kip Moore</td>
<td>Up in the Cut</td>
<td>BMG Rights Management</td>
<td>$12.99</td>
</tr>
<tr>
<td>5</td>
<td>Chris Young</td>
<td>扇</td>
<td>RCA</td>
<td>$12.99</td>
</tr>
<tr>
<td>6</td>
<td>ZZ Top</td>
<td>Eliminate</td>
<td>Atlantic</td>
<td>$12.99</td>
</tr>
<tr>
<td>7</td>
<td>Big &amp; Rich</td>
<td>Rich And Roll</td>
<td>Universal Republic</td>
<td>$12.99</td>
</tr>
<tr>
<td>8</td>
<td>Joe Nichols</td>
<td>Back To Our Roots</td>
<td>Word Entertainment</td>
<td>$12.99</td>
</tr>
<tr>
<td>9</td>
<td>Randy Houser</td>
<td>Sirens Call</td>
<td>Republic Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>10</td>
<td>Brantley Gilbert</td>
<td>It's About Time</td>
<td>MCA</td>
<td>$12.99</td>
</tr>
<tr>
<td>11</td>
<td>Kacey Musgraves</td>
<td>Same Old Road</td>
<td>Republic Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>12</td>
<td>Rhett Akins</td>
<td>These Days</td>
<td>Capitol Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>13</td>
<td>Brantley Gilbert</td>
<td>The Sad Song</td>
<td>MCA</td>
<td>$12.99</td>
</tr>
<tr>
<td>14</td>
<td>Joe Nichols</td>
<td>Back To Our Roots</td>
<td>Word Entertainment</td>
<td>$12.99</td>
</tr>
<tr>
<td>15</td>
<td>Randy Houser</td>
<td>Sirens Call</td>
<td>Republic Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>16</td>
<td>Brantley Gilbert</td>
<td>It's About Time</td>
<td>MCA</td>
<td>$12.99</td>
</tr>
<tr>
<td>17</td>
<td>Kacey Musgraves</td>
<td>Same Old Road</td>
<td>Republic Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>18</td>
<td>Rhett Akins</td>
<td>These Days</td>
<td>Capitol Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>19</td>
<td>Brantley Gilbert</td>
<td>The Sad Song</td>
<td>MCA</td>
<td>$12.99</td>
</tr>
<tr>
<td>20</td>
<td>Joe Nichols</td>
<td>Back To Our Roots</td>
<td>Word Entertainment</td>
<td>$12.99</td>
</tr>
</tbody>
</table>

**BLUEGRASS ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alison Krauss &amp; Union Station</td>
<td>Paper Airplane</td>
<td>Bluegrass Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>2</td>
<td>Chris Thile &amp; Michael Daves</td>
<td>Sleep With One Eye</td>
<td>Sugar Hill</td>
<td>$12.99</td>
</tr>
<tr>
<td>3</td>
<td>Dierks Bentley</td>
<td>Up In The Ozone</td>
<td>Capitol Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>4</td>
<td>Sarah Jurs</td>
<td>原</td>
<td>Railroad Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>7</td>
<td>Trampled By Turtles</td>
<td>Run For Cover</td>
<td>Rounder Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>8</td>
<td>Steve Ivey</td>
<td>Best Of Blood Gums</td>
<td>Red Wing Records</td>
<td>$12.99</td>
</tr>
<tr>
<td>9</td>
<td>Chris Thile &amp; Michael Daves</td>
<td>Sleep With One Eye</td>
<td>Sugar Hill</td>
<td>$12.99</td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

**URBAN'S 12th No. 1.**

With his first No. 1 in more than 19 months, Keith Urban collects his 12th leader on Hot Country Songs, as "Without You" gains 2 million audience impressions (6%) and shifts 2-1. Although the artist hasn't reached the summit since "Only You Can Love Me This Way" topped the Oct. 31, 2009, chart, he's had a few near-misses since then. He rose to No. 3 in April 2010 with "Tell Summer Comes Around," then had a pair of No. 2s with "I'm In" last summer and "Put You In A Song" in February. Urban scored his first No. 1 with "But For The Grace Of God" (Feb. 24, 2001).
RIHANNA & MINAJ: WHAT A PAIR

Rihanna and Nicki Minaj continue their impressive top 10 runs on Top R&B/Hip-Hop Albums as their latest, "Loud" and "Pink Friday," respectively, spend their 29th and 28th consecutive weeks in the top 10—their entire chart lives. "Loud" bowed at No. 1 on Dec. 4, 2010, while "Pink" entered the following week at No. 2. Neither has since left the top 10. Among all albums since the chart began using Nielsen SoundScan data on Dec. 5, 1992, the longest top 10 streak (and the only lengthier run by a woman)—from launch—begins with Toni Braxton's self-titled 1993 album, which bowed at No. 3 and hung out for 47 straight weeks in the top 10. Meanwhile, the highest debut this week on the tally belongs to Trin-I-Tee 5:7, bowing at No. 2—the act's first top 10 (see page 68). —Keith Caulfield
### Dance/Club Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Fade&quot;</td>
<td>Judas</td>
<td>Sony/RCA</td>
</tr>
<tr>
<td>&quot;Give It Up&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Mirrors&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Call Your Girlfriend&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;What a Feeling&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;First Day Night (T.G.I.F.)&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Run the World (Girls)&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;We Own the Night&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;World Keeps Turning&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;I'm Into You&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Move With It&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Party Rock Anthem&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Till the World Ends&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Beautiful People&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Pretty Ugly&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Sexy Sexy&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Get My Money Back&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Taking Over&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Dance With Me&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Don't Let Me Be Lonely&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Long Time (Taking My Time)&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Perfect Stranger&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Do You Want to or Not?&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Dancing Tonight&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Turn It Up&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Jump In My Arms&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;In My Arms&quot;</td>
<td>The Power Tribe</td>
<td>Astral</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
</tbody>
</table>

### Contemporary Jazz Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Sunset&quot;</td>
<td>Niger</td>
<td>Blue Note</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Blue Note</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Blue Note</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Blue Note</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Blue Note</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Blue Note</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Blue Note</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Blue Note</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Blue Note</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Blue Note</td>
</tr>
</tbody>
</table>

### Dance Electronic Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Raging&quot;</td>
<td>Daft Punk</td>
<td>Virgin</td>
</tr>
<tr>
<td>&quot;Addiction&quot;</td>
<td>Daft Punk</td>
<td>Virgin</td>
</tr>
<tr>
<td>&quot;Till the World Ends&quot;</td>
<td>Daft Punk</td>
<td>Virgin</td>
</tr>
<tr>
<td>&quot;Don't Let Me Be Lonely&quot;</td>
<td>Daft Punk</td>
<td>Virgin</td>
</tr>
<tr>
<td>&quot;In My Arms&quot;</td>
<td>Daft Punk</td>
<td>Virgin</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
<tr>
<td>&quot;Lady Gaga&quot;</td>
<td>Ace Hood</td>
<td>Dirty South</td>
</tr>
</tbody>
</table>

### Smooth Jazz Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;How Deep Is Your Love&quot;</td>
<td>Al Jarreau</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;Ain't No Mountain High&quot;</td>
<td>Al Jarreau</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

### World Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

### Jazz/Classical World

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;The Very Best Of&quot;</td>
<td>Various Artists</td>
<td>Columbia</td>
</tr>
</tbody>
</table>

---

Data for week of JUNE 18, 2011 | For chart reprints call 212.493.4023

Go to www.billboard.biz for complete chart data | 69
### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Genre</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Amor Que Perdimos&quot;</td>
<td>Yandel</td>
<td>Romance</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Pitbull&quot;</td>
<td>Mr. Sean</td>
<td>Urban</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Te Amo Y Te Amo&quot;</td>
<td>Larry Hernandez</td>
<td>Romance</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Please Stop&quot;</td>
<td>Prince Royce</td>
<td>Pop</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>5</td>
<td>&quot;El Arco&quot;</td>
<td>PRONETI</td>
<td>Pop</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>6</td>
<td>&quot;No Te Dejas Con Las Ganas&quot;</td>
<td>Vários Artistas</td>
<td>Romance</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Habitation 69&quot;</td>
<td>Prince Royce</td>
<td>Pop</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Te Amo Y Te Amo&quot;</td>
<td>Larry Hernandez</td>
<td>Romance</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Epiphany&quot;</td>
<td>Prince Royce</td>
<td>Pop</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>10</td>
<td>&quot;El Arco&quot;</td>
<td>PRONETI</td>
<td>Pop</td>
<td>SONY MUSIC LATIN</td>
</tr>
</tbody>
</table>

### TOP LATIN ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Amor Que Perdimos&quot;</td>
<td>Yandel</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Pitbull&quot;</td>
<td>Mr. Sean</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Espacio&quot;</td>
<td>Carlos Vives</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Bad Bunny&quot;</td>
<td>Bad Bunny</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Camilo&quot;</td>
<td>Camilo</td>
<td>Sony Latin</td>
</tr>
</tbody>
</table>

### REGIONAL MEXICAN AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;El Amor Que Perdimos&quot;</td>
<td>Yandel</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Pitbull&quot;</td>
<td>Mr. Sean</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;No Te Dejas Con Las Ganas&quot;</td>
<td>Vários Artistas</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Habitation 69&quot;</td>
<td>Prince Royce</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Te Amo Y Te Amo&quot;</td>
<td>Larry Hernandez</td>
<td>SONY MUSIC LATIN</td>
</tr>
</tbody>
</table>

### LATIN POP AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Amor Que Perdimos&quot;</td>
<td>Yandel</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Pitbull&quot;</td>
<td>Mr. Sean</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Habitation 69&quot;</td>
<td>Prince Royce</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Te Amo Y Te Amo&quot;</td>
<td>Larry Hernandez</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>5</td>
<td>&quot;El Arco&quot;</td>
<td>PRONETI</td>
<td>SONY MUSIC LATIN</td>
</tr>
</tbody>
</table>

### TROPICAL AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Amor Que Perdimos&quot;</td>
<td>Yandel</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Pitbull&quot;</td>
<td>Mr. Sean</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;No Te Dejas Con Las Ganas&quot;</td>
<td>Vários Artistas</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Habitation 69&quot;</td>
<td>Prince Royce</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Te Amo Y Te Amo&quot;</td>
<td>Larry Hernandez</td>
<td>SONY MUSIC LATIN</td>
</tr>
</tbody>
</table>

### LATIN RHYTHM AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Amor Que Perdimos&quot;</td>
<td>Yandel</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Pitbull&quot;</td>
<td>Mr. Sean</td>
<td>Sony Latin</td>
</tr>
<tr>
<td>3</td>
<td>&quot;No Te Dejas Con Las Ganas&quot;</td>
<td>Vários Artistas</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Habitation 69&quot;</td>
<td>Prince Royce</td>
<td>SONY MUSIC LATIN</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Te Amo Y Te Amo&quot;</td>
<td>Larry Hernandez</td>
<td>SONY MUSIC LATIN</td>
</tr>
</tbody>
</table>

### DE VITA NOTOCHS BEST OPENING YET

With his fifth charting album in his nine-year chart history, Venezuela-born Franco de Vita posts his highest debut yet. "En Primera Fila" opens at No. 3 on Top Latin Albums with 4,000 copies, according to Nielsen SoundScan. His previous best was 2004’s "Stop," which opened at No. 1 with a career-high sales week of 5,000 copies. Lead single "El Tulo," featuring Alejandro Guitzma, breaks into the top 20 on Hot Latin Songs (32–20).
<table>
<thead>
<tr>
<th>Country</th>
<th>Region</th>
<th>Chart Name</th>
<th>Artist</th>
<th>Title</th>
<th>Sales</th>
<th>Streaming</th>
<th>Extraction Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada</td>
<td>Canada</td>
<td>Billboard Canada Hot 100</td>
<td>Jennifer Lopez</td>
<td>International</td>
<td>2</td>
<td>7</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Australia</td>
<td>Australia</td>
<td>Digital Songs</td>
<td>Petard</td>
<td>Rock Anthem</td>
<td>3</td>
<td>4</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Italy</td>
<td>Italy</td>
<td>Digital Songs</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>5</td>
<td>6</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Spain</td>
<td>Spain</td>
<td>Digital Songs</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>7</td>
<td>5</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Ireland</td>
<td>Ireland</td>
<td>Digital Songs</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>10</td>
<td>1</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Sweden</td>
<td>Sweden</td>
<td>Digital Songs</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>1</td>
<td>1</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Norway</td>
<td>Norway</td>
<td>Digital Songs</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>5</td>
<td>6</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Netherlands</td>
<td>Netherlands</td>
<td>Digital Songs</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>6</td>
<td>7</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Belgium</td>
<td>Belgium</td>
<td>Digital Songs</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>7</td>
<td>5</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Austria</td>
<td>Austria</td>
<td>Digital Songs</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>10</td>
<td>1</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Switzerland</td>
<td>Switzerland</td>
<td>Digital Songs</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>1</td>
<td>1</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Finland</td>
<td>Finland</td>
<td>Digital Songs</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>2</td>
<td>3</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>New Zealand</td>
<td>New Zealand</td>
<td>Airplay</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>6</td>
<td>7</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Mexico</td>
<td>Mexico</td>
<td>Albums</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>3</td>
<td>2</td>
<td>June 18, 2011</td>
</tr>
<tr>
<td>Brazil</td>
<td>Brazil</td>
<td>Albums</td>
<td>Jennifer Petard</td>
<td>Not Provided</td>
<td>7</td>
<td>5</td>
<td>June 18, 2011</td>
</tr>
</tbody>
</table>
### Billboard Chart 2011 - Week of June 18, 2011

#### SINGLES & TRACKS

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Hot 100 Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T</td>
<td></td>
<td></td>
</tr>
<tr>
<td>U</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Y</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Z</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

**Notes:**
- The chart data includes the top 100 songs according to the Billboard Hot 100 ranking.
- Each entry shows the artist, the song title, and the peak position on the chart.
- The chart covers the week of June 18, 2011.
COUNTRY MUSIC SUMMIT

AT&T and Samsung presented the second Billboard Country Music Summit in association with the Country Music Assn. June 6-7 in Nashville. The event preceded the CMT Awards on June 8 and featured broad programming that encompassed all aspects of the country music business. Billboard presented two days of riveting panels, in-depth keynote discussions, relevant case studies and ample networking opportunities. As the country music business continues to reinvent itself in these challenging times, the summit helped to explore the ongoing changes and offer insightful analysis of the trends from its top tastemakers. ALL PHOTOS BY BETH GWINN EXCEPT WHERE NOTED

Just before taking the stage for the "Country Without Borders" panel, moderator Jeff Walker (left), CEO of AristaMedia Group,Preps with panelists Judy Seale, president/CEO of Judy Seale International, and recording artist Joe Nichols.

Billboard senior chart manager Wade Jessen (left) shares a laugh with Average Joe's Entertainment president Tom Baidrica.

Country Music Assn. CEO Steve Moore (center) turns on the charm for BMI Records act the Lunabellies. From left are band members Olivia Danielle Arciero, Gabriela Lucia Arciero, Alexandra Kline and Dominique Arciero.

Larry Fitzgerald (left), manager for Kellie Pickler, tells the host of the evening's cocktail reception, Sony Music Nashville CEO Gary Overton, how it's going to be, while Pickler stands by ready to get scrappy.

Australian singer/songwriter Tommy Emmanuel gets typically mind-blowing sounds out of his guitar at the Chevrolet Presents CMA Global Artist Party at the Stage, sponsored by AristaMedia Group. Emmanuel was a speaker on the summit's "Country Without Borders" panel. PHOTO: KAREN HICKS/CMA

Kellie Pickler knocks the socks off summit attendees at the closing cocktail reception, hosted by Sony Music Nashville.

Samsung regional marketing manager Stacey Portnoy (left) presents contest-winning songwriter Shanteli Ogden (second from left) with a new Samsung Infuse 4G, available exclusively at AT&T, and poses here with Billboard publishers Lisa Ryan Howard (second from right) and MAC Presents president Marcie Allen.
Loosening up in the bullpen prior to the panel "Making and Selling Recorded Music: Telling Time or Building a Watch? The New Record Label Business Models Under a Microscope" are (from left) Warner Music Nashville president John Esposito, Roger Picture Group partner Michael Powers and Billboard senior chart manager Wade Jessen.

**COUNTRY MUSIC SUMMIT**


Talbott talks sponsorships on the "Corporate America: They Really Like Us" panel (from left) MAC Presents president Muscle Allen, Samsung regional marketing manager Stacie Postony, Global Monitor Tom Goslin and Creative Artists Agency sponsorships agent Laura Huttles.

The 2011 CMT Music Awards took place June 8 at Nashville's Bridgestone Arena and proved host to the biggest stars in country and pop. Taylor Swift, the Band Perry and Blake Shelton were among the winners, and in a surprise twist, Justin Bieber won his first country music award for his project with Rascal Flatts. The show seamlessly blended pop and country with stellar performances and heartfelt tributes. PHOTOS: RICK DIAMOND / GETTY IMAGES

**LEFT:** CMT president Brian Philips (far left) greets Big & Rich and Gretchen Wilson before heading into the arena for the awards show.

**ABOVE:** One of the most buzzed-about segments of the show was a "Thema & Louise" spoof starring Taylor Swift and Shenae Grimes. Gathered together during the taping of the opening segment are (from left) Swift's manager Robert Allen, CMT senior VP of music awards and talent John Hamlin, Swift, Tawin, Tawin's manager Jason Owen and awards show executive producer Jesse Ignatovic.
Billboard pro

Get the Tools
Emerging Artists Need

Track all your online metrics in an easy-to-use service that includes:

- New plays, views, and fans data from every important service
- Nielsen SoundScan sales data and BDS airplay alerts
- Heat Score, the metric that drives the new Billboard Uncharted chart
- Exclusive editorial and insights from top music industry executives

Get discovered by the fans and decision makers that matter:

- Definitive industry profile with photos, bios, songs and links to your official sites
- Discounts on must-attend conferences, and the services you need
- High-visibility programs like Artist of the Week
- Special monthly insert in Billboard Magazine
- Showcases at the most influential industry events
- Much, much more!

START YOUR FREE ONE MONTH TRIAL TODAY

pro.billboard.com
AT&T AND SAMSUNG ARE BRINGING PEOPLE CLOSER

Proud presenting sponsors of Keith Urban's Get Closer 2011 World Tour