

Billboard

MARTINA
MCBRIDE
COUNTRY
SUMMIT
KEYNOTE
p.8

A LITTLE PITCHY

What The 'American
Idol' Ratings
Drop Could
Mean For Sony

EXCLUSIVE

Q&A With
LimeWire CEO
George Searle

AZ IF

Pitbull, Cypress Hill
Protest Arizona
Immigration Law

DRAKE

The New Face Of Hip-Hop

WORLD CUP 2010

K'NAAN'S UNLIKELY
COKE-SPONSORED
ANTHEM

SOUTH AFRICA
PREPS FOR ITS
CLOSE-UP

THE FIRST GOOD
WORLD CUP ALBUM

U2 AND ESPN



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BMI Pop awards 2010



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Warner-Tamerlane Publishing Corp.

Songwriter of the Year
RedOne

ADDICTED
Skidd Mills
Meaux Mercy Publishing
Skiddco Music

AMERICAN BOY
Estelle (PRS)
John Legend
Josh Lopez
Caleb Speir
Kweli Washington
Kanye West
will.i.am
Cherry River Music Co.
Chrysalis Songs
Cue Group Music
EMI-Blackwood Music, Inc.
John Legend Publishing
Larry Leron Music
Please Gimme My Publishing,
Inc.
Songs of Universal, Inc.
Speir Music
will.i.am music, inc.

BATTLEFIELD
Wayne Wilkins (PRS)
Sony/ATV Songs LLC

BEAUTIFUL
Giorgio Tuinfort
Sony/ATV Songs LLC

BETTER IN TIME
JR Rotem
Jonathan Rotem Music
Southside Independent Music
Publishing LLC

BLAME IT
James "Pharoah" Brown
John J. Conte Jr.
Jamie Foxx
T-Pain
2 Tha Moon Publishing
Nappypub Music
Sly As A Foxx Music, Inc.
Tenyor Music
Universal Music-Z Songs

BOOM BOOM POW
apl.de.ap
Taboo
will.i.am
Cherry River Music Co.
Jeepney Music, Inc.
Tab Magnetic Publishing
will.i.am music, inc.

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Chrysalis Songs
Jason Wade Music

CIRCUS
Claude Kelly
Benjamin "Benny Blanco" Levin
Matza Ball Music
Studio Beast Music
Warner-Tamerlane Publishing
Corp.
Where Da Kasz At

THE CLIMB
Jon Mabe
Mabe It Big Music
Music of Stage Three

COME BACK TO ME
Amund Bjørklund (PRS)
Espen Lind (PRS)
EMI-Blackwood Music, Inc.

CRUSH
David Hodges
12:06 Publishing
EMI-Blackwood Music, Inc.

DEAD AND GONE
T.I.
Crown Club Publishing
Warner-Tamerlane Publishing
Corp.

DISTURBIA
Robert L. Allen
Chris Brown
A List Vocalz
Culture Beyond Ur Experience
Publishing
Songs of Universal, Inc.
Sony/ATV Songs LLC

DON'T TRUST ME
Sean Foreman
Benjamin "Benny Blanco" Levin
Nathaniel Motte
Dick Jams
EMI-Blackwood Music, Inc.
Master Falcon Music
Matza Ball Music
Where Da Kasz At

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John Vesely Publishing
Sony/ATV Songs LLC

FIRE BURNING
Bilal "The Chef" Hajji (STIM)
RedOne
2101 Songs
Songs of RedOne
Sony/ATV Songs LLC

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Joey Moi (SOCAN)
Ryan Peake (SOCAN)
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Corp.

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John Legend
Cherry River Music Co.
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HALO
Evan Bogart
Here's Lookin' At You Kidd
Music
Sony/ATV Songs LLC

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Kanye West
Ernest "No I.D." Wilson
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No I.D. Music Publishing
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Inc.
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Way Above Music

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Raymond "Rayza" Oglesby
Hitco Music
Rayza Sounds Publishing
Songs of Windswept Pacific
Team S Dot Publishing
Young Pen

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Kara DioGuardi
Greg Wells
Bug Music
EMI-Blackwood Music, Inc.
Son of Reverend Bill Music

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apl.de.ap
Taboo
will.i.am
Cherry River Music Co.
Jeepney Music, Inc.
Tab Magnetic Publishing
will.i.am music, inc.

I KNOW YOU WANT ME
(Calle Ocho)
Armando "Pitbull" Perez
David "Hawk" Wolinski
Pitbull's Legacy

IF I WERE A BOY
BC Jean Carlson
BC Jean Publishing
Songs of Universal, Inc.

**IF TODAY WAS YOUR LAST
DAY**
Chad Kroeger (SOCAN)
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Corp.

JUST DANCE
Lady Gaga
RedOne
House of Gaga Publishing, Inc.
Songs of RedOne
Sony/ATV Songs LLC

KNOCK YOU DOWN
Kevin Cossom
Keri Hilson
Kanye West
EMI-Blackwood Music, Inc.
Please Gimme My Publishing,
Inc.
Warner-Tamerlane Publishing
Corp.
Y R P Music Publishing



Song of the Year "Love Story"

Taylor Swift • Sony/ATV Tree • Taylor Swift Music

BMI ICON John Fogerty

LET IT ROCK
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Kevin Rudolf
Lion Aire Publishing
Warner-Tamerlane Publishing Corp.
Young Money Publishing, Inc.

LIGHT ON
Brian Howes (SOCAN)
EMI-Blackwood Music, Inc.

LIVE YOUR LIFE
Makeba Riddick
T.I.
Crown Club Publishing
EMI-Blackwood Music, Inc.
Janice Combs Music
Warner-Tamerlane Publishing Corp.
Yoga Flames Publishing

LOVE REMAINS THE SAME
Marti Frederiksen
Gavin Rossdale
Mad Dog Winston Music Ltd.
Sienna Sienna Songs

LOVE STORY
Taylor Swift
Sony/ATV Tree
Taylor Swift Music

LOVEGAME
Lady Gaga
RedOne
House of Gaga Publishing, Inc.
Songs of RedOne
Sony/ATV Songs LLC

MY LIFE WOULD SUCK
WITHOUT YOU
Claude Kelly
Studio Beast Music
Warner-Tamerlane Publishing Corp.

NO SURPRISE
Chris Daughtry
Eric Dill
Chad Kroeger (SOCAN)
Rune Westberg
Dr. Raven Music
Rune Westberg Music Publishing
Sony/ATV Songs LLC
Surface Pretty Deep Ugly Music
Universal Music-Careers
Warner-Tamerlane Publishing Corp.

NOT MEANT TO BE
Dean Back (SOCAN)
Dave Brenner (SOCAN)
Tyler Connolly (SOCAN)
Kara DioGuardi
Bug Music
Robot of the Century Songs
Warner-Tamerlane Publishing Corp.

ONE STEP AT A TIME
Mich "Cutfather" Hansen
Jonas "Jay Jay" Jeberg
Warner-Tamerlane Publishing Corp.

PLEASE DON'T LEAVE ME
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EMI-Blackwood Music, Inc.
Pink Inside Publishing

POKER FACE
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RedOne
House of Gaga Publishing, Inc.
Songs of RedOne
Sony/ATV Songs LLC

RIGHT NOW (NA NA NA)
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Dale Stewart
Shaun Morgan Welgemoed
Chrysalis Songs
Kickkatkat Music
Seether Publishing

SECOND CHANCE
Brent Smith
Driven By Music
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SO WHAT
Pink
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Pink Inside Publishing
Songs of Kobalt Music Publishing

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Pink
Bug Music
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Pink Inside Publishing
Sunshine Terrace Music

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Bug Music
Coffee Tea or Me Publishing
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Smelllikemetal Publishing

WHATEVER YOU LIKE
Jim Jonsin
David Siegel
T.I.
Crown Club Publishing
EMI-Blackwood Music, Inc.
Jimipub Music
Merchandyyze Music
Warner-Tamerlane Publishing Corp.

YOU BELONG WITH ME
Liz Rose
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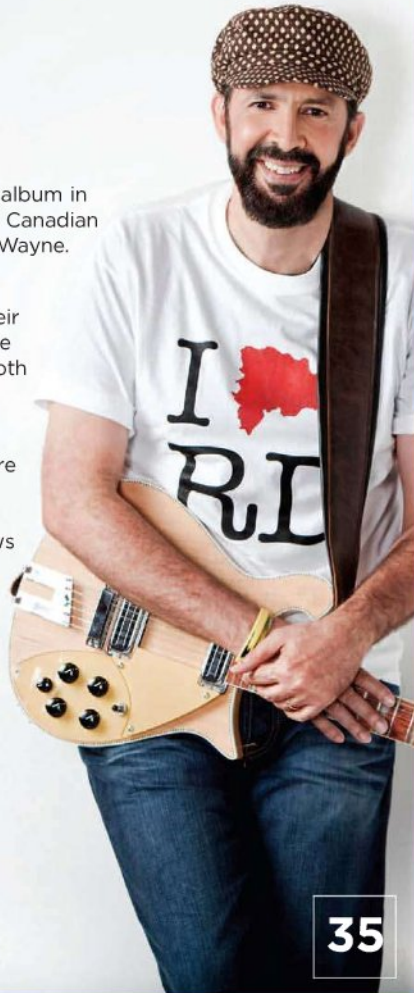
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HOME FRONT

360 DEGREES OF BILLBOARD

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.COM EXCLUSIVES

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30 UNDER 30

Billboard's 30 Under 30 report this summer will recognize young executives who are driving our business forward. Readers may submit nominations through June 11 at billboard.biz/30under30.

Events

COUNTRY MUSIC

Billboard and the Country Music Assn. will present the first Country Music Summit June 7-8 in Nashville. Catch superstar Q&As with Tim McGraw and Martina McBride. To register, go to countrymusicsummit.com.

MUSIC & ADVERTISING

Join Billboard and Adweek June 15-16 in New York at the Music & Advertising Conference to hear a keynote Q&A with Kid Rock. More info and a full schedule are available at musicandadvertising.com.

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HOT VIDEOCLIPS	#1	CHRISTINA AGUILERA / NOT MYSELF TONIGHT
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ONE LOVE

*from all your friends in
Margaritaville*

BOB MERCER
1944-2010

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OPINION

EDITORIALS | COMMENTARY | LETTERS

The Wrong Approach

Arizona's Immigration Law Will Harm The State's Latin Music Market

BY GUSTAVO LOPEZ

I grew up in Los Angeles and am no stranger to racial discrimination. I am not from Mexico, El Salvador, Guatemala or Costa Rica. I am not from Chile, Cuba, the Dominican Republic, Peru or Spain.

But I am Latino, a proud son of Puerto Rico.

And although I am not "illegal," I have felt the slights and stigmas from many angles. Latinos—like other immigrants—are routinely treated in ways that would surprise those who aren't Latino.

Yet we have found ways to look away and focus on raising our families without ever letting go of the essence of our culture. Every culture has a solid musical foundation and following, and none is stronger than for Latinos.

Many Americans of all backgrounds love Latin music, from Ritchie Valens to Santana, from Los Tigres del Norte to Enrique Iglesias. We are an essential part of being American. The thought that I listen to can now be scrutinized and could call into question my Americanness or right to go about my everyday life is, well, un-American.

The impact of the new Arizona law on Latin music in that state and throughout our country will be significant. In recent years we have seen a number of great regional Mexican bands and artists get their break in Arizona, including El Tigrillo



The thought that even the music I listen to can now be scrutinized and could call into question my Americanness is un-American.

Palma, Alegres de la Sierra and Los Pika-dientes de Caborca.

The new Arizona law could harm all those who have been part of the state's Latin music business or enjoy its unique sound. For years, Arizona was one of the fastest-growing Latino markets. Yet immigration sweeps by local law enforcement officials targeting Latinos have hurt attendance at live shows and dances. That has undercut music sales and limited the reach of many talented artists.

Mexican music combined with America's melting pot has been critical in the creation of the new musical movements that we export throughout Mexico, Latin America and Spain. Music crosses cultural boundaries and helps bring people together—constructive and positive events that are stymied if concerts and promotional events are canceled.

There is no doubt immigration reform is necessary. I urge politicians to take all aspects of immigration seriously and work together to fix the problem. But they must do so without jeopardizing the creativity that has made the American music scene what it is today—a rich, diverse landscape that has benefited people from all across the country and around the globe. ♦♦♦

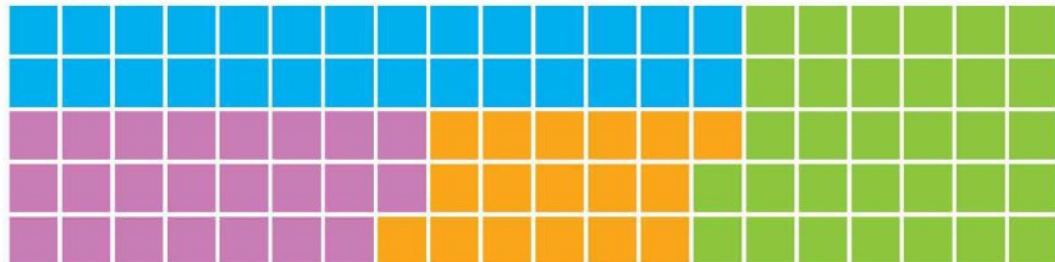
Gustavo Lopez is president of Fonovisa and Disa, the two leading regional Mexican labels in the United States. They are part of Universal Music Latin Entertainment.

FEEDBACK

BILLBOARD.BIZ POLL

When do you expect Apple to launch a cloud-based music service?

28% Never



2011 32%

23% By the end of the year

By the end of summer 17%

Total votes: 557

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Vice, Intel launch global branding campaign



TEST FOR 'ECHO'
The Echo Nest licenses music for its APIs



LOS SUNS
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COME TOGETHER
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>>>EMI KEEPING BEATLES OFF ITUNES, SAYS MCCARTNEY

According to Paul McCartney, EMI Music is the reason there isn't any Beatles music for sale on iTunes. "It's been business hassles, not with us, or iTunes," he told BBC Newsbeat. "It's the people in the middle, the record label. There have been all sorts of reasons why they don't want to do it." EMI responded: "Discussions are ongoing. We would love to see the Beatles' music available for sale digitally."

>>>SWIFT, REDONE AMONG BMI HONOREES

RedOne won his first songwriter of the year award and Taylor Swift's "Love Story" claimed song of the year at the 58th annual BMI Pop Music Awards May 18 in Los Angeles. Also honored during the ceremony were BMI Icon John Fogerty and publisher of the year Warner-Tamerlane Publishing. Serving as hosts were BMI president/CEO Del Bryant and VP/GM of Los Angeles Barbara Cane.

>>>GOOGLE REVEALS NEW WEB STORE DETAILS

Add another application store to the mix—this time for Web apps rather than mobile apps. At its I/O developer conference this week, Google revealed details for the Chrome Web Store, designed to make available free and paid Web apps that have the capability of running on all Web browsers. The store will be open to users and developers later this year.

UP FRONT



Priced to move: The Best Buy store in New York's Union Square (right); albums that are part of Universal's Velocity pricing test include titles by Rihanna, Clay Aiken, Godsmack and Keane.

RETAIL BY ED CHRISTMAN

LET'S GET SMALL

Despite Lower CD Pricing, Big Boxes Continue To Pull Back From Music

The flurry of recent label initiatives to reduce CD pricing was the talk of this month's National Assn. of Recording Merchandisers annual convention in Chicago. But another round of aggressive moves by big-box merchants to scale back floor space or prime display areas devoted to music suggests that the price cuts may be too late to boost physical music sales.

During the NARM convention May 14-17, music retailers and wholesalers once again beseeched record labels in private meetings for lower prices to stem plunging CD sales and reinvigorate store traffic. Many cited the example of Trans World Entertainment, the parent of FYE, Coconuts and other retail chains, which secured wholesale price cuts from indie distributors and three of the four majors to price all CDs at \$9.99 in 119 of its stores.

Partly inspired by the Trans World pricing experiment, Universal Music Group unveiled in March its Velocity pricing test, which reduced wholesale pricing on new releases by star artists to enable retail pricing of \$9.99 or less (Billboard, March

27). Releases benefiting from lower Velocity pricing include such titles as Rihanna's "Rated R: Remixed," Godsmack's "The Oracle," Clay Aiken's "Tried and True" and Keane's "Night Train." In addition, all four majors—including Warner Music Group, which isn't participating in the Trans World pricing test—have been steadily reducing wholesale prices on catalog titles in the last year.

But while the labels have demonstrated an increasing willingness to reduce CD prices, such action hasn't done anything to stop leading big-box merchants from scaling back the presence of music in their stores.

Walmart is preparing to reduce the average number of titles it carries in most of its stores by 25%-30% to make more room for DVDs, label and distribution sources say. But because only a small number of titles typically accounts for the majority of sales at large music retailers, Walmart has been insisting to label executives that it expects to maintain 92% of its music sales despite that space reduction.

The chain carries about 3,000 music titles in its smaller stores and as many as 5,000 in its larger locations—SKU tallies that could fall to about 2,600 and 3,000, respectively. The chain is testing five prototypes, or music display formats, and is expected to begin rolling out changes in its music department "any day now" in 300-store phases, sources say.

Walmart doesn't disclose inventory numbers for competitive reasons. "The growing popularity of music digital downloads continues to impact assortment and space of physical CDs for all retailers," a Walmart representative says.

As recently as two years ago, Best Buy stores carried 6,000-20,000 SKUs, with an average of 14,000. That's fallen to a range today of 1,500-10,000 titles, with most stores carrying on average 5,000 titles.

In addition to the music downsizing, label executives say they're more disturbed by the dramatically reduced profile of Best Buy's music offering. CDs are now buried in the back of the stores and music departments have reduced space for coveted



"facings" displays where the front cover of a CD is visible.

Best Buy is reducing "Powerwall" facings, which display new and hit titles, by about 50% in underperforming music departments and by about 30% in stronger ones, with music titles being replaced by iTunes and Napster gift cards, label and distribution sources say. That rollout began earlier this month and is expected to be completed by the end of June. The company is also telling label executives that it plans to further overhaul its entertainment section later this year.

In another move, labels say Best Buy is managing its inventory more closely, ordering fewer copies of specific albums—so much so, executives grumble, that many new albums released on a given Tuesday are out of stock by Thursday. While the chain can replenish sold-out titles quickly, the new orders are often too small to last for long. Finally, sources say, Best Buy will no longer carry a new title nation-

ally if it can't sell 500 copies in its first week. Instead, such titles have to be pitched to Best Buy's regional purchasers.

Target no longer highlights specific music titles in its Sunday circulars or in endcaps unless first-week U.S. sales are projected at 15,000 and 10,000, respectively, sources say. Most Target stores carry 750-1,000 titles. While its larger stores carry about 2,000 titles, that total is expected to drop to about 1,200, sources say.

Representatives at Best Buy and Target couldn't be reached for comment.

Some label executives now acknowledge that the majors embraced lower CD pricing too cautiously.

"Had we reacted to retail's request for lower prices three years ago, merchants would still be doing space reductions," a major-label head of sales says. "But we might have been able to keep some of our titles in stores by showing that they sell better at the lower price points." ■■■

GLOBAL BY CORTNEY HARDING

WORLD BEAT

>>> SPONSORS ONBOARD FOR BLACK EYED PEAS TOUR

Avon Products is now the official fragrance and cosmetic sponsor of the Black Eyed Peas' 2010 the E.N.D. world tour. The Avon sponsorship comes after a partnership with BEP member Fergie on a fragrance called Outspoken. Also, Fergie and BEP frontman Will.i.am will create an exclusive track for the Avon Outspoken campaign. Tour sponsorships with BlackBerry and Bacardi were already in place.

>>> FREE SPOTIFY APP GOES LIVE AT NOKIA STORE

The Spotify mobile app is now available for free at the Nokia Ovi Store. It can be used on several of Nokia's handsets across Europe, where the service is available. Nokia offers its own music service, Comes With Music, but company officials say they want to offer customers a wide range of choices and apparently aren't concerned with the competitive threat an on-demand streaming option may present to its download model. While the Spotify app is free, users must pay a monthly subscription fee via its premium tier to access the service's catalog.

>>> MSPOT TURNS TO THE CLOUDS

Mobile music company mSpot has launched a new service, also called mSpot, that offers instant access to users' music collection from their mobile phones. The service includes a smart-phone app, initially available only for Android devices, and an online server to which users can upload music that the app can then access. Users can upload 2 GB for free, 10 GB for \$3 per month and 20 GB for \$5 per month.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Connor McKnight and Gail Mitchell.

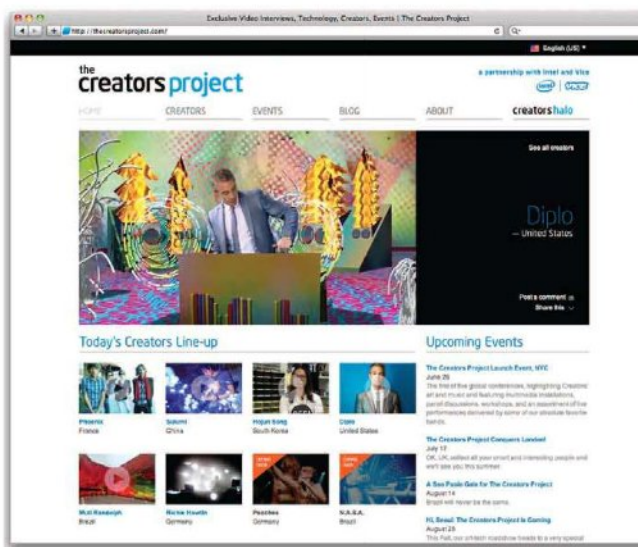
Intel And Vice Launch A Global Campaign To Unite Art And Technology

Musicians working with brands is now an established practice, but a new initiative from Intel and Vice aims to take the trend to a global level. On May 17 the technology company and the media agency announced the launch of the Creators Project, a multiyear, multidiscipline, multicountry campaign to expose new artists and facilitate collaborations—as well as build Intel's consumer brand recognition.

The online component of the project has already launched, with a website (thecreatorsproject.com) hosting a series of video discussions with acts Richie Hawtin, Diplo and Phoenix, as well as innovators in art, design, film and architecture. The site will eventually host 84 videos, one for each of the "creators" chosen from seven countries.

In addition to the Web component, Vice and Intel will host a summer series of Creators Conferences in five cities: New York, London, São Paulo, Seoul and Beijing. The conferences include concerts, art exhibits, movie screenings and panels. The first event, which is June 26 at New York's Milk Studios, will feature performances by Interpol, Sleigh Bells and Gang Gang Dance, among others.

Alan Palomo, who performs as Neon Indian, says he wants to use the



connections he makes to bring new, interactive elements to his live show. "There are all sorts of possibilities," he says. "I've been thinking about doing something where I take a series of theremins and rig it so they could read data and then convert it to MIDI data, or maybe something with biofeedback loops . . . if the timing works out, it would be amazing."

For Intel, the chance to act as a patron of the arts is a nice perk, but the opportunity to grow its consumer brand in emerging markets was what sealed the deal. "Millennials, who this campaign reaches, don't want to be

shouted at," chief marketing officer Deborah Conrad says. "They want something authentic and generated by word-of-mouth."

Conrad adds that Intel has hired people to work full time on the project. "We've made investments in people and time," she says. "It's not just a financial commitment for us. It's much richer than that."

That level of commitment is necessary, given the global scope of the campaign. "We had to start somewhere, and we already had relationships in Brazil and the U.K., and the People's Republic of China is really



Intel inside: Home page of the Creators Project; NEON INDIAN (inset)

the future," Vice founder Shane Smith says. Conrad adds that South Korea was chosen because it was a hotbed of mobile consumption and its music is breaking beyond its borders into Asia.

"If you looked at a heat map, some of these areas, like Korea and Brazil and Japan, are just on fire in terms of the adoption of the personal computer by consumers," Conrad says. "So it made sense for us to start there and then go forward."

Smith describes the project as "the most ambitious experiential thing we've done so far."

"We had this idea before we even talked to Intel," he says. "We would dream about the coolest thing we could do if we didn't have any resource constraints, and I have to say, this comes close to it."

To find out more about Vice's experiential initiatives, register for Billboard's Music & Advertising Conference June 15 in New York and hear from Spencer Baim, who founded Vice's branding agency, Virtue. For more details, go to billboardevents.com.

HOME FRONT

360 DEGREES OF BILLBOARD

MARTINA MCBRIDE ANNOUNCED AS KEYNOTE Q&A AT BILLBOARD COUNTRY MUSIC SUMMIT

Chart-topping RCA recording artist Martina McBride will be the June 7 keynote Q&A at the inaugural Billboard Country Music Summit in Nashville. Billboard senior chart manager Wade Jessen will conduct the Q&A session.

The summit, launched this year in association with the Country Music Assn., will take place June 7-8 at the historic Hermitage Hotel and will gather today's top country music executives and artists to network and discuss all aspects of the country music business. Tim McGraw has already been announced as the June 8 superstar Q&A with Ray Waddell, Billboard executive director of content and programming for touring and live entertainment (Billboard, April 24).

A Grand Ole Opry member since 1995, McBride has charted 50 singles on Billboard's Hot Country Songs chart, including five No. 1s and 19 top 10s. She has charted 13 releases on Top Country Albums, including eight platinum titles and four No. 1s. McBride has won numerous top female vocalist awards from the CMA and the Acad-

emy of Country Music. She released her 10th studio album, "Shine," last year.

Featuring two days of panel sessions, round-table discussions and keynote interviews, the summit will break down the most challenging issues and promising opportunities in recording, radio, touring, publishing, sponsorships, digital/mobile and other areas. The program will include the most influential executives and artists in the genre and will kick off the activities leading up to the annual CMA Music Festival, which will take place June 10-13 in Nashville.

For more details, go to countrymusicsummit.com.



MCBRIDE



ROCK

KID ROCK TO BE KEYNOTE Q&A AT BILLBOARD/ADWEEK MUSIC & ADVERTISING CONFERENCE

Kid Rock will discuss working with brands during a June 15 keynote at the Billboard/Adweek Music & Advertising conference in New York.

The annual conference, to be held June 15-16 at the Edison Ballroom, will focus on the lucrative and creative nexus between music and branding: what deals are working, how to get music into brand campaigns, who the leading players are and more.

In an onstage Q&A with Billboard editorial director Bill Werde, Rock will talk about his brand relationship with tour sponsor Jim Beam, which is also helping market his forthcoming album with exclusive downloads of his music. He will also discuss his 20-year recording career. Rock's albums have sold more than 22 million units in the United States, powered by such hit singles as "Only God Knows Why," "Picture" (featuring Sheryl Crow) and "All Summer Long."

Registration for last year's inaugural Music & Advertising conference sold out. This year's event features executives and agencies representing such leading consumer brands as Apple, Nike, Electronic Arts, Coca-Cola, Target, ESPN, NASCAR, Honda, Land Rover and LG.

For more information and to register, go to musicandadvertising.com.

DIGITAL BY ANTONY BRUNO

Outsourcing Innovation

The Echo Nest Begins To Incorporate Licensed Music Into Its APIs

When the Echo Nest was preparing to launch in 2008, the company needed to make a decision: Would it use its music recommendation, integration and remixing platform to launch its own music service, or just license the technology to other developers?

Figuring they were better at collecting and analyzing data than creating user interfaces, the founders chose the latter.

"Rather than creating one killer app," CEO Jim Lucchese says, "we want to power the next 100 killer apps."

How the Echo Nest does this offers a useful lesson as the recording industry continues to search for ways to fully capitalize on the Internet as a platform of music distribution and discovery. The company lets noncommercial developers tap into its platform for free through its application programming interfaces, or APIs—lines of code that let developers integrate elements of its Web-based service into their own services. Google, for example, makes a free Google Maps API that developers can use to incorporate location data into their services. Apple's API lets developers create iPhone apps.

The Echo Nest makes money by licensing its technology—which analyzes music files and provides information on beat, tempo, key and other attributes—to commercial services. So far, its APIs have been used to create recommendation engines for Spotify, MOG and Thumplay, as well as power more than 75 other music apps.

While developers can use readily available APIs to create new apps, they don't have the same easy access to licensed



Where it's at: The Music Explorer FX tool, created through an Echo Nest API, recommends that Beck fans should check out acts like Modest Mouse, the White Stripes, Badly Drawn Boy, the Flaming Lips, Kristoffer Ragnstam and They Might Be Giants.

music. Getting them that access, Lucchese says, will be vital to hasten the development of new digital music services.

"The current problem in the music space is that someone with a great idea and a great app has to hire one of three law firms to go off and do deals with business affairs with four majors and three aggregators," Lucchese says. "The power of third-party developer communities has been locked out of music largely because of the rights issues."

The Echo Nest is trying to simplify this process by adding licensed music to its APIs. Earlier this month, the company struck an important deal with Dada Entertainment to give developers using Echo Nest APIs access to Dada's Play.me music service. Play.me, which has licensing agreements with Sony

Music Entertainment, EMI Music and the Orchard, provides users five hours of on-demand free, ad-supported streaming per week before asking them to sign up for an ad-free subscription service.

That means developers using Echo Nest APIs will be able to incorporate licensed music into their apps without having to reach deals with labels individually. To illustrate the potential of the Dada deal, the Echo Nest showcased an artist discovery tool called Music Explorer FX at Music Hack Day May 15-16 in San Francisco. The tool, which was developed by Chicago technology consulting firm CityTech, uses an Echo Nest API to provide music recommendations with full-track streams from Play.me.

But that's just the first step. Lucchese is also negotiating with labels directly to build APIs that blend their content with Echo Nest's technology. Under one deal being worked out, labels would provide music for an API that developers could use to build interactive videogames like "Guitar Hero." A prospective API with another label could be used for a music recommendation engine that creates a graph of sorts depicting songs and artists similar to those entered by a user. A third API would help users create music and video mash-ups.

Bundling music rights into an API would be an efficient way to crowd-source the development of digital music services. But doing so requires rights holders ceding some control over how their music is used.

That can lead to unintended applications. Developers believe serendipity can be fruitful—accidental projects can often be more valuable and groundbreaking than the ones they were actually working on. But copyright owners are usually intimidated by the risk of unintended use of their content. After all, Napster was an unintended consequence of allowing users to rip MP3s from CDs.

But the Echo Nest understood that its core competency was collecting data rather than building customer-facing services. Similarly, record labels and publishers should recognize that their expertise lies in creating music and that they should allow app developers to find new ways to monetize it.

Music-app developers are invited to submit an entry for Billboard's inaugural Music App Awards, which will be handed out this fall at the Mobile Entertainment Live! Conference. For more details, go to mobile.entrepreneurlivefall.com.

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

BITS & BRIEFS

KONAMI LAUNCHES DDR CONTEST

Dance game giant Konami has launched a "DanceDanceRevolution" contest in which fans compete for prizes by submitting a video of a fitness-based routine. Each routine will be posted on its website for review by fans. Contestants must make a video up to 60 seconds long using one of the songs from "DanceDanceRevolution Hottest Party" games. Winners will get a one-year membership to Bally Total Fitness, a Nintendo Wii and other prizes.

KIDZ BOP GETS ITS OWN WII GAME

Razor & Tie Entertainment has jumped into the dance videogame craze with "Kidz Bop Dance Party! The Video Game." Co-developed by

D3Publisher for the Nintendo Wii, the game features 24 Kidz Bop versions of dance hits like Lady Gaga's "Paparazzi," Pink's "Get the Party Started" and Michael Jackson's "Thriller." It's scheduled to be released Sept. 21.

SESAC PARTNERS WITH TUNESAT

SESAC has tapped music monitoring service TuneSat to help it detect when songs administered by the performing rights organization are used in various TV and cable shows. TuneSat monitors 110 national broadcast and cable networks using audio fingerprinting. SESAC says the cue sheets designed to inform when music is used are often inaccurate. The TuneSat deal is designed to identify the missed tracks so performers are properly compensated.

HOT MASTER RINGTONES™ MAY 22, 2010

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	33	#1 NEED YOU NOW	LADY ANTEBELLUM
2	2	12	RUDE BOY	RIHANNA
3	4	10	MY CHICK BAD	LUDACRIS FEATURING NICKI MINAJ
4	3	8	OVER	DRAKE
5	8	3	AIRPLANES	B.O.B FEATURING HAYLEY WILLIAMS
6	6	5	OMG	USHER FEATURING WILL.I.AM
7	5	10	NOTHIN' ON YOU	B.O.B FEATURING BRUNO MARS
8	7	14	HEY, SOUL SISTER	TRAVIS
9	14	5	YOUR LOVE IS MY DRUG	KE\$HA
10	13	4	LOSE MY MIND	YOUNG JEEZY FEATURING PLIES
11	11	18	TELEPHONE	LADY GAGA FEATURING BEYONCE
12	9	21	BEDROCK	YOUNG MONEY FEATURING LLOYD
13	12	4	UN-THINKABLE (I'M READY)	ALICIA KEYS
14	15	16	DROP THE WORLD	LIL WAYNE FEATURING EMINEM
15	10	13	BABY	JUSTIN BIEBER FEATURING LUDACRIS
16	18	33	SMILE	UNCLE KRACKER
17	16	15	HEY DADDY (DADDY'S HOME)	USHER FEATURING PLIES
18	17	9	AMERICAN HONEY	LADY ANTEBELLUM
19	19	8	LIL FREAK	USHER FEATURING NICKI MINAJ
20	21	7	YOUNG FOREVER	JAY-Z + MR. HUDSON



Ke\$ha's continuing five-week march up the chart yields her second top 10 ringtone, "Your Love Is My Drug." The song's five-position move (14-9) is the largest in the top 20. Her other solo hit, "TiK ToK," spent six weeks at No. 2 earlier this year.

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



DRIVERS WELCOME

Hardcore audiophiles think nothing of spending thousands of dollars on high-end speakers. So why not offer them something just as high-end for private listening? Enter the Ultimate Ears 18 Pro Custom Monitors. The company, recently acquired by Logitech, says its premium earbuds feature six sound drivers—two each for bass, mid and treble levels. Most high-end earbuds have half as many drivers.

The earbuds cost \$1,350 and are available in red, gray, purple and two shades of blue. —AB



TOURING BY AYALA BEN-YEHUDA

Desert Winds

Arizona's Immigration Law Triggers Scattered Concert Cancellations

The fear and anger stirred by Arizona's new immigration enforcement law are beginning to take a toll on concerts in the state, particularly on events featuring regional Mexican artists.

Hip-hop acts Pitbull and Cypress Hill have canceled upcoming shows in Arizona to protest the new law, which will take effect July 29. The law will require local authorities to determine a person's immigration status if he or she is suspected of being undocumented.

Banda star Jenni Rivera and reggaeton chart-toppers Wisin & Yandel are skipping the state on their AEG Live-promoted summer tours, while regional Mexican music acts Conjunto Primavera and Espinoza Paz have canceled their previously announced concerts in Phoenix.

A source at Live Nation says he isn't aware of any artists who have backed out of concerts that the company is promoting in the state. Live Nation's summer schedule includes a July 18

tyranny of the majority which is just as dangerous to our democracy as illegal immigration, maybe more so."

AEG Live VP of Latin talent Rebeca Leon, who oversees the routing of tours by Pitbull, Wisin & Yandel, Rivera and Paz, says playing a show in Arizona and not taking a position on the law would be tantamount to saying that it's not important to them.

"What [the artists] don't want to do is not address it," Leon says. "The fact that it's a big deal has forced them to take a stand."

Concerts in Arizona grossed \$35.2 million in 2009, drawing 617,673 people to 116 shows reported to Billboard Boxscore, down from 2008's \$39.9 million gross and attendance of 729,789 at 146 shows. While the controversy over the immigration law has only affected a handful of concerts so far, the situation is more precarious for the regional Mexican industry, as its fans are particularly vulnerable to the new law.

Regional Mexican KCMT Tucson, Ariz., canceled its annual Tusa festival before tickets were scheduled to go on sale. The June 6 show was to have featured some of the genre's biggest names, including La Arrolladora Banda el Limon, Banda MS, K-Paz de la Sierra and Julion Alvarez. The station is trying to rebook the artists for its annual anniversary concert in the fall.

"Some of the events that we have sponsored here or presented just over the last couple of weekends have been very light," KCMT general sales manager Tara Hungate says. "We didn't want to take the risk of having it not work out for our [sponsors]. Would we be able to sell tickets between now and the beginning of June? I don't know."

Hungate says she believes the new law is having a chilling effect on regional Mexican music fans. "People are scared," she says. "Whether they're legal or not, they don't want to jeopardize their paperwork. The tendency is, 'I am not going to go out because I don't want to have one beer and get stopped.'"

Conjunto Primavera canceled its June 19 show at Phoenix's Dodge Theatre "out of respect for our fans who live in Arizona," the band's manager Jesus Guillen says.

The veteran act released a statement calling the immigration law racist. Lazaro Megret, president of El Paso, Texas-based Latino Events, says tickets had been selling well for the band's show, a double bill with Los Rieleros del Norte.

Pitbull, Cypress Hill, Rivera and Wisin & Yandel couldn't be immediately reached for comment. Pitbull spoke out on the issue on his Facebook page when he announced the cancellation of his Phoenix show.

"How is the country we enjoy and love because of its human rights, freedom, opportunity and that has been built by immigrants, now start to deny them??" he wrote. "It is contradicting everything the USA stands for."

Additional reporting by Leila Cobo and Mitchell Peters.



Taking a stand: JENNI RIVERA; PITBULL (inset)

concert by ranchera icon Vicente Fernandez at the U.S. Airways Center in Phoenix.

But the situation has been developing quickly since last week, when Pitbull's cancellation of his May 31 concert at Phoenix's Celebrity Theatre represented the first such move by an artist on tour with AEG Live.

"My personal belief is that the law, which is misguided and poorly written, is unconstitutional and will not survive the multiple legal challenges being filed," AEG Live president/CEO Randy Phillips says. "Until that time, however, the economic impact on the state from losing even a couple of tours might be enough for the legislature and the governor to realize that there is still a political concept called the

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,930,938 (€1,527,520) \$117.79/\$84.81	ROD STEWART O2, Dublin, May 11-12	17,080 two sellouts	Aiken Promotions, AEG Live
2	\$1,742,669 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Prudential Center, Newark, N.J., May 12-13	26,065 two sellouts	The Messina Group/AEG Live
3	\$1,713,529 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Nassau Coliseum, Uniondale, N.Y., May 14-15	25,831 two sellouts	The Messina Group/AEG Live
4	\$1,436,784 \$250.50/\$39.50	JAY-Z, YOUNG JEEZY, TREY SONGZ Staples Center, Los Angeles, March 26	14,470 sellout	Live Nation
5	\$1,254,565 \$225/\$175/\$95/ \$40	WANGO TANGO: USHER, LUDACRIS, AKON, JUSTIN BIEBER & OTHERS Staples Center, Los Angeles, May 15	14,463 14,861	Goldenvoice/AEG Live
6	\$1,146,718 \$79.50/\$60.50/ \$50.50/\$40.50	CHELSEA HANDLER, JOSH WOLF Radio City Music Hall, New York, May 15-16	17,953 three sellouts	MSG Entertainment, Live Nation
7	\$1,024,223 \$59.50/\$49.50/ \$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Rupp Arena, Lexington, Ky., April 29	17,966 sellout	The Messina Group/AEG Live
8	\$922,258 \$250/\$175/\$125/ \$95	BARRY MANILOW Paris Theatre at Paris Las Vegas, Las Vegas, March 6-7, 19-21, 26-28	6,627 8,777 nine shows three sellouts	AEG Live
9	\$847,010 \$350/\$35	VAN MORRISON Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, May 1	9,659 15,903	Live Nation, in-house
10	\$846,111 \$59.50/\$49.50/ \$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Xcel Energy Center, St. Paul, Minn., May 7	14,914 sellout	The Messina Group/AEG Live
11	\$799,097 \$69/\$49	PEARL JAM, BAND OF HORSES Nationwide Arena, Columbus, Ohio, May 6	12,298 14,808	Live Nation, in-house
12	\$755,475 \$59.50/\$49.50/ \$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Colonial Life Arena, Columbia, S.C., April 30	13,429 sellout	The Messina Group/AEG Live
13	\$752,303 \$59.50/\$49.50/ \$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA RBC Center, Raleigh, N.C., May 1	13,895 sellout	The Messina Group/AEG Live
14	\$738,280 \$59.50/\$49.50/ \$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Wells Fargo Arena, Des Moines, Iowa, May 6	13,264 sellout	The Messina Group/AEG Live
15	\$723,922 \$69/\$49	PEARL JAM, BAND OF HORSES Sprint Center, Kansas City, Mo., May 3	11,138 sellout	Live Nation, Mammoth
16	\$636,150 \$66.50/\$46.50	PEARL JAM, BAND OF HORSES Scottrade Center, St. Louis, May 4	10,505 sellout	Live Nation, in-house
17	\$610,668 \$59.50/\$49.50/ \$25	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA i wireless Center, Moline, Ill., May 8	10,641 sellout	The Messina Group/AEG Live
18	\$554,742 \$250/\$175/\$125/ \$95	BARRY MANILOW Paris Theatre at Paris Las Vegas, Las Vegas, April 2-4, 9-11	3,558 4,361 six shows two sellouts	AEG Live
19	\$541,700 (€407,440) \$106.36/\$53.18	TIËSTO, DADA LIFE Sportpaleis, Antwerp, Belgium, May 1	9,152 10,500	Darcon BVBA
20	\$452,796 \$29.50	DROPKICK MURPHYS House of Blues, Boston, March 12-17	14,613 17,811 seven shows	House of Blues
21	\$434,316 (\$443,775 Canadian) \$58.23/\$44.04	MUSE, SILVERSN PICKUPS Pengrowth Saddledome, Calgary, Alberta, March 30	7,648 11,256	Live Nation
22	\$400,270 \$350/\$85	VAN MORRISON Bass Concert Hall, Austin, April 30	2,595 2,647	Live Nation, in-house
23	\$386,750 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA Conseco Fieldhouse, Indianapolis, April 9	7,796 sellout	AEG Live
24	\$385,887 \$53.50/\$33.50	MUSE, SILVERSN PICKUPS 1st Mariner Arena, Baltimore, March 3	8,462 sellout	Frank Productions
25	\$385,500 \$51	MUSE, SILVERSN PICKUPS Patriot Center, Fairfax, Va., March 1	7,500 sellout	I.M.P.
26	\$379,972 (670,460 reales) \$141.68/\$79.34	A-HA Chevrolet Hall, Belo Horizonte, Brazil, March 14	5,118 5,640	T4F-Time for Fun
27	\$377,801 \$57.75	RASCAL FLATTS, DARIUS RUCKER Columbus Civic Center, Columbus, Ga., March 5	6,542 sellout	Live Nation
28	\$377,685 \$42.50/\$32.50	DAUGHTRY, LIFEHOUSE, CAVO Prudential Center, Newark, N.J., March 21	9,390 sellout	AEG Live
29	\$375,358 (\$386,405 Canadian) \$242.85/\$48.08	ALICIA KEYS, ROBIN THICKE, MELANIE FIONA John Labatt Centre, London, Ontario, March 8	4,827 6,025	Live Nation
30	\$371,295 \$55/\$35	CARRIE UNDERWOOD, CRAIG MORGAN, SONS OF SYLVIA The Cajundome, Lafayette, La., May 8	7,561 7,897	AEG Live
31	\$368,304 \$64/\$44	JOHN MAYER, MICHAEL FRANTI & SPEARHEAD John Paul Jones Arena, Charlottesville, Va., March 16	7,196 sellout	Live Nation, Red Light Management
32	\$362,103 \$79.50/\$39.50	CONAN O'BRIEN Nob Hill Masonic Center, San Francisco, April 22-23	6,003 two sellouts	Live Nation
33	\$361,400 \$63/\$47.75	RASCAL FLATTS, DARIUS RUCKER Von Braun Center, Huntsville, Ala., March 4	6,076 sellout	Live Nation
34	\$359,933 (\$388,000 Australian) \$113.04/\$74.61	TOM JONES, DAVID CAMPBELL Entertainment Center, Wollongong, Australia, March 4	4,147 4,500	Frontier Touring
35	\$359,876 \$81.36/\$63.18/ \$54.09/\$45	JEFF DUNHAM, BRIAN HANER The Colosseum at Caesars Palace, Las Vegas, March 19-20	6,030 7,494 two shows	AEG Live

Pass The Jar

Artists Spring Into Action To Raise Funds For Nashville Flood Relief

Music and musicians are woven tightly into the fabric of Nashville and Middle Tennessee. So it shouldn't have surprised anyone when artists were highly visible in the days following the devastating floods that hammered the region during the first weekend in May.

Preoccupied by the huge oil spill in the Gulf of Mexico and the failed Times Square car bombing, much of the national media gave the Tennessee flood scant attention at first. But that changed when **Kenny Chesney** got in touch with CNN's **Anderson Cooper** a couple of days after the rains subsided. Chesney's televised phone interview with Cooper played a big role in finally generating the kind of news coverage befitting a large-scale disaster where Mother Nature treated citizens, stars and local treasures with equal disdain.

Nashville is a town that takes care of its own and artists within and well beyond the country music community immediately began taking part in benefits and telethons large and small.

Perhaps the largest is the June 22 Nashville Rising: A Benefit Concert for Flood Recovery, which is being organized by **Tim McGraw**, **Faith Hill** and **Coran Capshaw** at Red Light Management and booked by **Rod Essig** at Creative Artists Agency.

But charity events have run the gamut. Local media-driven telethons featuring country and

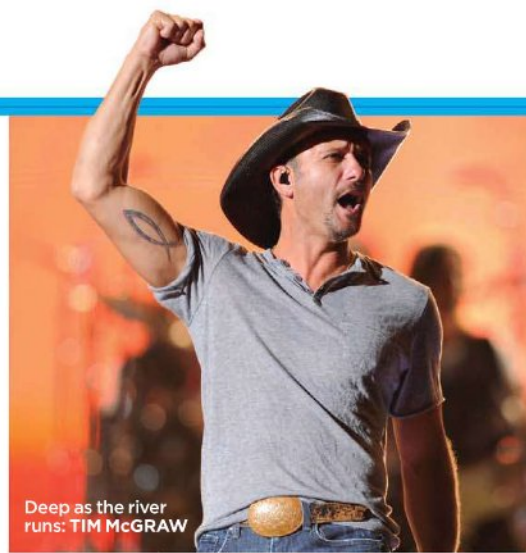
Christian music stars kicked in within days of the floods. Other more ambitious events soon followed, like GAC's "Music City Keep On Playin' " from the Ryman Auditorium May 16, with such stars as **Keith Urban**, **Martina McBride**, **Keb' Mo'**, **Brad Paisley**, **Lady Antebellum**, **Dierks Bentley** and **Rodney Atkins**.

Previously scheduled events became flood benefits, including **Jerry Seinfeld's** May 14 performance at the Tennessee Performing Arts Center; the Listening Room Cafe's annual Writer's Block

Party with **Jeffrey Steele**, **Trent Tomlinson** and others May 16; and local radio station WBUZ's annual Hootenanny with **Three Days Grace**, **Halestorm** and **3 Doors Down** May 21.

Taylor Swift donated her earnings from one of her June 1-2 shows at the Verizon Center in Washington, D.C., for flood relief. "She committed a half-million dollars, but it's going to be much more than that," says Swift promoter **Louis Messina**, president of TMG/AEG Live. "And we're donating our promoter profit, which is a nice little chunk."

This summer's Country Throwdown, the first country tour from Vans Warped tour founder 4fini Productions, will donate a portion of ticket sales to volunteer organization Hands on Nashville, which will use the money to help rebuild infrastructure in the city. In addition, a number of acts on the amphitheater



Deep as the river runs: **TIM MCGRAW**

was compromised, but phones were functional and Essig got to work.

"By Tuesday night it was on go," he says. "It's a credit to the managers. They went right to their clients, and came back, 'Bang, we're in, we're in, we're in.' The flood was affecting everyone, including the guys I was talking to. Several of these acts were dealing with their own flooding issues." He adds that Hill and McGraw were involved "every step of the way."

Among the other acts on the growing bill are McBride, Swift, Montgomery Gentry, **Carrie Underwood**, **Brooks & Dunn**, **Luke Bryan**, **Miley Cyrus**, **Amy Grant**, **Miranda Lambert**, **Lynyrd Skynyrd**, **LeAnn Rimes**, **Michael W. Smith**, **ZZ Top**, **Trace Adkins** and **Blake Shelton**.

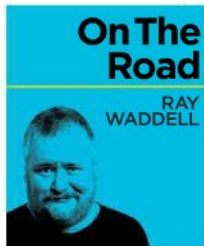
"This [event] is just another example of Nashville working together," says **Brian O'Connell**, president of Live Nation's country music division. "I've got a cool gig in a great town." Ticket prices range from \$25 to \$75, and they sold out to the general public within 12 minutes of going on sale May 14, although auctions on select seats and VIP packages are still available. The gross on the general-public tickets alone is about \$1.5 million. Nashville Rising will benefit the Community Foundation, which provides philanthropic services that enhance the Middle Tennessee area (CFMT.org).

"This event is a reflection of the spirit of Music City," says Capshaw, who manages McGraw and Hill. "I've been truly moved by the efforts of the music community as a whole to take care of their friends, neighbors and fellow Tennesseans. Tim and Faith are proud to be part of that community and part of creating this special evening."

Essig says that he and Capshaw first talked about organizing a benefit on May 3, the morning following the weekend flooding. The bulk of the lineup came together within eight hours. A lot of offices were closed and transportation

Additional reporting by Mitchell Peters.

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



On The Road
RAY WADDELL

COUNTRY BY GLENN PEOPLES

Helping Hands

Charity Efforts Kick In To Assist Nashville Musicians In Need

While Nashville stars have garnered most of the national media attention after the recent flood, it's the city's working musicians who have been among the hardest hit.

The Nashville Musicians Assn., American Federation of Musicians Local 257, has created the Nashville Musicians Flood Relief Fund to help musicians replace lost instruments, Local 257 president Dave Pomeroy says. "This is designed to help musicians recover their means of livelihood—their tools."

About \$25,000 has been raised thus far, Pomeroy says, mostly from out-of-state donations and locales as far away as Sweden and Norway. The organization has also received offers of assistance from numerous companies that can donate equipment and instruments. "Part of our job is trying to connect the dots and get these offers of equipment and gear and instruments to the people who need them most," Pomeroy says.

The Recording Academy has stepped in to help through its philanthropic arm MusiCares, which has established a Nashville Flood Relief Fund to provide financial assistance to those in the Nashville music community hurt by the flood.

The fund is attracting support from some prominent quarters. Marty Stuart, a long-time supporter of MusiCares, will donate the proceeds from his ninth annual Late Night Jam to the flood relief fund. The June

9 concert at the Ryman Auditorium will feature Keith Urban, Connie Smith, Dallas Frazier, Cowboy Jack, Ronnie Milsap and others. During the past eight years, the Late Night Jam has raised more than \$150,000 for MusiCares.

Pledging \$250,000 to the MusiCares Nash-

ville fund is Music Rising, a campaign co-founded in 2005 by U2's the Edge, producer Bob Ezrin and Gibson Guitar CEO Henry Juszkiewicz to assist Gulf Coast region musicians in the aftermath of Hurricane Katrina. Music Rising's donation will go toward repairing or replacing damaged instruments.

At the Mercy Lounge, one of Nashville's most popular venues, a May 21 tribute to Alex Chilton, the Big Star leader who died in March, was turned into a benefit for MusiCares. Big Star member Jody Stephens, Mitch Easter, Brendan Benson, My Morning Jacket's Carl Broemel and the db's' Chris Stamey were among the artists who were scheduled to perform. Rhino Records donated Big Star boxed sets and limited edition 7-inch singles for a silent auction

at the event.

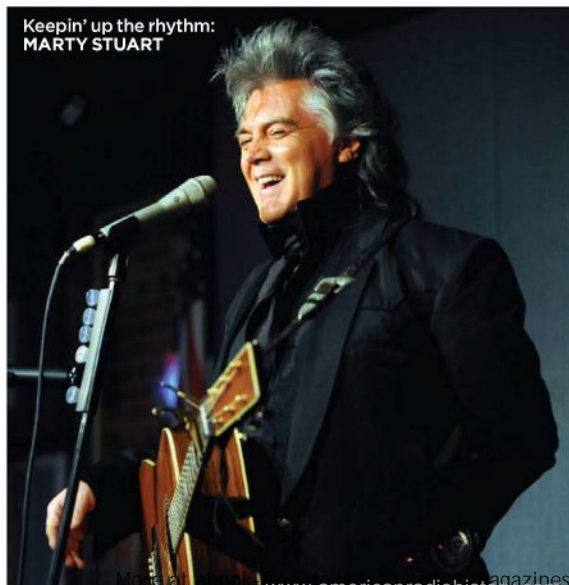
Also coming to the assistance of local musicians is the Grand Ole Opry's 45-year-old Opry Trust Fund, which has long helped those currently or formerly active in the country music industry who are experiencing economic hardship. Since the flood, fund donors have been able to designate their donations for flood victims.

The Opry Trust Fund typically provides funds to pay for medical bills and living expenses, but an Opry representative says funds are now more likely to be used to help people rebuild homes damaged by the flood.

Although flood waters subsided in just a few days, work to help Nashville's musicians will continue throughout the year. Local 257's Pomeroy expects member requests for help to continue for many months.

"This is such an overwhelming situation, and the damage is just now able to be measured," he says. "Every day we hear about something new we didn't know about that's almost always bad news."

To make a donation to the MusiCares Nashville Flood Relief Fund, go to musicares.com or text "music" to 20222 to make a \$5 contribution. (It will be added to your phone bill.) To apply for assistance, contact the south regional office of the Recording Academy and MusiCares at 877-626-2748.



Keepin' up the rhythm: **MARTY STUART**

Runaway Love

Latin America's Embrace Of Justin Bieber Reflects Web's Power

Earlier this year, before a single **Justin Bieber** album had been released in Latin America, the now-16-year-old star from Ontario was already an Internet sensation south of the border.

"I remember getting a call from Island Def Jam saying Brazil was the No. 2 country after the U.S. with YouTube hits for Justin Bieber," says **Gabriela Carrilho**, VP of international marketing for Universal Music Latin America.

By now, it's clear that Biebermania knows no boundaries in terms of language or ethnicity. But in Latin America, Bieber's rise has been swift and uniformly region-wide despite the fact that he has yet to set foot in any Latin country and has done only one interview (for Brazilian magazine *Epoca*), outside of greetings for TV.

The success highlights the

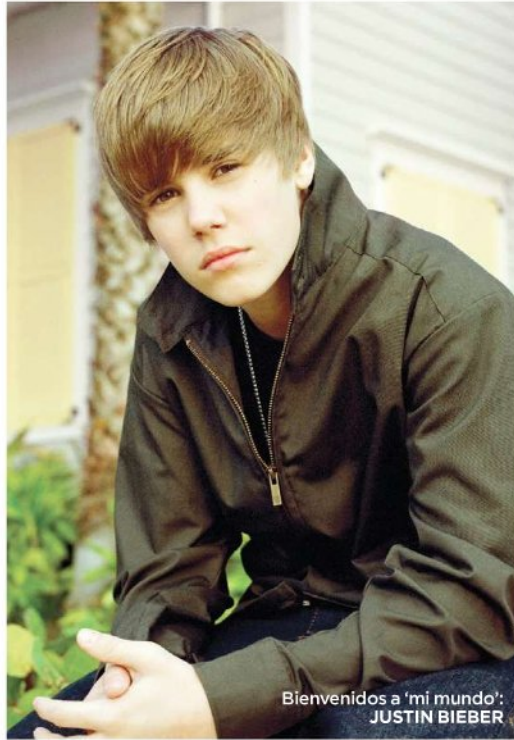
Web's tremendous—and often untapped potential—for developing acts in the region.

"Bieber is real proof that the way kids are listening to music these days is different from

five years ago or maybe even two or three years ago," Carrilho says, noting that Bieber was a Latin American phenomenon not only before the album's release

but also before the label did any radio promotion.

As of May 14, Bieber's album "My Worlds"—an international release that combines "My World" and "My World 2.0"—was the top-selling album in Mexico and Colombia and No. 2 in Brazil, Argentina and Venezuela. The feat is remarkable because "My Worlds" was only released March 22. And with the exception of Mexico, which released "My World" earlier this year, this is the first



Bienvenidos a 'mi mundo': JUSTIN BIEBER

and only Bieber album to come out in Latin America.

Other teen acts, most recently **Jonas Brothers** and **Selena Gomez**, have also developed avid fans in the region. But their rise was more gradual and benefited from exposure on their Disney shows and visits to Latin American countries. Even pop superstars like **Lady Gaga**

and the **Black Eyed Peas** have visited the region.

"You can tell it's a very real and very organic kind of demand," says **Jesus Lara**, senior VP of music, programming and talent relations for MTV Latin America and MTV Tr3s.

At MTV Latin America, Bieber's "Baby" is No. 1 on the channel's "Los 10 Más Pegados" (Top Ten Requests), a po-

sition it's maintained for 11 consecutive weeks except in Mexico, where it's been No. 1 for five weeks. Bieber's videos are also among the most streamed on the channel's website, something that usually takes more than a few months to accomplish.

Bieber's runaway popularity may have also benefited from a void in the Latin market for a solo male teen heartthrob.

That potential has also been evident in Argentina, a country that in the past decade has aggressively developed teen acts on TV and then online.

"Once they finish watching the TV show, they're anxious for more and they actively search and interact on the Web," says **Florencia Mauro**, a music producer for Argentine channel *Telefe Internacional*.

"With shows like 'High School Musical' or Argentina's 'Teenangels,' young fans constantly look for images they can identify with," Mauro adds. "That's how they find and almost instantaneously idolize a young man that they themselves describe on social sites as 'beautiful, tender and perfect.' "

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

EN BREVE

VIVES TO RELEASE DELUXE EDITION OF 'CLASICOS'

Colombian star **Carlos Vives**, whose 2009 album "Clasicos de Provincia II" sold more than 300,000 copies as a retail exclusive through Colombia's *Almacenes Exito* department store chain, will release a deluxe edition of the album in his home market. The package contains a book with lyrics to the album's 15 songs as well as photographs of the singer/songwriter taken in his hometown of Santa Marta. Vives, his mother and his new single, "Sin Ti," were recently featured in an *Exitos* TV commercial as part of a Mother's Day campaign.

REGISTRATION BEGINS FOR LATIN MIXX CONFERENCE

Registration is open for the fifth annual *Latin Mixx Conference & Awards*, taking place July 20-22 at the Times Center in New York. The Latin DJ conference begins with a turntablist and artist showcase and includes panels on video direction, branding yourself as a DJ and women in the Latin music industry. The conference will also feature a sneaker exhibition, fashion show and the *Latin Mixx Awards*, which honor DJs in club, remix, online radio and other categories. For more information and to register, go to latinmixx.com.

BATANGA.COM RELEASES FREE APP

Pioneering Latin online radio platform *Batanga.com* has released a free app for the iPhone and iPod Touch. The app contains the same functions as the *Batanga* website—including preprogrammed streaming radio channels in such genres as bachata and rock en Español—as well as the ability to create personalized stations from a selection of more than 100,000 songs. As with the online version of *Batanga*, the app recognizes personal preferences for songs and artists based on user history and bookmarking. Users can buy songs and share their playlists with friends on Facebook, Twitter and e-mail.

—Ayala Ben-Yehuda

THE BILLBOARD Q&A

Since joining BMI in 1997, Delia Orjuela has expanded the performing rights society's roster of Latin composers to encompass a broader range of genres and styles. Orjuela's signings included *Arpa Musical*, which *Billboard* named hot Latin songs publisher of the year in April. Recently promoted to VP of writer/publisher relations for Latin music, Orjuela oversees BMI's Latin department and continues to look for new opportunities for its affiliated songwriters.

What's your biggest challenge with this promotion?

Things have changed since I started at BMI. It's not that the industry isn't aware of the songwriter, but now, more than ever, there's a focus on how important the songwriter is for what happens with our business. Everything starts with a song.

How have things changed?

Publishing deals are different. There has been a growth in indie publishers, in all genres. There are more per-song deals as opposed to signing writers to exclusive songwriting deals. Songwriters are more out there themselves trying to place their songs and looking for more collabora-

tions. Writers that were exclusive to a genre are looking into collaborating with other genres. Writers are working together more but at the same time it's more competitive.

Have you seen a decline in song placements?

It's always been difficult to submit songs to specific artists, but it's becoming more and more competitive. There aren't as many albums. And a lot of these artists now are songwriters.

What trends do you see in performance revenue?

Because there are more regional Mexican radio stations [in the United States], there's more movement there and there are more new songs played on regional Mexican stations than on pop stations, for example. This has always been the case, but the trend is more obvious now as more stations have changed their format to regional Mexican.

Overall, revenue is rising because there are more Spanish-language radio stations than before.

What's happening with reggaetón?

Those artists that have stayed relevant do well. Internationally, reggaetón is a genre that still gets money from Asia.

What challenges are specific to Latin music?

There are so many songwriters and it's frustrating that there aren't more places they can go to with their music. We're not a label, we're not a manager. I feel that for a lot of the new talent, it's a lot harder. It takes a lot more to get that new artist to be out there. We try to create opportunities. We



ORJUELA

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NOW THAT'S WHAT I CALL MUSIC!
And The Entire Music Industry Mourn The Loss
Of One Of Its Best And Brightest

BOB MERCER
1944-2010

Peace



UNIVERSAL MUSIC GROUP



SONY MUSIC



warner | music | group

BOB MERCER'S SUCCESS WITH 'NOW THAT'S WHAT I CALL MUSIC!' CAPPED A RICH CAREER

BY THOM DUFFY

IS TO GET THE
WE DON'T LEARN
REALLY KNOW
REALLY KNOW
Y KNOW HE



Marketing maxim: 'Sell more. Spend less. Have lunch,' BOB MERCER said.

THE COMPILATION KING

If you signed an artist who could put out three albums per year, Bob Mercer once said, and none of those albums sold less than 1 million, "you'd have the best artist in the world." ■ "Now That's What I Call Music!," the hit compilation concept that Mercer brought from the United Kingdom to the United States, was for many years the guaranteed platinum "artist" that Mercer described in a 2008 *New York Times* interview. ■ The "Now" series had been a success in the United Kingdom for 15 years—built on marketing principles Mercer established at EMI there—when he launched the series' first U.S. title in October 1998.

Since then, "Now" titles have sold more than 76 million U.S. copies, according to Nielsen SoundScan. EMI estimates global sales of "Now" albums at 200 million. EMI and "American Idol" creator Simon Fuller last year announced development of a TV show based on the series.

A British music business veteran, Mercer managed the "Now" brand throughout its U.S. history, building on a career whose highlights included signing the Sex Pistols, Queen and Kate Bush; starting Jimmy Buffett's record label; and befriending John Lennon (see story, page 16).

Mercer, 65, died May 5 in Los Angeles after a brief fight with lung cancer. He's survived by his wife of 31 years, Margie; his son, Jackson, an executive at Concord Records; and his brother, Mick.

In recent years, "Now" has been a joint venture of EMI, Sony Music and Universal Music Group. "Managing a partnership of Sony, Universal and EMI is akin to herding cats," Mercer quipped to *Billboard* in 2009.

Many of the executives with whom Mercer worked during the past four decades fondly recall their friend.

"He was an incredibly unique individual who led life his way," recalls Ron Werre, EMI Music North America COO and EMI Music president of music services. "What a character. Witty, devilishly charming. He made an indelible impression on me."

"Very few people have used the term 'analytical' to describe Bob," Werre adds, "but he had a great way of looking at the big picture. Getting the three major labels on the same page was one of the toughest jobs you can imagine, but he had the vision and credibility and knowledge to pull it off."

Jerry Cohen, CFO of the "Now" joint venture, says Mercer "took this brand to another level. Even with the decline of the physical CD market. ["Now" is also sold via iTunes and has a download store on Amazon.] In the last three to four years, it was Bob's vision to expand that brand with country, a Christmas range, '80s [hits], Latino.

"Bob always had a quote for any situation," Cohen remembers. "He paraphrased John Maynard Keynes. Bob would say, 'Sell more. Spend less. Have lunch.' And that was all you needed to know."

Universal Music Enterprises marketing VP Jeff Moskow worked alongside Mercer for years on the "Now" series. "I was thinking today about the raucous party they will have in heaven: John Lennon, George Harrison, Keith Moon, John Bonham, John Entwistle, Marc Bolan, Freddie Mercury, Bob Marley—and Bob Mercer. He knew them all. I was also thinking how blessed we all were to know this man."

"Now" marketing and business development VP Laura Rutherford was with Mercer's family when he died at the Cedars-Sinai Medical Center. "In my life, I've never seen such an outpouring of emotion from people," she says. "He was just such a wonderful person in so many ways. He was a mentor and second dad to so many friends in the industry and outside the industry, including me."

Mercer began his music business career at EMI U.K. in the early '70s. He was recruited from General Foods for his consumer-goods marketing expertise, former EMI Worldwide senior VP Rupert Perry recalls.

"It wasn't about having musical knowledge or anything like that," Perry says. "But he very quickly adapted and realized the importance of the relationships with **continued on >>p16**



*Having been a big part of the team that created UMe,
Bob Mercer was also one of the most vibrant and
charismatic people the music industry has ever seen.*

*He was truly one of a kind and will be sorely missed.
Everyone at UMG and UMe will miss his spirit and
will continue on to honor his legacy.*

*Bob Mercer
1944-2010*



UMe

UNIVERSAL MUSIC GROUP



An open door: **BOB MERCER**, then senior VP at Universal Music Enterprises, celebrated a sales success in 2005 for the Temptations. From left: Mercer, the Temptations' **OTIS WILLIAMS**, UME president **BRUCE RESNIKOFF** and Temptations manager/former Motown executive **SHELLY BERGER**.

from >>p14 artists. Kate Bush. Queen . . . And what sometimes gets overlooked is his involvement with John Lennon. Mercer had a very good and strong working relationship with Lennon."

Former EMI Music vice chairman David Munns also recalls the value of the expertise offered by Mercer, who had earned a business degree in statistics from the University of Manchester. "He brought some basic skills to the business . . . He was [also] quite happy to let young, inexperienced people have their way. His answer was always, 'Give it a whirl—try it.' When the Pistols came along, and some of the more controversial stuff at the time, he was not phased by it."

However, Mercer's bosses at EMI felt differently. As the Sex Pistols unleashed the fury of punk on Britain, critical publicity over the band's single "Anarchy in the U.K." led EMI to drop the band—over Mercer's objections.

"The only reason he left as managing director of EMI in the early '80s was that he was still pissed off with the Thorn EMI main board making him drop the Sex Pistols" years earlier, recalls Universal Music Enterprises U.K. president Brian Berg, who worked under Mercer at EMI U.K.

"After the sacking of the Pistols, the EMI board insisted they be kept aware of any 'controversial' new signings," former EMI U.K. head of press Brian Southall remembers. "Bob took great joy in telling the EMI main board members that we had signed another punk band and 'They're not as badly behaved as the Sex Pistols but the lead singer is gay—is that OK?'" The overtly political Tom Robinson Band scored three hit singles and a No. 3 album in the United Kingdom during 1977 and 1978.

Kate Bush, another of Mercer's signings at EMI U.K., posted an appreciation on her website: "It's thanks to Bob that I've been able to spend my life making music. He signed me to EMI when I was 16 and was like family to me. Bob, thank you so much for making my dream come true. The world won't be the same without you."

Mercer also had an eye for executive talent. Executives he originally hired include Berg; Munns; Roger Ames, who headed EMI Music North America until he became CEO of international operations for Live Nation Entertainment last year; former BMG chairman John Preston; and former BPI chairman Peter Jamieson.

"Bob hired me out of the international division of EMI into the A&R department," Ames recalls.

biz Additional tributes to Bob Mercer are available at billboard.biz/bobmercer.

CHARTING 'NOW'

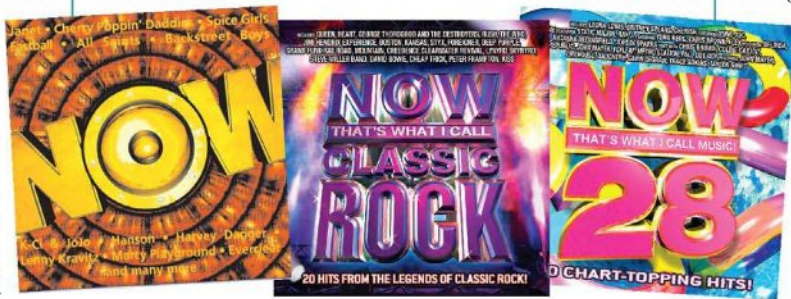
Launched in the United States in October 1998, the compilation series "Now That's What I Call Music!" has become arguably the most successful branded compilation franchise in Billboard chart history.

All 33 editions of the main "Now" pop-hits series have reached the top 10 on the Billboard 200, and 14 hit No. 1. More than 50 "Now"-branded albums have been released in the United States, including the 33 pop titles. They include sets devoted to holiday fare, country tunes and dance hits.

Collectively, the "Now" line has sold 76 million albums in the United States, according to Nielsen SoundScan. The top seller is 2000's "Now 5," with hits from Backstreet Boys, Britney Spears, Destiny's Child and others. It has sold 4.8 million copies.

The "Now" Christmas titles have been notably successful, as the five releases—three main entries, a best-of and a country-themed set—have moved 6.4 million copies in the United States, according to SoundScan.

—Keith Caulfield



ing strategies for the back catalog.

"At the time, it broke all the established 'norms' of marketing for catalog repertoire, former BPI chief Peter Jamieson recalls.

Jamieson remembers taking that marketing formula to his new post as managing director of EMI New Zealand in 1978, then to EMI Australia in 1980. "When I returned to the U.K. in 1983 as EMI U.K. managing director, we again used the same formula and principles to combine with Virgin [Records] and create the 'Now' series [in Britain].

"It's wonderful that, many years later, Bob became the father of the 'Now' expansion to the U.S.—which he held until his death," Jamieson adds. "He was my original inspiration for . . . that style of marketing, which led to the establishment of the most famous marketing brand in the history of our industry."

Additional reporting by Tom Ferguson, Catherine Applefeld Olson and Andre Paine.

BOB MERCER: A CHRONOLOGY

OCT. 17, 1944

Born in Preston, Lancashire, England.

1970S

Hired at EMI from General Foods. Rises to managing director. Signs Queen, Kate Bush, the Sex Pistols, Marc Bolan, Olivia



BOB MERCER, circa 1977

Newton-John and others. Forms a close working relationship with John Lennon.

1980S

Works for EMI Films, leaving to become an artist manager, briefly representing Paul McCartney. Becomes a partner in the artist management and audio/video company Tango, whose clients included Roger Waters.

1992

Opens the Nashville office of Jimmy Buffett's Margaritaville Records.

1997

Named VP of PolyGram's TV division, PolyMedia TV, and works to bring "Now That's What I Call Music!" to the United States as a joint venture between EMI and PolyGram.

1998

Launches the first U.S. title in the "Now" series.

1999

Named senior VP of UTV Records after Universal Music Group acquires PolyGram. Along with EMI, which owns the "Now" brand, the joint venture now includes Sony Music and Universal.

2000

"Now 4" debuts in July at No. 1 on the Billboard 200, displacing Eminem, and makes history as the first nonsoundtrack compilation to top the chart.

2001

Releases the "Pure Jazz" compilation on Verve/UTV the day after the debut of the PBS series "Ken Burns Jazz"—although Sony Legacy has a deal to market Burns-related titles.

2005

Signs Nanci Griffith to his heritage artist label, New Door, through Universal Music Enterprises, adding to a roster that would eventually include Tears for Fears, the Temptations and Smokey Robinson.

2009

Discusses EMI announcement that "Now That's What I Call Music!" is being developed as a TV show by "American Idol" creator Simon Fuller and 19 Entertainment, which has obtained global TV rights to a property based on the series.

MAY 5, 2010

Dies in Los Angeles after a brief fight with lung cancer.

Compiled by Thom Duffy.

Music will miss you.

Bob Mercer

1944 – 2010



Bob Mercer 1944 – 2010

NOW
that's what
we call a great man and
a good friend



Peace

EMI

George Searle

LIMEWIRE
CEO

Despite losing in court, the peer-to-peer executive says he still wants to work with labels.



On May 12, the same day that LimeWire CEO George Searle turned 46, a federal judge found the peer-to-peer (P2P) file-sharing service and founder/chairman Mark Gorton liable for copyright infringement (Billboard, May 22).

"It kind of felt like my first birthday, the way I came into this world—getting slapped," Searle quips.

Searle isn't the kind of person one would expect to see leading a legally challenged P2P network. Before joining LimeWire in 2007, he was CEO of Mediaguide, an airplay monitoring service jointly owned by ASCAP and marketing company ConneXus. Searle co-founded ConneXus, where he developed a service that enabled consumers to use their mobile phones to identify and purchase songs played on the radio.

Since taking the helm at LimeWire, Searle has been working to strike licensing deals with the music industry to turn one of the most popular sources of pirated music into a legitimate music service. But this month's ruling has put that effort in jeopardy. In finding LimeWire liable for copyright infringement, U.S. District Court Judge Kimba Wood cited evidence presented by the labels that the company was aware that its users were downloading copyright-protected content and that it even used Google AdWords to reach consumers entering search terms like "replacement Napster," "Napster MP3" and "MP3 free download."

In his first interview since the ruling, Searle speaks exclusively with Billboard about his reaction to the case and LimeWire's ongoing efforts to work with the recording industry.

Given the history of litigation against P2P services, the ruling couldn't have come as a surprise.

It surprised me a little that it happened so quickly. We expected the judge would call a conference before deciding. The court had a lot of evidence to sort through. The difficulty it faced was trying to assess LimeWire's intent after all these years. Paradoxically, the very thing LimeWire has done to respect copyrights and work with the industry were the things the court construed as an intent to infringe.

Like what?

The [LimeWire] Store, settlement documents, plans that were never put in place because the company realized they were wrong, filters that were built but never put in place because the necessary industry cooperation wasn't there. But beyond that, the evidence supporting the court's decision comes down to a quickly scuttled AdWords program and the words of a former COO who settled with the RIAA. Unfortunately, the court accepted the plaintiff's construction of those facts.

Can you explain the AdWords program?

As context, I've been at LimeWire

for three years and all of this preceded me. The AdWords campaign was independently created and implemented by a LimeWire intern. LimeWire management did not authorize the bidding and terminated the campaign once they learned of it. The ads mentioned music files, but also many other file types that LimeWire is useful for. And at the time, LimeWire had mixes of music authorized to share. But let me be clear... LimeWire did not and does not seek to attract copyright infringers.

Rather than address each point of evidence, let's focus on the most important ones—that more than 98% of files requested on LimeWire infringe on copyrights.

LimeWire considers this an open issue still in litigation. I can't say that I agree with any of the expert reports that were submitted. Whatever the numbers of files authorized for sharing versus those that are not, LimeWire does not know those numbers. It did not in 2000 and it does not now. LimeWire's searching and sharing functions are entirely decentralized. After downloading and installing LimeWire on their computers, we currently have no visibility into what types of con-

tent users seek, send and receive with the software.

But if I were to download LimeWire today, I could use it to download unlicensed music. The ruling indicates that LimeWire should do more to prevent that.

That's a good point. In assessing that LimeWire had the intent to induce infringement... the court included the failure to include mandatory content filters. The judge was very critical on this point. There are a few problems with this. Generally, as a technologist, I'm concerned this can lead to laws requiring providers of software to put filters in place and actively police their users to avoid infringement. More specifically to [her] opinion, the Grokster [ruling] did not come out until 2005, and it was at that point the technological limitations and rules of conduct were established. In this case, the judge holds LimeWire of 2003 to a standard laid out in 2005. It's hard to successfully manage that.

In any event, LimeWire has tried earnestly, aggressively and continuously to work with the music industry. The company did develop a hash filter to work in cooperation with rights holders [where] the

rights holders would provide the hashes for the filter to work. Unfortunately, the rights holders LimeWire went to would not provide the hashes, and as such it was never taken out of beta. LimeWire representatives have met with content holders a hundred times to discuss this issue. Unfortunately, it's never come to fruition.

Then what's your pitch to the music industry?

We're trying to convince them that there's an opportunity. There's the law, and then there's business. P2P is no longer a legal issue. It's not even a technology issue. It's a social issue, and it's definitely a business issue. With respect to the lawsuit and this approach to the problem, there are no winners. This is not going to resolve any of the industry's problems. It will do nothing to reduce overall peer-to-peer use. It does absolutely nothing to help the music consumer. And most importantly, it doesn't do anything to put money into the pockets of artists and songwriters and publishers.

Explain the role you'd like LimeWire to play.

I've been in meetings where I ask

a music executive in all earnestness, "How can I best help you?" The knee-jerk response is, "Shut down LimeWire." It provides for an interesting discussion, because what's going to happen if we do that? We're building a revolutionary music service and we'd like to launch it smack dab on top of the P2P network. It's got to be a better alternative.

Our model for this is that it would have unlimited digital rights management-free downloading and streaming. An elegant media player with access to millions of songs on-demand synched to iTunes and other players so that when you plug in your device, your music is just there. Complete and instant access to your entire library across your desktop and devices and the cloud. Subscribable charts and feeds and playlists. Robust discovery features. Recommendations. Curated content. Dynamically created playlists. All the things you can't get from P2P, and we've got a credible plan to make that work.

So the P2P network is the free tier that attracts users to this new service?

If we've learned anything from other P2P companies that have tried something similar, we've learned you have to preserve the core experience. There are few in the world that are able to distribute a desktop application as widely and quickly and successfully as LimeWire. We're completely redesigning the entire P2P experience to promote and sell the music service in contextually relevant ways. So [we] establish multiple triggers to illustrate and highlight the value and features of the service in organic and intuitive ways. It's a great platform to educate and inform.

For a longer version of this interview, including Searle's observations on cloud-based access and LimeWire's pay services, go to billboard.biz/digital.

There's the law, and then there's business. P2P is no longer a legal issue. It's not even a technology issue. It's a social issue, and it's definitely a business issue.

LOVE DRAKE

The Most Anticipated Hip-Hop Album In Years Comes From A 23-Year-Old Singing, Acting, Half-Jewish Canadian Who Some Are Touting In The Same Breath As Biggie And Lil Wayne. Can **Aubrey Drake Graham** Withstand His Own Hype?

By Mariel Concepcion

THE

VE



PHOTOGRAPH BY MATT BARNES

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It takes two: **DRAKE** and **LIL WAYNE** perform at the 2009 BET Awards in Los Angeles.

On a clammy Saturday afternoon in May, thousands of nose-ringed, suburban teens are crammed into the Meadowlands Sports Complex in East Rutherford, N.J., to catch their favorite emo, dance, punk and emo-dance-punk acts at the two-day Bamboozle Festival. ■ While middle-aged chaperones waited patiently in the “parents” tent, barely clothed diehards bounced from stage to stage, panting at the sight of Ke\$ha, Matt & Kim, MGMT, OK Go and headliners Weezer and Paramore, among others.

But one of the night’s unexpectedly large turnouts was for 23-year-old hip-hop sensation Drake, whose highly anticipated debut album, “Thank Me Later,” will be released June 15 on Aspire/Young Money/Cash Money with distribution through Universal Motown.

Backed by a five-piece band and DJ, and dressed in all black, Drake took the stage a little before 9 p.m.—20 minutes late due to a bad case of allergies—and commanded the attention of even those tailgating in the parking lot.

It was Drake’s mentor and label head, Lil Wayne, who encouraged him to perform at diverse and ambitious events like Bamboozle. “When I do House of Blues in Chicago or L.A., they scream,” Drake says. “But when you do these festivals, they’ll stand there and stare at you and judge you. But there’s a part

of them that’s listening.”

Born Aubrey Drake Graham in Toronto, Drake got his showbiz start playing Jimmy Brooks, the wheelchair-bound former basketball player on the Canadian teen drama “Degrassi: The Next Generation.” Just a few mixtapes and an EP later, Drizzy, as he’s known, has emerged as the most revered new MC in years. As hip-hop continues to drift further away from rap’s basic elements and seeks to re-energize and expand its fan base with a new, hybrid sound that blends rap, R&B, dance, even alt-rock—witness the success of B.o.B, Kid Cudi and progenitors Kanye West and OutKast—this half-singing, half-rapping, half-Jewish, half-black former actor and current heartthrob is helping change the face of the genre firsthand.

SHORT BUT SWEET

The Key Moments In Drake’s Career, From First Mixtape To Debut Album

2006: Drake releases his first mixtape, “Room for Improvement.” The DJ Smallz-hosted album—the teen actor’s first official attempt at music—features guest appearances from Trey Songz, Lupe Fiasco and the Clipse.

2007: Drake releases his second mixtape, “Comeback Season,” which spawns the single “Replacement Girl,” featuring Trey Songz. The video to the track was featured as BET’s “New Joint of Day” on April 30, 2007.

June 2008: After hearing his music, Lil Wayne calls Drake and asks him to fly to Houston. Drake stays on the road with him for a week-and-a-half, connecting on a “musical level beyond what anyone expected.”

Feb. 13, 2009: Drake releases his third mixtape, “So Far Gone,” which was available as a free download on his blog, October’s Very Own. The tape featured Lil Wayne, Bun B, Trey Songz, Omarion and Lloyd.

April 2009: Drake releases the “Best I Ever Had” single, produced by Boi-1da.

June 27, 2009: After nine weeks of steadily climbing the chart, “Best I Ever Had” tops Billboard’s Hot

R&B/Hip-Hop Songs chart and holds there for seven weeks.

June 29, 2009: Following a heated bidding war, Drake signs to Lil Wayne’s Young Money label and eventually becomes

Indeed, Drake did his thing that muggy night. After shouting out Weezy, dropping a few F-bombs to the New York Police Department and telling fans his doctor advised him not to perform—"Motherfucker, you crazy? I'm here to see my family!"—he ran through songs like "Forever," "Every Girl," "Bedrock," "Successful," "Over" and "Best I Ever Had." "Best I Ever Had," off his star-minting 2009 mixtape, "So Far Gone," reached No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart and peaked at No. 2 on the Billboard Hot 100, selling 1.8 million downloads, according to Nielsen SoundScan. "So Far Gone," which was released as an official album with limited tracks last year, has moved 458,000 copies.

During his performance, Drake dedicated his singing—which he thought was a "mistake" when he originally released "So Far Gone"—to the ladies, who he says encouraged him to hire a vocal coach this past year. And taking cues from sexified R&B performers like Usher and Trey Songz, he did an air-humping dance that had the girls googy-eyed. He danced with a young lady in cutoff shorts and a bikini top to Alicia Keys' "Un-Thinkable (I'm Ready)," which he co-wrote, and kissed her on both cheeks and forehead before she dropped to the ground in shock.

"People who love rap love his rhymes, especially passive rap fans, who are mostly women," WQHT (Hot 97) New York PD Ebro Darden says, adding that all of Drake's officially released singles—with the exception of his latest, "Find Your Love"—have been top five research performers on the R&B/hip-hop station. "They love the melodies and honesty in his music. He's flossy yet vulnerable, clever with his word selections, and at the same time, you can easily understand his punch lines."

At the end of his set, Drake asked that the stage lights shine on the crowd. "I see you with the Giorgio Armani shirt, like it's 2002," he called out to one fan. "I see you with the bikini, like we're in Acapulco. I see you over there with the headband, just like my publicist wears," he said as fans screamed in excitement.

"I want the type of show that doesn't feel like I'm out of place. And really, that night didn't feel like I was an outcast," Drake says. "It was really important for me because, like Wayne said, I felt like they were listening, and they were screaming and they were excited. But most important were the faces that I could tell had never even heard of me or seen my face before, yet they were still listening. It was a great feeling."

In the face of a crumbling business, it makes sense to go after as wide an audience as you can. It's part of Drake's master plan to not only engage his hardcore hip-hop fan base with his natural rap skills, but also to pull in new fans who are now, thanks to shows like Bamboozle, paying attention.



School's out: **DRAKE** and cast members from 'Degrassi: The Next Generation.'

"Thank Me Later" will feature production from West, No I.D., Boi-1da, Noah "40" Shebib, Timbaland, Swizz Beatz and Francis & the Lights frontman Francis Farewell Starlite—whose band opened up for Drake on his Campus Consciousness/Away From Home college tour alongside Canadian rapper K-O-S. Collaborators on the set include West, Wayne, Alicia Keys, Nicki Minaj, Jay-Z, the-Dream and T.I.

First single "Over" peaked at No. 3 on Billboard's Rap chart, No. 4 on Hot R&B/Hip-Hop Songs and No. 14 on the Hot 100. Second single "Find Your Love" was recently released alongside an accompanying video shot in Jamaica by director Anthony Mandler and starring dancehall artist Mavado.

Other tracks include "Shut It Down," an empowerment song for the ladies; the intro

"Fireworks"; "The Resistance"; and the leaked track "Miss Me," featuring Lil Wayne, which Al Branch, GM of Hip-Hop Since 1978—Drake's management company—assures will be the next single. ("Wayne shot his part [of the video] and Drake's shooting his in a couple of weeks," he says.)

While Drake's getting co-signs from the likes of Jay-Z, sharing verses with Eminem and being romantically linked to Rihanna, it's his wholesome, unassuming and almost average depiction of life through music that already has him touted as the next big thing; even before releasing an official album, he'd garnered two Grammy Award nominations and two Juno Awards. Drake is often mentioned in the same category as the company he now keeps.

The accolades flatter Drake, but he still feels he isn't quite there—yet. "That's the most flattering thing in the world but at the same time, real, legendary status can't be dictated by the people who are still here witnessing it," he says. "Legendary status is when the next generation comes up. The kids that are 15 right now and will be going to college in five or six years—if they say, 'Yo, I remember when Drake came to this school. That's one of the most legendary shows ever,' that's when you're a legend. I'm young. I'm 23. This is too soon. I really want to grow and be that guy."

While Drake has scores of supporters, he also has nonbelievers—naysayers who ques-

tion his talent and criticize everything from his singing to his videos—especially the West-directed "Best I Ever Had" clip. But Drake isn't phased by them. "When people really listen to the album, I think they'll say, 'There's some really interesting songs on here, really interesting lyrics, really interesting layers,'" he says. "It's very reflective, very personal, but at the same time, it's fun. It's about my induction into the rap game, into Hollywood, having famous people that are friends with me. It's all very overwhelming."

EMI West Coast creative president/head of urban "Big" Jon Platt signed Drake to a publishing deal in June 2009—in the artist's dressing room at the BET Awards. "I went to see him in Toronto well before everything really exploded," Platt says about snatching Drake before anyone else did. "We just hung out all day and had a great conversation. I knew then that he was the real deal."

For Robert Gibbs, Drake's music agent at International Creative Management, Drake's appeal makes booking him for shows that much easier. After his *Away From Home* tour, Drake will go on a club/festival/radio tour and then head to Europe in July where he will support Jay-Z on a couple of U.K. stops as well as play the Wireless Festival with him. Afterward, Drake will hit Toronto for Caribbean music festival Caribana. He is also negotiating a fall tour, which AT&T will sponsor.

In addition, Drake has been reading movie scripts, although he's turned down a number of roles already. Dana Sims, Drake's motion picture talent agent at ICM, says, "Until the album is out, [Drake will] be putting the acting on hold."

To promote the new album, Drake will make appearances on late-night TV shows, an iPad giveaway promotion is in the works, and an MTV documentary will premiere on the music channel the week of June 20. Drake also says that as soon as "Thank Me Later" is released, he will start working on a follow-up—a move that Branch encourages, stating he'd like for Drake to release another album less than a year later, "like Justin Bieber did."

Although this is only his first album, Drake understands that his swift ascension from underground mixtape rapper to the next Biggie/Lil Wayne/insert-legend-here means that listeners are expecting not just quality, but greatness.

"I know I have a lot of growing up to do, but I guess unfortunately, people won't judge me as if this is my first album or my first year in the game," he says. "This is a crucial moment for me. It actually feels like my last album, not my first. I'll be working hard to make sure you remember it. I'll be in your city, performing all the songs, and hopefully looking at you in your eyes and letting you know it's real out here, man. I'm ready." ...

**'I'M YOUNG.
I'M 23.
I KNOW I
HAVE A LOT
OF GROWING
UP TO DO.'**

—DRAKE

part of the Universal Motown family.

July 2, 2009: Drake premieres the video to "Best I Ever Had," directed by another mentor, Kanye West.

Sept. 15, 2009: Drake rereleases his "So Far Gone" mixtape as an official EP. The album features most of the original songs from the mixtape, including "Best I Ever Had" and "Successful," featuring Trey Songz.

Dec. 2, 2009: Drake is nominated for two Grammy Awards—best rap solo performance and best rap song—for "Best I Ever Had."

Jan. 31, 2010: Drake closes the Grammys show with the first

live performance of "Forever" alongside collaborators Lil Wayne and Eminem.

Feb. 8, 2010: Drake announces his first North American solo trek, which ran from April 6 through May 8.

March 4, 2010: Drake premieres his single "Over" on a Toronto radio station. The track, off his upcoming debut album, "Thank Me Later," is produced by Boi-1da.

April 18, 2010: Drake takes home two Juno Awards, including one of the night's most sought after honors: best new artist.

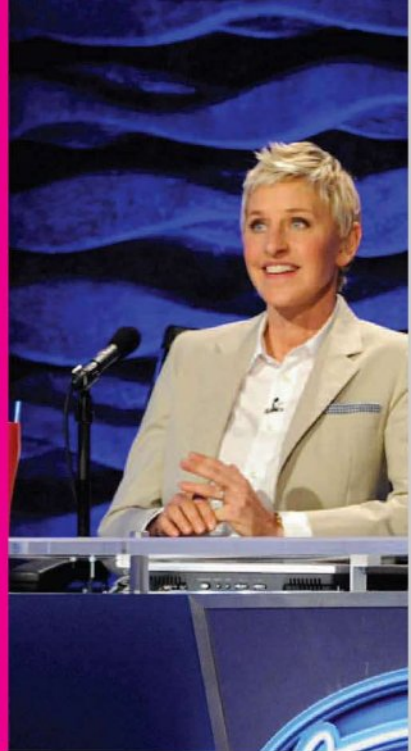
May 11, 2010: Drake premieres the Anthony Mandler-helmed

video to his second single, "Find Your Love," on October's *Very Own* and MTV.

June 15, 2010: Drake will release his hotly anticipated first album, "Thank Me Later." —MC

A LITTLE PITCHY

'AMERICAN IDOL' RATINGS ARE AT THEIR LOWEST SINCE 2004, AND SIMON COWELL IS MOVING ON. AS THE SEASON-NINE FINALE APPROACHES, CAN TV'S TALENT SHOW BEHEMOTH STAY DOMINANT AND TURN ITS WINNERS INTO STARS AGAIN? BY MONICA HERRERA



"Alright, so listen, man. I don't know what's quite going on . . . it was just alright for me. It didn't really take off, ever, and it started kind of rough. I don't know."

Randy Jackson said this on the May 11 episode of "American Idol," after Michael Lynche—the hulking, 26-year-old singer known as "Big Mike"—performed a serviceable but charm-devoid take on Michael Jackson's "Will You Be There." (Voters sent Lynche packing a day later.) He could've been referring to any recent night of "American Idol," though—or its entire run this year.

Since its Jan. 12 premiere on Fox, the ninth season of "Idol" has been plagued with chatter about the show's decline. The pool of contestants was widely considered to be the weakest in the show's vaunted history, with the top 10 finalists, who will perform together on this summer's American Idol Live! tour, comprising a bizarre mix of pop/R&B singers with identity crises and guitar-strumming "street busker" types, as Simon Cowell likes to call them. The remaining two hopefuls—Lee DeWyze and Crystal Bowersox—are both of the latter strain, and one will emerge as the winner on the May 26 season finale.

The fractured chemistry among the judges has also dominated water-cooler talk. Paula Abdul—the show's centripetal force of schmaltz and drama—left the show, ostensibly replaced by Ellen DeGeneres. Moreover, two days before the season premiere, Cowell announced he'd be leaving "Idol" after the conclusion of season nine, and many onlookers have observed that he has appeared disinterested this year, even bored. (Cowell stands to make millions more next fall when "The X Factor," the fork-tongued U.K. counterpart to "Idol" that he executive-produces, hits U.S. shores on Fox.)

"Everyone is trying, but it's just not connecting," says Maura Johnston, who writes about "Idol" for FanCast.com. "And Simon Cowell is so linked with the whole franchise. He is 'American Idol,' more than [host Ryan] Seacrest, more than anyone. The fact that he's leaving, I think, has affected the perception of the show."

As the curtain falls on the show's ninth year this week, "Idol" finds itself at a critical jun-

cture, amid an overall decline in network viewership, a cast in disarray and a worrisome drop in its own ratings. Though still the top-rated show on TV through May 9, "Idol" viewership has slipped to an average of 24.5 million per night, according to Nielsen, with 11.8 million of those viewers between the ages of 18 and 49. That's an approximate 20% decline from the show's highest average of 30.6 million viewers (16.3 million aged 18-49) in 2006—the year that Taylor Hicks won or, as most see it, Chris Daughtry didn't.

In addition, "Idol" was beaten in the ratings for the first time in six years on Feb. 17, when NBC's Winter Olympics broadcast attracted almost 12 million more viewers, and has since been topped a few times by the current season of ABC's "Dancing With the Stars."

The ratings slide began in 2006—by comparison, Fox's overall prime-time viewership from 2006 through 2009 fell only 8.25%, according to Nielsen—but more troubling is the lack of a late-season ratings bounce this year. The May 5 episode drew just 17.5 million viewers, the lowest rating for a Tuesday performance night since the summer of 2002. The May 17 top-three performance night fared slightly better, with 18.3 million viewers, but decreased one-tenth of a point to a 6.6 rating among adults 18-49.

This is also translating to less viewer participation—a factor of vital importance to a show that depends on crowd-sourcing to choose America's next pop star. During the May 19 results show, Seacrest announced that the top three contestants had received a total of 47 million votes, down from 88 million at the same point last season. Websites that cover "Idol"—from its official Internet presence at AmericanIdol.com to vote forecaster Dial Idol and blogs like Vote for the Worst, Rickey.org and MJsBigBlog.com—have seen their cumulative unique visits per month drop 45% since 2007, according to comScore.

All this downward momentum could have an adverse effect on 19 Recordings and Sony, which together sign the most valued "Idol" contestants to record deals and release their music. If 19 and Sony stick to the release schedule for "Idol" winners of past years, fans can expect to hear a debut single from the champion, and perhaps the runner-up, by October, followed by an album release later in the fourth quarter.

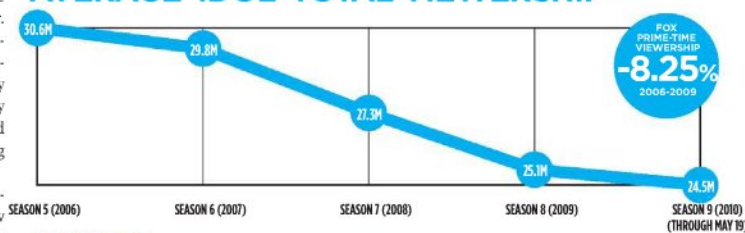
Ever since Kelly Clarkson was crowned its inaugural champion in 2002, "Idol" has been a significant driver of album and single sales for Sony. According to Nielsen SoundScan, contestants have sold an astounding 126.5 million combined albums, singles and download tracks, but no winner or finalist since 2005 victor Carrie Underwood has come close to her walloping numbers. (The country artist's album sales total 11.6 million.) While 2006 fourth-place finisher Chris Daughtry's band Daughtry has sold 5.7 million albums, subsequent winners Jordyn Sparks and David Cook have each sold 1.3 million; runners-up Adam Lambert and David Archuleta have sold 747,000 and 970,000, re-

spectively; and last year's victor Kris Allen has sold 310,000. Both Bowersox and DeWyze hew closer to Allen than other recent "Idol" success stories, in that they don't appear to have the out-sized personas or ambition required of most stars who captivate arena-sized crowds.

"Every season is different," RCA Music Group executive VP/GM Tom Corson says. "Yes, some seasons are a little stronger than others. One season you have Taylor Hicks, the next you have Carrie Underwood. We often don't know until six to nine months down the road how the contestants will resonate."

"The talent isn't much worse than before," says Richard Rushfield, the former Los Angeles Times "Idol" maven who now blogs about the show for the Daily Beast. "But what you don't have is a breakout sensation that rises above the pack, the way Adam Lambert did last year, the way David Archuleta and David Cook did the year before, the way Carrie Underwood or Chris Daughtry did. Those people didn't necessarily win, but they gave their seasons a great story."

AVERAGE 'IDOL' TOTAL VIEWERSHIP



TOP 'IDOL' ARTISTS

The best-selling debut albums by "American Idol" contestants, 2005-09.

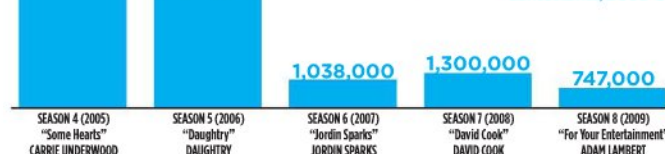


CHART SOURCE: Ratings according to Nielsen. Sales according to Nielsen SoundScan.



STILL NO. 1

All hand-wringing aside, "Idol" is still No. 1 in the ratings and still commands the highest ad rate of any program, which Fox executives pointed out during the network's May 16 upfront presentation in New York. "We're aware the show is off about 9% this year, but in comparison to other shows that's actually pretty good," Fox entertainment chairman Peter Rice said. The network also announced that it would trim the show's elimination episodes down to 30 minutes for season 10. "The audience wants us to tighten up the results show and they want more performances, so that's what we'll give them next year," Rice said.

"Idol" also continues to provide a powerful sales boost to artists who appear on the show.

Sean "Diddy" Combs performed "Hello Good Morning," his current single with Dirty Money, on the March 31 results show a day after the track's digital release. It subsequently sold 81,000 downloads, according to Nielsen SoundScan, to debut at No. 34 on the Billboard Hot 100. Shania Twain's "Greatest Hits" set returned to the Billboard 200 with 7,000 copies, according to SoundScan (a 251% increase), after she mentored country week. When Harry Connick Jr. served as mentor during Frank Sinatra week, sales of his "Your Songs" album jumped 531% to re-enter the Billboard 200 at No. 58, while Sinatra's hits compilations "Nothing but the Best" and "Classic Sinatra" re-entered at Nos. 129 and 194, respectively (up 81% and 43%).

Season-eight runner-up Lambert mentored the contestants during Elvis Presley week, and as a result he earned his first top 10 hit on the Hot 100. Performed on the April 14 results show, Lambert's "Whataya Want From Me" doubled its download sales the following week to 108,000, according to SoundScan, enough for it to earn the week's Digital Gainer award and move 29-8 on the Hot Digital Songs chart.

Lambert's stint was also notable in that it was the first time an "Idol" contestant returned to the show as a mentor. The choice of Lambert suggests that "Idol" now treats its more

successful runners-up with as much or more deference as its winners.

"[There's a] perception of winning not really being important," Fancast's Johnston says. "The whole message of having Adam Lambert be the first contestant to come back and be a mentor was sort of curious. It's like, 'Well, is the goal winning, or is it just making a splash on TV?'"

TALENT SCOUT

If the goal has changed, it shouldn't come as much of a shock. After all, the average person could be forgiven for not remembering that Hicks, Sparks and even Allen were "Idol" winners. That seems to have permeated the attitude of this season's contestants; Bowersox told reporters two weeks ago that she and her competitors were "all winners," and Lynch said his mission was only to make the top three. The theory that winning "Idol" isn't everything—put into focus by Hicks' victory in 2006 and sharpened by Lambert's loss to Allen last year—may have lowered the bar all around.

"We thought we would kill 'Idol,' but it's killing itself," says Dave Della Terza, creator of Vote for the Worst. Della Terza says he's thinking of shuttering the website because covering "Idol" has become "a chore" and, ironically, he says the contestants are too bad. "You need to have great contestants on the show in order for us to work, so that people get angry when their favorites are voted off first," he says. Vote for the Worst has seen its traffic drop from 248,000 unique visitors in April 2009 to 135,000 last month, according to comScore.

Rickey Yaneza of Rickey.org, however, counters that the Tim Urbans, Andrew Garcias and Lacey Browns of this year are hardly different from the Ace Youngs, Megan Joys and Kevin Co-vaizes of seasons past. "There are haters every year," he says, "but I've had people say that they love the singers on the show. They like the idea that so many people are playing the guitar."

Indeed, the presence of so many guitars onstage—which was introduced in season seven, when "Idol" started allowing contestants to play instruments—has also shifted the priorities of the show, which now often touts becoming an "artist," not becoming an "idol," as the ultimate goal. It's a small but significant difference in word choice, as the latter beckons a broader fan base and the more traditional, glory-note-belting kind of pop star that the show once championed.

"It's interesting that the advent of letting [the contestants] use instruments has produced a crowd that is kind of cooler, but much less mass appeal-oriented, which is exactly what 'Idol' was invented to circumvent," the Daily Beast's Rushfield says. "Without instruments, you wouldn't have had David Cook, Kris Allen, Jason Castro, Brooke White, Crystal Bowersox and Lee DeWyze."

"The people who made the top three—Crystal, Lee and Casey [James]—they're all sort of in the same folk/rock genre, which can't really be by mistake," says Anoop Desai, who finished sixth last season and recently self-released his debut album, "All Is Fair." "But will the music that people voted through on the show be pop music on the radio? It seems like there

Falling 'Idol'? The 2010 judges, soon to be minus SIMON COWELL (far right); inset: ninth-season finalists LEE DEWYZE and CRYSTAL BOWERSOX

shouldn't be any disconnect, but as we all know, that isn't necessarily the case."

THE 'S' FACTOR

"Idol," of course, will start all over again next year with a new

batch of contestants and the opportunity to find another future star. But it will have to do so without Cowell, who is the only real game-changer in a franchise with so many moving parts. "We have to find a judge to replace Simon who provides both musical credibility and incredible entertainment value," Rice said at the Fox upfront. "There is no bigger question for the summer."

It will also have to contend with "The X Factor" and compete for the loyalties of Sony, which signed a six-year deal with Cowell in January that will allow it to release the music of "X Factor" winners in the United States. Cowell's own label, Syco Music, will be the partner as always.

"Simon is bringing the next most powerful music show in the world to Fox," music executive Charlie Walk says, "and I'd bet on Simon any day. He knows exactly what he is doing."

Replacing Cowell poses a tremendous challenge for 19 and Fox, especially when everyone seems to have an opinion on who should get the job. Such famous "Idol" fans as Howard Stern, Perez Hilton and producer Steve Lillywhite have all publicly lobbied for the gig, while others, like Elton John, are rumored to have turned it down. No matter the choice, season 10 of "Idol" stands to be scrutinized more than any show in recent history.

"When you have a mature format, by definition you're probably going to lose a little bit every year," RCA's Corson says. "But it's still the No. 1-rated television show. So they're doing OK if you ask me." ◆◆◆



LEFT: LEFTY SHIVAMBURGALLO IMAGES/GETTY IMAGES



WE ARE THE WORLD CUP

THE 2010 SOUTH AFRICA WORLD CUP, WHICH KICKS OFF JUNE 11, OFFERS FANS MORE THAN JUST THE GREATEST SPORTING EVENT IN THE UNIVERSE—IT ALSO AFFORDS THE GLOBAL MUSIC INDUSTRY AN OPPORTUNITY TO SHOWCASE ITS STARS AND PARTNER WITH TOP BRANDS, AND ALLOWS THE HOST NATION THE CHANCE TO PROMOTE ITS OWN WORLD-CLASS MUSICIANS AND VENUES



THE REAL THING

HOW A SONG ABOUT SOMALIAN FREEDOM FIGHTERS BECAME COCA-COLA'S WORLD CUP SOUNDTRACK—AND LAUNCHED K'NAAN TO GLOBAL STARDOM BY DAVID J. PRINCE

The song that's destined to be forever associated with the 2010 World Cup came to its creator in a split second in the summer of 2007. • Somali-born rapper K'Naan was taking a break from recording his debut album at Sony Studios in New York. The melody came to him suddenly as he walked through the damp streets after a rain shower, making him dash back to the studio and abandon the track he had been working on, in favor of what would become "Wavin' Flag." • "I was kind of in a frenzy," recalls K'Naan (pronounced KAY-non), back in New York for a round of promotion. "It was one of those songs that overtakes and consumes you."

Indeed, from that moment on, "Wavin' Flag" has had a life of its own. It first appeared on his February 2008 debut, "Troubadour" (A&M/Octone). Peaking at No. 99 on the Billboard Hot 100 in March 2009, "Flag" has now sold 155,000 U.S. copies, while "Troubadour" has moved 79,000, according to Nielsen SoundScan.

The song also made K'Naan a household name in his adopted country of Canada, where it peaked at No. 2 on Billboard's Canadian Hot 100 in February, propelling his artist and songwriter of the year wins at April's Juno Awards. K'Naan, along with Drake, Justin Bieber and Nikki Yanofsky, closed that show with a rousing performance of the song, which was rerecorded with an all-star cast under the name Young Artists for Haiti. The charity version debuted at No. 1 on the Canadian Hot 100 in March.

All of that, however, is about to look like very small potatoes indeed. This summer, "Wavin' Flag" will be taken to a whole new level, as K'Naan embarks on the final stage of a two-year plan that gives the artist and his music unprecedented global exposure.

Selected by Coca-Cola as the centerpiece of its \$300 million campaign for the 2010 FIFA World Cup, the rerecorded "Coca-Cola Celebration Mix" of "Wavin' Flag" will soundtrack all of the company's World Cup-related TV commercials throughout the world and be featured prominently on the monthslong global FIFA World Cup Trophy Tour.

The new version will be released as a single in 150 countries. It's available in 12 different duet versions—recorded with local stars and targeted at Spain/Latin America, France, Greece, Brazil, Thailand, South Africa, the Middle East, Indonesia, Nigeria, China and Japan—and have been rolling out globally since the start of the year. In the United States, a "Wavin' Flag" remix and video featuring David Guetta and Will.i.am was unveiled at the end of April as an MTV 360 premiere. For the billions of soccer fans who will be gripped by the tournament, familiarity with the song and its creator is inevitable.

"We wanted a song that embodied our campaign," says Emmanuel Seuge, Coca-Cola group director of worldwide sports and

entertainment marketing. "It needed to be upbeat, it needed to be uplifting, it needed to be an invitation for people to celebrate."

In truth, the original version of "Wavin' Flag" seems like a curious choice for a celebration. K'Naan (born Keinan Abdi Warsame) spent his formative years in Somalia, and at age 13 he got a seat on the last commercial flight to leave the country before the civil war began.

While the refrain and melody give "Wavin' Flag" its U2-like, anthemic quality, lyrically it's a personal song about his early life in Somalia and the flags he saw flying as he left.

Nonetheless, Joe Belliotti, then-VP of entertainment strategy at Brand Asset Group, which specializes in matching music with corporations, pitched the song to Coca-Cola in February 2009 with dramatic results. "We fell in love with K'Naan and his story," Seuge says.

A hastily arranged trip to see K'Naan perform at South by Southwest in March followed, with discussions between the rapper and his team scheduled for the next day.

"What attracted K'Naan to the project was we weren't looking to [just] license a song from him," says Belliotti, who joined Coca-Cola in January as director of entertainment marketing. "We were really trying to create something bigger where he could be involved throughout the process—the release, promotion, live events, the Trophy Tour, the whole World Cup experience."

While Coke and A&M/Octone declined to discuss financial details, K'Naan likely garnered \$1 million-plus in combined cash and promotional dollars committed. In addition to paying an overall project license fee to use the master recording—probably deeply discounted from the standard per-usage fees—and a similarly negotiated deal with co-publishers A&M/Octone and Sony/ATV, the project included payments to K'Naan for nearly nine months of personal appearances. As K'Naan is in a 360 deal with Universal, the label is a beneficiary of each revenue stream.

"I don't think the Coke relationship will terminate following the World Cup," A&M/Octone Records president/CEO James Diener says. "They are invested in K'Naan for the duration of his career."

K'Naan was the main attraction at many dates on the Trophy Tour—performing in Vietnam, Peru, Mexico, Italy, the United Kingdom, France, Russia, Japan, Canada and at the May 2 finale at the University of Houston—while his music featured heavily everywhere on the 84-country itinerary.

For its part, Coca-Cola loved the song but noted that lyrical references to "a violent prone, poor people zone" and people "strug-

'THE CRUCIAL MOMENT IN THE DISCUSSION CAME WHEN K'NAAN SAID, "I CAN REFASHION THAT SONG AND GIVE YOU AN EXCLUSIVE VERSION.'"

—JAMES DIENER, A&M/OCTONE



The real thing: K'NAAN performing at a stop on the FIFA World Cup Trophy Tour; inset: the Celebration mix of his hit 'Wavin' Flag.'

gling, fighting to eat" didn't fit the campaign's themes.

"The crucial moment in the discussion came when K'Naan said, 'I can take that song, refashion some of the lyrics and give you an exclusive version,'" Diener says. "That's an attempt on K'Naan's part to revitalize the song in the spirit of the World Cup."

"I saw it as an opportunity to reach more people," K'Naan says.

"I don't work for Coke or anything; what I do is my music. This was a really great opportunity for them to use my song, without compromising my integrity as a musician. This is what I write, these are the songs I make. I'm happy about it."

And reaching more people seems guaranteed thanks to the international versions that will ensure the song makes a global impact beyond even Coca-Cola's marketing efforts.

In Spain and Latin America, the track features Latin superstar David Bisbal, who has sold 4.5 million albums worldwide, according to Universal. Universal Music Spain released the new version of "Wavin' Flag" April 15, but isn't actively promoting the song until the campaign for Bisbal's latest single, "Sin Mirar Atras" (Vale/Universal), is over.

Universal will release "Troubadour" June 1 in Spain. Vale Music marketing director Domingo Garcia says the Bisbal connection will help get the record heard, predicting "Wavin' Flag" could be a No. 1 song. "This will carry a lot of prestige, as Bisbal has probably been the second-biggest Spanish act in the world after Alejandro Sanz in the past decade," Garcia says. "The fact it's at least half in Spanish helps a great deal. Duets reach a wider audience, and as this one is Coca-Cola's official World Cup song, the audience is virtually guaranteed."

In Japan, K'Naan hooks up with local pop star AI, with the new version reaching No. 33 on Billboard's Japan Hot 100 chart. "Troubadour" came out in Japan last June, but has attracted minimal interest to date—something execs now expect to change.

"No one knows K'Naan in Japan," says Kimitaka Kato, managing director of international at Universal Music Japan. "In order to break him here we need the participation of a credible Japanese singer who is good enough to sing with him and popular

enough to attract people to the project. AI was perfect for that."

In the United States, A&M/Octone plans to promote "Wavin' Flag" at Latin (the Bisbal version) and mainstream radio formats (the Guetta remix), starting in mid-June. "Troubadour" is being rereleased in a deluxe World Cup edition with the new duets, mixes and videos added. K'Naan is currently booking a headlining U.S. tour for the fall,

with additional singles from "Troubadour" likely to follow.

But if a wider international audience for the artist seems guaranteed, Seuge is looking for the advertising campaign itself to influence the way brands and artists work together in the future. He says, "I'd like to change the way we work with the music industry, in a true, collaborative way, trying to reinvent the way brands can be a key player."

And, certainly, this could prove to be a rare instance of a campaign breaking an artist simultaneously around the world. Diener hails the Coca-Cola team as "very shrewd," adding: "Even though he's there promoting their brand, they're really trying to prove that this kind of branding—especially with the right amount of time to set it up—can be very powerful for his career."

"If this project can be a legacy about how we work with and engage the music industry in our projects in a different way," Seuge says, "that would be a great success metric."

And if it seems a long way from a song about Somali freedom fighters to talk of a major brand's "success metric," well, K'Naan—who will perform "Wavin' Flag" at FIFA's June 10 World Cup Kick-Off Celebration Concert at Soweto's Orlando Stadium—believes the power of his music will win out.

K'Naan says, "I find it exciting that ['Wavin' Flag'] is melodically acceptable in so many cultures, that it agrees with people's spirits in so many different places.

"That's what I love about music, that it can be so much more vast than speeches or factual things," he adds. "A suit may not fit the same people in different places, but this feeling does." ♦♦♦

Additional reporting by Howell Llewellyn in Madrid and Rob Schwartz in Tokyo.

EAT MY GOAL!

THREE OTHER MUSIC-INSPIRED WORLD CUP AD CAMPAIGNS

VODACOM

Agency: Drafftcb, Johannesburg

Song: "Show Dem (Make the Circle Bigger)" (Feel Good Music/Electromode Music), JR featuring HHP

Publisher: Sony/ATV Music Publishing South Africa
Launched April 17, the South African TV campaign for mobile telephone operator Vodacom encourages cell phone users to back the national soccer team through supportive SMS texts, soundtracked by hip-hop artist JR's song, taken from his November 2009 album, "ColourFULL." Vodacom managing executive of marketing Enzo Scarcella says the ads kick-started a campaign including billboards and "flashmob" activations "so we can, as the song says, 'show dem' the country's behind them."
—Diane Coetzer



Soda pop: KERI HILSON

PEPSICO INTERNATIONAL

Agency: CLM BBDO, Paris

Song: "Oh Africa" (Universal), Akon featuring Keri Hilson and the Soweto Gospel Choir

Publishers: EMI Music Publishing, Universal Music Publishing

Pepsi commissioned "Oh Africa," co-written by Rock City and producer Prettibiofresh, as a World Cup-themed piece of music, PepsiCo International director of sports and entertainment Ellen Healy says, "but we also wanted something you could hear on the radio." It soundtracks an ad featuring soccer superstars Kaká, Lionel Messi and Didier Drogba and is currently airing in Europe, Latin America, the Middle East and Asia. The track is available on iTunes and Nokia's Comes With Music.
—Ann Donahue

PUMA

Agency: Syrup, New York

Song: "Going On" (Downtown/Atlantic), Gnarls Barkley

Publishers: Chrysalis Music, MCA Music Publishing, Warner/Chappell Music

This song from Gnarls Barkley's 2008 album, "The Odd Couple," was picked for the sportswear giant's World Cup campaign, Syrup chief creative officer Jakob Daschek says, because it "has a drive and energy that makes you feel you're part of a journey bigger than yourself—what the World Cup is all about." The minute-long TV ad, featuring Puma-sponsored soccer players Samuel Eto'o (Cameroon), Emmanuel Eboué and Gervinho (both Ivory Coast), rolled out March 23 in Continental Europe. —Wolfgang Spahr



Home-grown:
HUGH MASEKELA

MONEY FOR NOTHING?

THE SOUTH AFRICAN BIZ EXPECTED THE FIRST WORLD CUP ON AFRICAN SOIL TO BE A MATCH WINNER FOR LOCAL ARTISTS. BUT NOW, BESET BY ORGANIZATIONAL DIFFICULTIES, IT FEARS AN OWN GOAL BY DIANE COETZER

The conversation on popular Johannesburg talk station Talk Radio 702 is—as it has been every day since New Year’s Day—all about soccer.

Today, alongside the ongoing debate about the World Cup prospects for Bafana Bafana (aka the South African national soccer team), the topic is the local fans’ favorite instrument—the vuvuzela—and the impact it might have on the enjoyment of the thousands of international visitors expected for the June 11-July 11 FIFA World Cup.

The vuvuzela is the beloved plastic trumpet of South African soccer fans that, to those unfamiliar with its charms, sounds remarkably like a stricken elephant. While some of 702’s callers insist it blends perfectly with the fans’ singing, others denounce it. One simply demands: “Is this the musical legacy we want visitors to leave our country with?”

Vuvuzelas aside, that question has huge resonance for the local music business. As soon as South Africa was named as this year’s World Cup host in 2004, “2010” became a byword for business opportunities among labels, artists, managers and publishers.

But since late 2009, the gloss has been wearing off. First, news began surfacing of slow match-ticket sales and sluggish international visitor numbers. Global audit and advisory firm Grant Thornton now puts the figure at 373,000, down from FIFA’s original estimate of 500,000. The apparent nonappearance of the 150 million rand (\$20 million) originally allocated by national government to the Department of Arts and Culture (DAC) for 2010 projects led to local protests (Billboard, Jan. 23). And in March, the Creative Workers Union of South Africa lambasted FIFA and its producer, Los Angeles-based Control Room, for a lack of local artists at the star-studded June 10 Kick-Off Celebration Concert at Soweto’s Orlando Stadium. The stark reality seems to be that finding music business traction amid the soccer isn’t going to be easy.

The May addition of Freshlyground, Hugh Masekela, Mzansi Youth Choir and Grammy Award-winning Soweto Gospel Choir to the Kick-Off Concert lineup already featuring local heroes BLK JKS, the Parlotones and Vusi Mahlasela placated many local protests, although CWUSA president Mabutho Sithole still isn’t happy.

“We still want to know which South African artists will be in the prime-time slot at the show,” he says. “This is a once-in-a-lifetime chance for South African artists to make themselves known to the world—and we hope they are given the chance.”

CWUSA is also a member of the Music Industry Federation of South Africa. It was through MIFSA that Sony Music Entertainment Africa managing director Keith Lister produced a national 2010 music strategy and proposed a program of 1,000 live performances during the tournament, to be funded with DAC money.

MIFSA says the DAC approved funding in principle but didn’t follow through with the cash. Rumors abound about what happened to it but no one seems to be able to confirm it. Lister declined to comment, while the DAC didn’t return requests for comment.

One thing is certain: The MIFSA program will not be happening at the World Cup, leaving those South African artists not involved in the official events to fend for themselves.

“You only have one time when so many international visitors are here,” veteran South African pop musician Spho “Hotstix” Mabuse says. “For the DAC to simply say the money for those

grass-roots live shows has disappeared is just not good enough.”

But others remain optimistic that the glare of the global spotlight will still illuminate South Africa’s burgeoning music scene. Opera singer Sphiwo Ntshibe will perform in front of a likely TV audience of close to 3 billion when he sings at the June 11 opening ceremony in Soccer City in Soweto, ahead of the launch of his debut, Sony-released opera album.

“This is what the World Cup is meant to do—give amazing South African talent the chance to launch an international career,” says Lebohang Morake, co-executive creative producer of the opening and closing ceremonies, who also produced three tracks on Ntshibe’s debut.

There are others too. Sevi Spanoudi, manager of Freshlyground—the Afropop combo that teamed with Shakira for the official World Cup song and will also appear at the Kick-Off Concert—calls the concert the biggest stage the band can ever perform on. She intends to use the gig to secure a U.S. booking agent ahead of an American push later this year.

Many advertisers and broadcasters are also looking to local acts to soundtrack their campaigns. Sony/ATV Music Publishing South Africa managing director Jay Savage says the company secured its biggest synch licensing fee from mobile operator Vodacom to use hip-hop artist JR’s “Show Dem (Make the Circle Bigger)” (Feel Good Music/Electromode), featuring HHP, in a TV/radio campaign supporting Bafana Bafana.

“We are seeing more demand and increased usage of our songs in various areas like commercials,” says Arnold Mabunda,



chairman of publisher’s association the National Organization for Reproduction Rights in Music in Southern Africa. “There seems to be a rush to find and feature South African music in radio and TV programs who, under normal circumstances, would not utilize music.”

Mabunda also points to a likely increase in performance rights royalties for local musicians, with the South African Broadcasting Corp. pledging to play 100% South African and African music for three months beginning May 1 across all of its 18 stations. SABC’s usual voluntary quotas stipulate between 45% and 70% local content, depending on the type of service.

But despite the influx of global superstars for the official events, the touring sector isn’t anticipating any such boost. John Langford, COO of Cape Town-based Live Nation partner Big Concerts, says its only music show of note during the period is the FIFA-endorsed July 9 “Celebrate Africa: The Grand Finale” show at Johannesburg’s Coca-Cola Dome, featuring Italian tenor Andrea Bocelli with special guest Bryan Adams. Langford says his company was approached by “over 40 artists, from small to superstar” asking for bookings during the World Cup period, but took a strategic decision to only take on “risk-free gigs.”

“We think visitors and South Africans will spend their money on soccer, not shows,” he says.

That leaves many acts hoping for slots at corporate hospitality shows and FIFA’s free Fan Fests, which are local government-funded. But, while such gigs may help grass-roots bands boost their careers in South Africa, it’s the official events that are the ultimate prize in terms of launching international careers.

Organizers are giving little else away about the lineup for the opening and closing ceremonies—although Freshlyground and Shakira will perform the official World Cup song “Waka Waka (This Time for Africa)” before the final July 11—but the ceremonies’ music supervisor Motloko Phatudi-Mphahlele says music will take center stage at both.

“We have one chance to show how versatile African music and dance is, and we intend to make it spectacular,” he says. “It’s the lifeblood of this country and the lasting impression we want to leave the world with.”

Whether it will draw out the sound of the vuvuzelas, however, remains to be seen.

LOCAL HEROES

THREE HOT SOUTH AFRICAN ACTS SEEK POST-WORLD CUP INTERNATIONAL SUCCESS

THE PARLOTONES

Base: Johannesburg

Current release: “Stardust Galaxies” album (Sovereign Entertainment)

Booking agent: Sovereign Entertainment, Johannesburg (South Africa); Real Artist Group, Berlin (Germany, Switzerland, Austria); Primary Talent, London (United Kingdom, rest of Europe)

Sovereign Entertainment owner—and band manager—Raphael Domalik promises “an incredible performance that will put the Parlotones on the radar globally” when the power-pop quartet plays the June 10 Kick-Off Celebration Concert. The band’s fourth album, “Stardust Galaxies,” has sold 65,000 units since its October 2009 release, according to Sovereign, and German TV channel ARD has picked a new song, “Come Back As Heroes,” as its FIFA World Cup anthem. Domalik says he’s targeting 2011 for a U.S. push.

LIRA

Base: Johannesburg

Current release: “Live in Concert: A Celebration” DVD/CD (SME Africa)

Booking agent: Jazzworx, Johannesburg (global)

Afro-soul vocalist Lira’s collaboration with Brazilian singer Claudia Leite on Sony’s official World Cup album has “significantly opened up communication for us with Sony operations worldwide,” Lira manager/producer Robin Kohl says. Lira’s December 2009 live DVD has sold 43,000 units domestically, according to SME Africa, with its companion CD selling 21,000. Sony/ATV recently signed Lira globally, and Kohl says she’ll be writing with stablemates including Johntá Austin (Mariah Carey, Mary J. Blige) ahead of a planned U.S. push during first-quarter 2011.



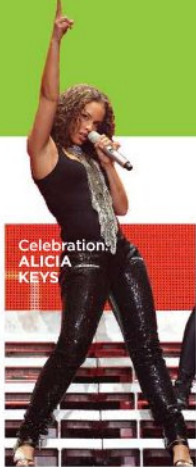
FRESHLYGROUND

Base: Cape Town

Current release: “Radio Africa” album (SME Africa)

Booking agent: Freshlyground Management, Cape Town (worldwide outside Europe); Griot, Stolpe, Germany (Europe)

Its Shakira collaboration on official World Cup song “Waka Waka (This Time for Africa)” —plus a critically acclaimed fourth album, “Radio Africa,” released domestically May 3—could bring Freshlyground long-awaited international recognition. Band manager Sevi Spanoudi hopes performances at the Kick-Off Concert and the July 11 closing ceremonies will put Freshlyground “on the global stage, next to other pioneers who have crossed over barriers of language, genre and geographical borders, like Manu Chao, Amadou & Mariam—even Shakira.” —DC



Celebration
ALICIA
KEYS

ESCAPE TO AFRICA

THE WORLD CUP IS BRINGING SOME OF THE PLANET'S BIGGEST MUSIC STARS TO SOUTH AFRICA. BUT WILL IT MAKE THE COUNTRY A LONG-TERM TOURING HOT SPOT? BY RAY WADDELL AND DIANE COETZER

If the World Cup is the greatest sporting show on earth, then FIFA's accompanying Kick-Off Celebration Concert is certainly one of the biggest gigs ever seen on the African continent. • "In terms of scale, [it's] definitely up there with the 46664 concert," says John McDermott, Johannesburg branch manager for Gearhouse, the Kick-Off concert's event equipment rental company. The Nelson Mandela-hosted 46664 charity concert was held at Cape Town's 18,000-capacity Green Point Stadium in 2003, starring Queen, U2 and Beyoncé. • Produced by Los Angeles-based Control Room in conjunction with Johannesburg-based promoter Showtime Entertainment, the June 10 show at the newly renovated, 40,000-capacity Orlando Stadium in Soweto brings the likes of Shakira, Alicia Keys, the Black Eyed Peas, Juanes and John Legend to South Africa to appear alongside African talent including Amadou & Mariam (Mali), Angélique Kidjo (Benin) and local rock heroes the Parlotones.

Other international stars are expected at the opening and closing ceremonies, held in Soweto's 93,000-capacity Soccer City stadium, while Andrea Bocelli and Bryan Adams headline a FIFA-endorsed "Celebrate Africa, the Grand Finale" concert at the 19,000-capacity Johannesburg Coca-Cola Dome July 9.

With the opening and closing ceremonies—which precede the first and final soccer matches—likely to attract a TV audience running into billions, and the Kick-Off concert being broadcast live by the South African Broadcast Corp. and up to 200 international networks, the eyes of the world will be focused on the region like never before.

Adams is staying on after his World Cup gig to play three arena shows. But the question for the local touring biz is: Will other international stars come back and play once the TV cameras have gone home?

Some already see signs that the South African touring business is picking up. John Langford, COO of Big Concerts, Live Nation's exclusive partner in South Africa, says touring has increased significantly this year, with the Cape Town-based company notching its busiest March ever.

"We pretty much sold out the three Sirs," Langford says of Sir Elton John, Sir Cliff Richard and Sir Tom Jones, who each played a selection of theaters, arenas and outdoor shows, with attendances ranging from around 4,000 to more than 12,000.

Langford says initial sales for its "Celebrate Africa" show have been brisk, adding, "There's definitely more money in the market following the global slump and the weakening of the rand over the past two years."

There's also a host of event-hungry new stadiums including Nelson Mandela Bay Stadium (Port Elizabeth, capacity: 48,000), Mbombela Stadium (Nelspruit, 44,000), Peter Mokaba Stadium (Polokwane, 45,000) and the Moses Mabhida Stadium (Durban, 70,000).

This building program is backed up by multibillion-rand infrastructure developments including an upgrade of South Africa's airports, roads and rail system and a massive boost to tourism infrastructure, with 30 new hotels in Johannesburg alone.

These improvements should make touring South Africa less daunting. But will that be enough to tempt international artists to a market where Kelly Clarkson and Ne-Yo—who played the Coca-Cola Dome in March and May, respectively—are the only big-name U.S. stars to visit so far this year?

AEG Live CEO and Lionel Richie's manager Randy Phillips does see potential for growth. AEG doesn't have a South African office, although it has co-promoted there, while Richie played four South African arena/stadium dates in November 2009.

"Lionel completed a very successful tour," Phillips says, "so the addition of more sophisticated venues should help create new economics for international touring artists that will make South Africa a must-play in any world tour."

Others aren't so sure. Neil Warnock, managing director of London-based booking agency the Agency Group, has booked Deep Purple and Uriah Heep for three South Africa gigs in May and June but warns improved infrastructure will not be enough to change the country's status as a "minority play."

"There's a relatively small number of people [in South Africa] actually interested in international music, so the flow is fairly limited," Warnock adds. "By having better buildings, I'm not necessarily sure it will encourage more artists to play there or increase the business."

Local execs hope the high-profile World Cup events might grow the appetite for international repertoire, which did account for 55% of South African physical sales by value in 2009, according to IFPI. But there's nothing anyone can do about South Africa's geographical challenge.

"South Africa's positioning makes it a stretch for most touring acts, who usually only stop over on the way to Australia for a maximum two or three shows," Showtime Entertainment director Tony Feldman says. "We also don't have neighboring territories that can support our market."

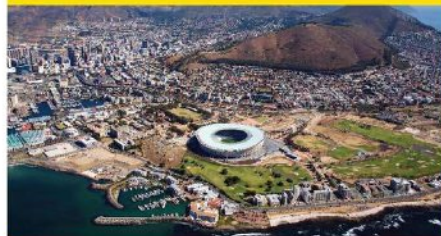
But New York-based booking agent Jeremiah "Ice" Younossi, a partner in A-List Talent Agency, which brought 50 Cent to South Africa for two arena dates in May 2008, believes the World Cup could spur more activity, if agents and managers are willing to "compromise on fees and play all three major cities—Johannesburg, Durban and Cape Town."

Feldman says artist fees are on par with other markets, but warns South Africa will ultimately remain "a supply-and-demand market."

"When you can't count on significant CD sales during a tour here," he says, "or easily move to another territory to do additional shows, then even something as big as the World Cup won't make a difference." ■■■

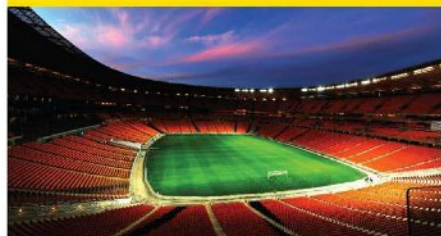
BUILDING FROM THE BACK

THREE NEW/REFURBISHED VENUES AIM TO BE PART OF SOUTH AFRICA'S WORLD CUP LEGACY



CAPE TOWN STADIUM

Location: Cape Town
Capacity: 70,000
Owner: City of Cape Town (local authority)
Newly built on the site previously occupied by regular concert venue Green Point Stadium, Cape Town Stadium was conceived as a multipurpose venue, says Purshoth Chetty, CEO of venue operator SAIL StadelFrance. Located near the V&A Waterfront leisure/residential complex, the stadium's acoustics, seating and facilities are geared toward music shows as well as sports. While its primary post-World Cup use will be as a soccer stadium, Chetty says, "We aim to attract as many music shows as possible after 2010."

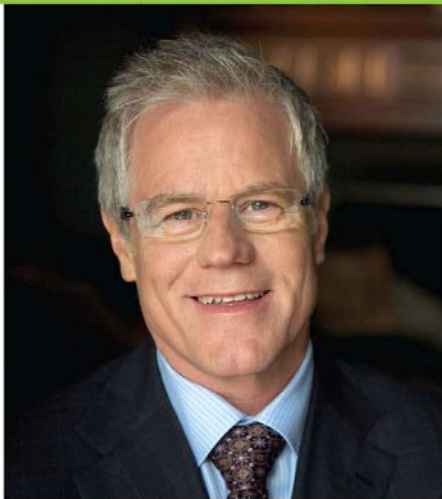


SOCCER CITY

Location: Soweto, Johannesburg
Capacity: 93,000
Owner: City of Johannesburg (local authority)
The reconstructed FNB Stadium (formerly an 80,000-capacity building) will be the national soccer team's home after the World Cup. But venue operator Stadium Management South Africa director Barry Pollen says its facilities—including covered VIP parking, function suites and an extensive media center—also make the complex suitable for multiple events, including concerts. A glimpse of that will come when Soccer City hosts the June 11 opening and July 11 closing ceremonies, with international and local musicians taking center stage.

THE ALEX

Location: Johannesburg
Capacity: 536 seated, 1,300 standing
Owner: 206 Productions
Johannesburg promoter 206 Productions relaunched the former Alexander Theatre as live music venue the Alex May 7. Alan Freeman, co-owner of 206, hopes the revamp's timing and its location in the recently refurbished Braamfontein precinct will attract music-minded soccer fans keen to experience alternative South African music in a "safe" setting. "We have 800 parking bays, security and a really amazing place to come and see music," he says. June shows include "Zef"—scene rapper Jack Parow and electronic outfit Die Heuwels Fantasties, with Freeman also looking to book international acts. —DC



Q&A by Ray Waddell

KEVIN WALL

THE CONTROL ROOM CEO AND LIVE 8 PRODUCER ON BEING THE MAN CHARGED WITH DELIVERING THE CURTAIN-RAISING CONCERT FOR THE 2010 FIFA WORLD CUP TO A GLOBAL AUDIENCE

As founder of Live Earth and producer of Live 8, Bob Dylan's 30th-anniversary concert and many other mega-events, World Cup Kick-Off Celebration Concert executive producer Kevin Wall knows the drill. And it's a pretty intense one. • Calling from South Africa just four weeks out, Wall is in the thick of ramping up the biggest concert the continent has ever seen and serving it to a worldwide audience. "We're definitely out at the end of the diving board, man, getting ready to jump," he says. "Hopefully, there's great water in that pool." • Wall is founder/CEO of Control Room, which produces and distributes live music concerts across multiple media platforms, from TV to cell phones. His company is producing the June 10 Kick-Off concert in association with leading Johannesburg-based promoter Showtime Entertainment. • A three-hour live show, the event at Soweto's 40,000-capacity Orlando Stadium will feature such international stars as Shakira, Alicia Keys, the Black Eyed Peas, Juanes and John Legend alongside a broad swath of African talent ranging from veteran jazz trumpeter Hugh Masekela to Somali-born rapper K'Naan and local alt-rock stars the Parlotones. • Some 200 TV networks across the globe will air the show, themed "This Is Africa," live to hundreds of millions of music and soccer fans, while online broadcast partner Vevo will add another layer of exposure. • Here, Wall gives Billboard the view from the end of that diving board.

What does executive-producing an event like this entail? Starting from scratch, creating the visual idea itself, then negotiating with the stadium, then [producing] a three-hour show. Figuring out all the technical facilities. We have a team that's been out talking to all the networks with FIFA, putting all those deals together on top of the World Cup, which most of these networks have already licensed.

We have a separate team, including [producer] Lily Sobhani, that's doing the stage production. [lighting director] Patrick Woodruff, [Control Room president and co-executive producer] Aaron Grosky putting all of that together to create a three-hour live event using a music concert as the thread.

We also put together the financial structure. We took on the task of doing all the sponsorship deals, the ticket sales, [coordinating] all the [TV] networks around the world, and getting that to meet a budget.

What's the ballpark budget for the entire event? A little south of \$20 million.

And how is it funded? Mainly by sponsorships and the networks. It is a sizable budget, but these are very expensive things to do, and we've been blessed that some incred-

ible artists are coming down here for expenses. We're also putting together a sizable donation for 20 Centres for 2010, the official charity for FIFA, which builds soccer pitches and community centers in the most disadvantaged parts of Africa.

How do you view complaints by the Creative Workers Union of South Africa that the concert doesn't feature enough African artists?

This is simply not the case—the lineup is heavily biased toward South African and African musicians. In fact, 70% of the artists performing are African. Since our [May 4] announcement of the remaining African and South African artists on the bill, this controversy has died down considerably.

Going in, was that 70% the metric you wanted to hit? Yes, it was. The World Cup is on for 31 days; what you're going to see when you turn it on around the world is two great teams playing each other on a green pitch. But you're not really going to know you're in Africa.

This show [will have] a blend that will work on television around the world, but at the same time magnify the culture, the colors and the music of Africa.

How interested were international acts in taking part?

The Black Eyed Peas, John Legend, Alicia Keys, Shakira pretty much came on day one. Shakira went out of her way to do a song ["Waka Waka (This Time for Africa)"], working with local act Freshlyground, which has become the song of the World Cup, being played around the world, used in network promos, etc. She totally got it. Will.i.am personally took the call when I called them and said, "We want to do it—we'll move anything out of the way." Africa is important to him, the causes are important to him. Then Alicia has her charity, Make a Child Alive. That operates out of South Africa, so that was a no-brainer—she really wanted to do it. And John Legend has been doing stuff on and off for FIFA. He came down to South Africa eight or nine months ago, and [manager] Gary Gersh said, "We want to do this. We can't turn it down."

Are production capabilities in South Africa up to par for what you want to do?

Yes. We're bringing in very little equipment. About 95% of what we're doing is with local vendors and local workers. I hadn't really thought [before] about how many people we see on the road who come from South Africa. It turns out it's been a big feeder market for years—there are a lot of sound technicians, lighting technicians, people from the film business that work here. We're very light in terms of the people we're actually bringing into the marketplace. FIFA is building massive global infrastructure here to satellite this stuff and fiber-optic it all over the world, and we're hopping on the back of that.

Could the World Cup—and this event—help open up South Africa for international touring?

More international acts come into the market already than I would have thought—the biggest challenge to the market is just how far it is to the next stop. People have to come in from Europe or Australia, so it's a really long hop, and that makes it challenging both time-wise and money-wise.

But the stadiums and the infrastructure because of the World Cup are fantastic, and I think [local promoters] Big Concerts and Showtime are starting to see forward bookings from 2011 and 2012 more than they've ever seen before.

What's the key to bringing such an event to the world in a way that captures exactly what it's like?

Think big. We're not afraid of [the] risk of failure standing in the way of success—we move through it. The events I've been lucky to be part of are not for the weak at heart. Being a promoter or producer in general is not for the weak of heart, and this certainly takes it to another level.

'THE EVENTS I'VE BEEN LUCKY TO BE PART OF ARE NOT FOR THE WEAK AT HEART.'

The worldwide leader: U2



Get On Your (Soccer) Boots

HOW U2 PAIRED WITH ESPN AND THE SOWETO GOSPEL CHOIR FOR A HIGH-PROFILE WORLD CUP COLLABORATION BY ANN DONAHUE

After teaming with ESPN for its coverage of the 2006 FIFA World Cup in Germany, Bono pulled aside ESPN senior director of sports marketing Seth Ader and said, "This is just a warm-up for the one that really matters: South Africa."

In 2006, U2 licensed songs and concert footage to the network for use in marketing and programming. Four years on, it's forged an even more ambitious two-pronged promotional deal for the 2010 tournament.

Ader and the band selected songs from the group's catalog for the "One Game Changes Everything" series of ads, written by New York ad agency Wieden+Kennedy, promoting the network's tournament coverage.

"We wanted that big, global, anthemic stadium sound," Ader says, "and Africa has a very meaningful place in the band's hearts and minds."

Shown on all ESPN channels, the first ad—which started airing in January—featured "City of Blinding Lights." Download sales for "City" spiked in January to about 2,000 per week, up from nearly 1,000 per week in December 2009, before leveling off at slightly more than 1,000 per week, according to Nielsen SoundScan. Total scans for the track stand at 331,000. Other ads feature "Mag-

nificent," "Beautiful Day," "Desire," "Where the Streets Have No Name," "Unknown Caller" and "Out of Control."

The Soweto Gospel Choir also recorded versions of "Get On Your Boots," "Magnificent," "Where the Streets Have No Name" and "Amazing Grace," in sync with U2's performances of those songs at its October 2009 Rose Bowl concert in Pasadena, Calif. Footage of the gig will be spliced with the choir performing in Soweto and Johannesburg, with the resulting music videos inserted into ESPN's World Cup coverage. ESPN's executive producer for the tournament, Jed Drake, says discussions are under way to bring songs and videos to retail.

ESPN brokered the deal with U2 manager Paul McGuinness, founder of Dublin-based Principle Management. ESPN declined to reveal financial details of the deal while U2's publisher, Universal Music Publishing Group, declined to comment. McGuinness couldn't be reached for comment, although when talking about the 2006 deal to the New York Times, he said the band's compensation was "nothing extraordinary, but we did get paid."

ESPN will be hoping to cash in on soccer's increased profile, post-David Beckham, in the United States but, in

fact, ratings for the tournament have been respectable in recent years. In 1994, when the final was played in Los Angeles, 14.5 million people watched the match, according to Nielsen. For Paris 1998, 8.6 million tuned in. In 2002—when the final was in Tokyo and it aired at 7 a.m. ET—just 2.6 million watched, but ratings rebounded with the 2006 final in Berlin, with 11.9 million.

Elsewhere in the world, South African music is in demand for synchs since broadcasters want to add instant local flavor to their coverage. In the United Kingdom, commercial broadcaster ITV is using Afro-folk musician Vusi Mahlasela's "When You Come Back" for its main World Cup theme song, and Sony U.K. will release a compilation of the singer's work after the tournament to capitalize on the expected interest.

"Not only is this song getting a new audience," Sony Music Entertainment Africa label manager Lance McCormack says, "but, together with his performance at the Kick-Off Concert, it means he now has a wide audience primed for the release of a new studio album."

Additional reporting by Diane Coetzer in Johannesburg and Mark Sutherland in London.

New Dimensions

AS THE WORLD CUP DRIVES GLOBAL SALES OF 3-D SETS, WHAT OPPORTUNITIES AWAIT THE MUSIC BIZ? BY ANTONY BRUNO

Past World Cups have helped drive adoption of TV technology from color TVs through to HD sets. But this year, the talk is all about 3-D.

World Cup organizer FIFA has a deal with consumer electronics giant Sony to capture 3-D footage at five of the 10 World Cup venues, with up to 25 matches in total to be broadcast in 3-D.

The only problem will be finding people who can watch the games that way. At press time, only three countries have deals to broadcast the 3-D games: ESPN in the United States, Sogecable in Spain and SBS in Korea.

In the United States, the first 3-D TV sets went on sale March 10, with a Panasonic 50-inch plasma unit retailing for \$2,900. (The price included a Blu-ray player and supporting 3-D glasses.) It sold out within its first week of availability, with further orders now being taken. Samsung also launched its first model in March, while Sony says it will introduce a 3-D version of its Bravia line in June.

Research firm iSuppli expects global 3-D

TV shipments to reach 4.2 million this year and grow to 12.9 million by 2011. The World Cup is one factor that analysts expect to drive that growth. Others include the release of high-profile 3-D movies like "Avatar" and "Alice in Wonderland."

Broadcasters are also slowly getting into the game. In addition to ESPN, Discovery Communications, Sony and IMAX recently formed a joint venture to launch a 3-D channel by 2011, while satellite broadcaster DirecTV's N3-D channel will feature content from CBS, Fox Sports and HDNet. In the United Kingdom, Sky TV—which has staged successful 3-D trial sports broadcasts in pubs—will launch its 3-D channel later this year. Sky doesn't have broadcast rights for the World Cup.

The video for Shakira and Freshlyground's official World Cup song, "Waka Waka (This Time for Africa)," is available in 3-D, but it will likely be a while before music broadcasters like MTV embrace the technology. Speak-

Two's Company

CAN SONY BREAK THE MOLD FOR WORLD CUP PRODUCTS BY TEAMING AFRICAN ARTISTS WITH INTERNATIONAL STARS? BY MARK SUTHERLAND

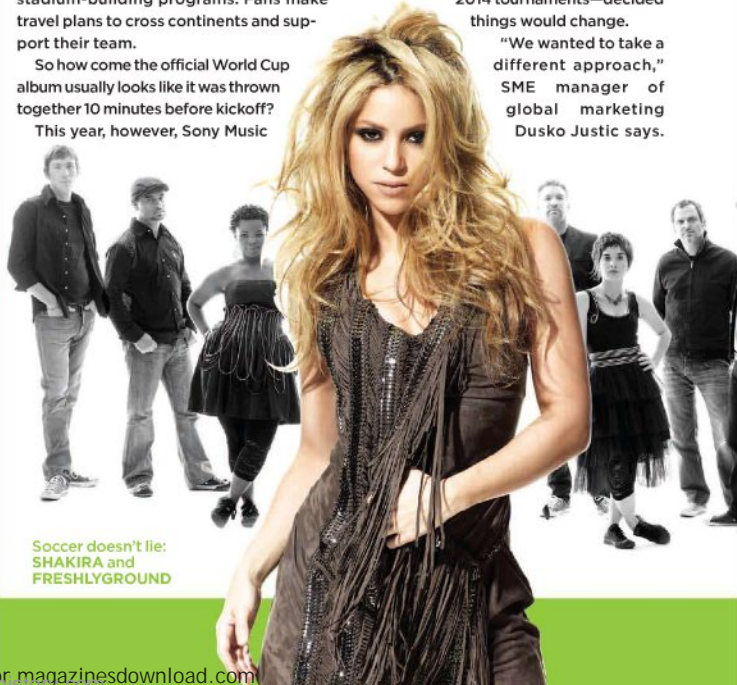
People have four years to prepare for each World Cup. Players arrive in peak physical condition. Host nations undergo huge stadium-building programs. Fans make travel plans to cross continents and support their team.

So how come the official World Cup album usually looks like it was thrown together 10 minutes before kickoff?

This year, however, Sony Music

Entertainment—which, through Sony Corp., has the exclusive right to produce official World Cup music products for the 2010 and 2014 tournaments—decided things would change.

"We wanted to take a different approach," SME manager of global marketing Dusko Justic says.



Soccer doesn't lie: SHAKIRA and FRESHLYGROUND



JB3D: A scene from Jonas Brothers: The 3D Concert Experience.

ing on a recent Rapid TV News round table, MTV International VP of broadcast technology Maria Ryan said the network had discussed broadcasting some of its events in 3-D, but concluded that the feeling was that “financially it just didn’t make sense, and the market wasn’t there to broadcast it to.”

The best opportunity for the music industry may be adapting the home DVD market for 3-D concert films—the likes of “Jonas Brothers: The 3-D Experience” and “U2 3D” have already made waves at the box office. But bringing that experience into the living room has proved difficult. Watching 3-D movies on a standard TV set with multicol-

ored glasses makes for a less detailed experience, although the new in-home 3-D systems are designed to retain the HD quality of the image and color.

However, it will likely be at least five years before 3-D technology makes headway into mainstream living rooms. There isn’t yet a broadcasting standard, while the equipment is expensive and suffers from lack of standardization. And then there’s the open-ended question of whether consumers other than high-tech hobbyists will accept donning a special pair of glasses to view the content. By the time the next World Cup rolls around in 2014, the picture should be much clearer. ♦♦♦

“Instead of just putting together catalog songs, we said, ‘There’s an amazing sound coming out of Africa—let’s try to utilize the talent they have.’”

And so, “Listen Up! The Official 2010 FIFA World Cup Album,” due May 31 internationally through Sony and a day later in the United States on Epic, features a host of collaborations between rising South African acts and established Western stars.

Shakira pairs with Afro-pop act Freshlyground for the vibrant Official World Cup Song, “Waka Waka (This Time for Africa)”; R. Kelly joins the Soweto Spiritual Singers for the contemplative Official Anthem, “Sign of a Victory”; and Pitbull, Dario G and kwaito act TKZee team for the danced-up Official Mascot Song, “Game On.” Other featured artists include Wyclef Jean, John Legend and Nneka.

A serious overuse of the word “official” aside, it’s a vast improvement on previous efforts, none of which caught the imagination of the U.S. public. The top seller stateside is 1998’s “Music of the World Cup: Allez! Ola! Olé!” (Sony), which has sold 16,000 copies, according to Nielsen SoundScan. That record featured the only official tournament song to appear on the Billboard Hot 100: Ricky Martin’s No. 45 hit, “The Cup of Life.” It sold 228,000 physical copies at the time and has since moved 125,000 downloads of versions in various languages, according to SoundScan.

Epic is targeting nontraditional outlets like sports equipment stores to sell the album and cross-marketing it at online stores like Amazon that also sell soccer gear. Interna-

tionally, Sony will target soccer hot spots in Latin America, Asia and Europe via synch deals with major broadcasters. The official song and anthem will also feature prominently in the globally televised opening and closing ceremonies.

But not everyone is happy about African acts sharing billing on the official tracks: Lee Hirsch, director of the Emmy Award-winning South African music documentary “Amandla! A Revolution in Four Part Harmony,” describes the move as “an insult to every South African music giant.” However, Pittbull says the collaborative approach “is mutually beneficial as far as helping artists get their names known,” while Sony points to the South African release of a companion album, “Hello Africa,” featuring 60 African artists.

Earl Joseph, guitarist with South African funk outfit UJU, which appears on both albums and released its debut album, “Free” (SME Africa), in April, describes it as “the kind of sampling platform few bands get on so early in their recording careers.” Others hope that “Listen Up!” could boost their careers stateside, where Epic GM Adam Granite believes the 2010 album is strong enough to even overcome America’s notorious aversion to soccer.

“The diversity of the album allows us to target a very broad base of consumers,” Granite says. “With that and professional soccer’s growth here, we’re hopeful we can grow sales. If the U.S. were to beat England, the country would be very excited.” ♦♦♦

Additional reporting by Lella Cobo in Miami and Diane Coetzer in Johannesburg.



Who Needs David Beckham?

UMBRO TAPS KASABIAN TO LAUNCH ENGLAND’S NEW ‘AWAY’ JERSEY BY RICHARD SMIRKE

It’s a hot February night in Paris as singer Tom Meighan leads U.K. alt-rock band Kasabian back onstage at a supercharged Olympia Theater for an encore.

But when the frontman appears, the previously ecstatic Parisian crowd starts booing, as they realize Meighan is wearing England’s iconic red soccer jersey—inspired by the shirts worn when the country won the World Cup in 1966.

Despite having some of soccer’s most marketable names—David Beckham, Wayne Rooney, Steven Gerrard—at its disposal, this is how Manchester, England-based, Nike-owned sportswear company Umbro chose to launch England’s new “away” strip for the World Cup. Umbro had previously worked with the band when it supplied product for a football-themed viral promo for Kasabian’s 2009 “Underdog” (Columbia/Sony) single, and approached it again as it planned ways of generating interest in the change strip. (The latest white “home” strip was launched by players at England’s March 28, 2009, match against Slovenia at Wembley Stadium.)

Umbro hasn’t yet revealed sales for the away strip, which retails at £49.99 (\$72.74). But replica shirt sales are big business, particularly in a World Cup year. At the last tourna-

ment in 2006, Umbro says the away jersey was its biggest seller of all time, boosting home sales by 78.2%.

“It was a perfect collaboration,” Umbro chief marketing officer Trevor Cairns says. “This was an away shirt and there wasn’t an away game coming up in England’s schedule. We thought about other people who drive fan fever abroad. Kasabian happened to be touring in Paris—and the rest is history.”

Both Umbro and Sony refuse to disclose the financial terms of the deal, while the band’s management, London-based the Family Entertainment, didn’t return repeated requests for comment. But it’s clear that if Kasabian is helping to, in Cairns’ words, “push awareness of the shirt beyond [soccer] and into a much broader audience” (England players have been used in later marketing activity for the shirt), then the deal is also taking Kasabian to places alt-rockers usually can’t reach.

Photos of Meighan onstage in Paris are being used in an extensive U.K. billboard and print ad campaign while video footage from the gig was serviced across digital platforms, including the Umbro and Kasabian websites; sport, lifestyle and music sites; and the official Facebook profiles of 24 English players, including

Rooney and Gerrard.

Sony will look to leverage this during the tournament when it launches a “World Cup Edition” boxed set of the band’s three albums, according to Sony Music Entertainment U.K. senior marketing manager Lee Jenson. Jenson hopes to use footage of the Paris gig in the boxed set’s TV marketing campaign. The three albums—2004’s “Kasabian,” 2006’s “Empire” and 2009’s “West Ryder Pauper Lunatic Asylum”—have together sold more than 2.3 million copies in the United Kingdom, according to the Official Charts Co.

Snowy Everitt, a director at London-based marketing agency Espionage, which specializes in pairing brands with music, hails the Umbro marketing as “a really well-thought-out campaign.” Everitt speculates that while Kasabian and Sony would traditionally receive a suitable fee for such a deal, “money may not have been the motivating factor” in this case, given the band’s well-known enthusiasm for soccer, the limited use of the band’s material and the “incredibly valuable” exposure involved.

“It’s going to reach a lot of fans and give them a good promotional channel,” she says. “It gets them to a mainstream audience at no cost to their promotional campaign.” ♦♦♦



Jersey boy: Kasabian’s TOM MEIGHAN

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Pitch Battles

THE U.S. MIGHT NOT EVEN REALIZE THERE'S A GAME ON, BUT FOR THE REST OF THE GLOBE'S MUSIC BUSINESSES, THE WORLD CUP PRESENTS A MASSIVE CHALLENGE. HERE'S HOW EXECUTIVES IN THREE KEY SOCCER-OBSESSED MARKETS HOPE TO WITHSTAND 30 DAYS OF WORLD CUP FEVER



UNITED KINGDOM

For many, it's a perfect combination: a long, hot summer and an extended World Cup run by England.

But for U.K. music merchants, that could represent "a real double whammy," market-leader HMV's head of music Mel Armstrong says, as consumer focus moves away from retailers and sales fall off.

During England's 2006 World Cup involvement, album sales dropped; in the week of its July 1 quarter-final defeat, they fell to 2.5 million units, compared with 2.9 million in the comparable week in 2005, according to the Official Charts Co.

This summer, there's a tailing-off of heavy-weight releases in the four weeks following Katie Melua's "The House" (Dramatico) and the "Sex and the City 2" soundtrack (Sony) due May 24.

Nonetheless, HMV's June in-store promotion "Match Fit" will push "lad rock" acts like Oasis and Kasabian plus soccer-themed compilations, while an alternative campaign, "There Are Other Ways to Score"—centered on "Sex and the City" product—will target what Armstrong calls "disaffected customers that won't be in the least bit interested in the event."

On the live scene, Richard Maides, operations director at venue operator Academy Music Group, says, "We work with promoters to avoid key World Cup dates, in case it compromises sales. But June and July are festival season, so we're quiet indoors anyway." —Tom Ferguson

ARGENTINA

During the World Cup, the Argentine music industry is no different from the rest of the nation: Everything stops for soccer.

With the country "focused on the results of each game," Sony Music Sur president Damian Amato says, "it's very difficult to concentrate on major marketing campaigns during that month." While Sony will be promoting its official World Cup album, he adds, "we almost have no local releases."

From a marketing viewpoint, Warner Music Argentina marketing/A&R director manager Diego Villanueva says, "it would be an error to try to compete with the World Cup because the attention of all media will be soccer-related. Our release schedule is near nil, with the exception of Andres Calamaro's new album slated for June 1."

At leading independent distributor Distribuidora Belgrano Norte, purchasing manager Juan Carlos Orlando confirms that in World Cup years, "sales diminish because everybody is only thinking about the games."

Although few major artists play concerts in Argentina during the World Cup—particularly when the home country is playing—Calamaro will perform at the 7,000-capacity Luna Park arena on the evening of the opening game (June 11).

Another Warner act, veteran Uruguayan rock band El Cuarteto de Nos, plays the same venue June 19, when matches could be shown on a giant screen. —Marcelo Fernandez-Bitar

GERMANY

German football fans tend to exude quiet confidence at World Cup time—the country's won the trophy three times—and German execs seem similarly sanguine about this summer's sales prospects.

Sony Music Germany Switzerland Austria CEO Edgar Berger acknowledges that sales slumped in 2006 when Germany staged the World Cup, but he doesn't expect a repeat this year—a view shared by other label execs.

"The euphoria seen in 2006 will not be repeated in 2010," he says, "as the matches are taking place too far away."

As elsewhere, summer's a quiet time for superstar releases, but Berger insists Sony hasn't allowed the World Cup to influence its release schedule, which includes June albums by Ozzy Osborne and Sarah McLachlan.

Most retail sources are also confident sales will avoid a major slump this year, as matches are being broadcast in the evening or late afternoon. Still, Cologne-based Frank Schickel, music buyer for the 128-strong Saturn national chain of consumer electronics/home entertainment stores, admits he's resigned to a slight dip. "Whenever Germany's playing," he says, "things go quiet in all retail stores."

Like Europe's other key markets, summer is festival time in Germany, so the live concert scene tends to quiet down. But promoters are particularly careful with their scheduling during the World Cup.

"The Germans are mad about [soccer]," says Berlin-based Peter Schwenkow, CEO of promoter DEAG Music, "so we did everything we could to avoid scheduling concerts which clash with the World Cup." —Wolfgang Spahr



CALM DOWN
The Young Veins aren't panicking anymore

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GROWING UP
Tom Gabel on life as a grown-up anarchist

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Grace Potter & the Nocturnals light the way

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MUSIC

LATIN BY LEILA COBO

BIG IN JAPAN

Juan Luis Guerra Takes Bachata Around The World

At first glance, the Japanese island city of Fukuoka, said to be the country's oldest city, is an unlikely hotbed for bachata—traditional, romantic dance music from the Dominican Republic.

But last year, after a 22-hour flight, Juan Luis Guerra found himself performing for an all-Japanese audience who danced and sang along, their voices breaking with emotion to the beat of a genre whose tales of heartbreak and lost love have earned it the moniker *música de amargue* (bitterness music).

Guerra, a veteran star with 10 studio recordings, countless awards and more than 20 million albums sold, was so moved by the experience that he wrote a song about it. "Bachata en Fukuoka," the first single from his upcoming album "Sondegueerra," is a lilting, whimsical gem, not so much an homage to the city as it is a cross-cultural love story with music as the unifying element.

"Anyone would be impressed to see Japanese dancing bachata," Guerra says. "They dance bachata and merengue just like us."

The composer/arranger—who reformulated the breadth and scope of bachata and merengue, transforming them into sophisticated, yet commercial art forms—has long expanded the confines of tropical music. Guerra—a tall, thin man of few words who explodes with emotion onstage—seems the antithesis of the tropical star. But no other contemporary artist has been able to export a regional, tropical genre with the same degree of mass success and critical acclaim.

Now, with "Sondegueerra," his label wants to capitalize on his international potential. The set, Guerra's second for Capitol Latin (formerly EMI Latin) after spending his career with indie Karen Records, will be the first album to be conceived, marketed and released under the newly restructured label.

Capitol Latin will be aided by U.S. sister labels Blue Note and Christian Music Group (Guerra released one Christian album, 2004's "Para Ti") to help push Guerra in the world and Christian music markets, respectively.

"The biggest difference is setup," Capitol Latin senior VP Diana Rodríguez says. "We have brought things to the table that [Guerra's team] hadn't had before." Those include a partnership to sell Guerra merchandise via his website, major sponsorship deals and unprecedented international promotion.

"Sondegueerra" will be simultaneously released in the United States, Spain and Latin America, and in August it will be released in the Netherlands, France, Italy and Japan—where it will be timed with an encore visit. Guerra will also give a performance in China at the Shanghai Fair.



Global trotter:
JUAN LUIS GUERRA

Stateside, campaigns with Walmart and AT&T have supported the single, which entered Billboard's Hot Latin Songs chart April 24 at No. 50 and rises to No. 6 this week. Walmart released the track April 6 as a commercial, physical single, with a previous Guerra single, "Como Tú," as a B-side on the vinyl version, marking the first time Walmart has released a physical Latin single.

The track will appear in an AT&T TV and radio campaign that will run on Spanish-language networks through the album's release, promoting the new Motorola Backflip phone. The TV ad, shot at the same time as the song's video, features a female fan stumbling upon Guerra at the beach during the video shoot and sending her incredulous friends pictures of herself with Guerra via her cell phone, with "Bachata en Fukuoka" playing in the background.

Promotion will be different in Spain, a market where Guerra's last album, "La Llave de Mi Corazón," sold close to 100,000 copies, according to his label. There, with initial major support from radio network Cadena Dial, the first single will be the more ro-

mantic "Bendición," which, according to Rodríguez, is more apt for the marketplace.

The choice of two singles illustrates how deep "Sondegueerra" is. Ostensibly a bachata and merengue album, it also includes "Lola's Mambo," an instrumental big band track featuring trumpeter Chris Botti; "La Calle," a rock-edged cut featuring Juanes; and "Caribbean Blues," an English-language song that, in Guerra's words, "is a dream with the Beatles."

"Sondegueerra" also features salsa, reggae and Cuban son, some of it laced strongly with rock guitars, most of it palatable to the pop ear. Several tracks carry a subtle, yet clear social message, a Guerra staple. On the album he tackles issues of immigration and social responsibility but with trademark humor and without preachiness.

"I play bachata and merengue," Guerra says simply. "I feel bachata as if it were mine. Of course, there are many bachata acts who came before me, but my bachata is specifically mine, with metaphors and R&B influences and other elements. That's what I do."

>>>EAGLES, MUSE, PHISH TOP AUSTIN CITY LIMITS LINEUP

The Eagles, Muse, Phish, the Strokes and M.I.A. will lead the bill at the ninth annual Austin City Limits Music Festival, to be held Oct. 8-9 at Zilker Park in Austin. The Flaming Lips, LCD Soundsystem, Spoon, Vampire Weekend, Norah Jones, Band of Horses, Monster of Folk, Deadmau5, Sonic Youth, Gogol Bordello, the National and Robert Earl Keen are among the 130 acts that will play the festival. Broken Bells, the Temper Trap, Girls and Miike Snow will make their ACL debut this year. Single-date tickets are currently on sale, and a limited number of three-day VIP passes and travel packages are still available.

>>>JAZZ PIANIST HANK JONES DEAD AT 91

Jazz pianist/composer Hank Jones, whose 70-year career included a stint as Ella Fitzgerald's pianist and Marilyn Monroe's accompanist when she sang "Happy Birthday" to President John F. Kennedy, died May 16 at a New York hospital after a brief illness, according to his manager, Jean-Pierre Leduc. He was 91. Jones won a Grammy lifetime achievement award last year and received the National Medal of Arts from President George W. Bush in 2008.

>>>SCORSESE'S HARRISON DOC NEARLY DONE

Martin Scorsese swept into the Cap d'Antibes Beach Hotel down the coast from Cannes May 15 with George Harrison's widow, Olivia. The two have been collaborating on a documentary about the famous songwriter for the past three years and are finally nearing the end of the road. Titled "Living in the Material World: George Harrison," the documentary will take on the Beatles guitarist's life before, during and after his time in the group.

Reporting by Jay A. Fernandez, Mitchell Peters and the Associated Press.

Calm, cool, collected: **THE YOUNG VEINS**



ROCK BY JASON LIPSHUTZ

BACK TO THE START

Two Stars Begin Anew With The Young Veins

Ryan Ross may be the singer of a new band on an indie label, but the 23-year-old is hardly a music industry neophyte. The leader of five-piece rock outfit the Young Veins still spends a lot of time fielding questions about his former band, Panic! at the Disco, although he admits it's an understandable circumstance.

"I've talked a good amount about Panic!, but that's because there hadn't been much else going on with us until now," says Ross, whose new group with Panic! guitarist Jon Walker will release its debut album, "Take a Vacation!," June 8 on One Haven Music. "Hopefully once people hear the album and see us perform, those questions will sort of die down."

As the main songwriter and guitarist of Las Vegas pop-rock act Panic!, Ross guided its debut album,

"A Fever You Can't Sweat Out," to platinum sales in 2006. After follow-up "Pretty. Odd." debuted at No. 2 on the Billboard 200 in 2008 and the band wrapped up a world tour, Ross realized the group would never be the best outlet for his offbeat songwriting style.

"I just couldn't keep on trying to please people. It was hindering my creative output, and I had to be honest with myself," Ross says. Once he and Walker amicably split from the band last July, they moved to California and immediately began writing songs together.

After recruiting bassist Andy Soukal, keyboardist Nick White and drummer Nick Murray, the Young Veins recorded last summer in Los Angeles with "Pretty. Odd." producer Rob Mathes and Alex Green-

wald of Phantom Planet. The band was advised to hold off on releasing the album until after the fourth quarter, although Ross says the wait "gave me and Jon time to write a lot of new material."

With songs like "Cape Town" and "Dangerous Blues" touching upon garage rock, psychedelia and Beach Boys-esque harmonies, "Take a Vacation!" revisits the exploratory yet accessible songwriting Ross tinkered with on "Pretty. Odd." The Young Veins' sound impressed One Haven founder/CEO Michael Caplan, and the band signed to the label last March.

Although Caplan originally assumed that the Young Veins would sign to a major label before pursuing them, he believes the indie model works in their favor. "Aside from blowing something out at top 40, we can have a microscopic attention to detail that lets us reach out to Panic! fans while also appealing to a broader audience," Caplan says.

The label is approaching "Take a Vacation!" as a debut record from a promotional standpoint. The Young Veins introduced themselves to U.S. audiences with a show at South by Southwest in March and a subsequent spring tour with Foxy Shazam.

Lead single "Change" was made available on the band's MySpace page, and leading up to the album release, One Haven will launch a radio campaign. Meanwhile, Panic! fans will be targeted with a pre-order campaign on the website of the band, which still includes frontman Brendon Urie and drummer Spencer Smith.

Following a performance at Bonnaroo, the Young Veins will embark on a lengthy summer U.S. tour alongside Rooney. As Ross gears up for the album release and tour, he says he's found peace with his new creative freedom. "I forgot that being in a band was this much fun," he says.

6 QUESTIONS with TOM GABEL

by SARAH JAFFE

Eight years after Tom Gabel and Against Me! exploded out of Florida with "Reinventing Axl Rose," a blistering rock record that lived up to the exclamation point at the end of their name, they're back with their second major-label release, "White Crosses," out June 8 on Warner. Gabel still sings about politics and wanting to smash things, but he's moved to more incisive, specific critiques and a bigger, more polished sound that still kicks hard.

1 Each of your albums has had a very specific feel. What is the mood and feel of this one?

I guess overall it's a pretty reflective record. I feel like I've spent a lot of time thinking about growing up in Florida, trying to draw from the past to make sense of the future. I grew up in Naples, which is southwest Florida, and I moved to Gainesville when I was 18. Florida's an interesting state because it's so diverse—it is someplace that people think of as where people go to retire, but it's also a very culturally diverse state. The southern part is very "Miami Vice," but the northern part of the state is the South, it's Georgia, Alabama.

2 You've gone through several lineup changes. Who are your bandmates on this record?

On this record it's myself, James Bowman, Andrew Seward and new drummer George Rebo. Over the years the band has gone through some lineup changes.

I always thought it was important to view a band that way, as a living, breathing organism as opposed to a structure. Your natural inclination is to follow what inspires you, which is the opposite of what a band is—a band is a very confined thing. I think it's fun having the option of people coming and going.

3 Where does the title track, "White Crosses," come from?

When I wrote the song I was living in St. Augustine, which is a really small coastal town. Around the corner from our house was a church, which had these 4,000 white crosses outside. It's called the Graveyard of the Innocents—they have a billboard—and it's supposed to represent all the abortions that happen in America every year. It was a real eyesore to have to see that every day and the urge to smash all those crosses was overwhelming, but instead I chose to write a song to voice my opposition.

When it comes down to it, when peo-

ple say that you're getting older, your politics are getting softer, it's boring to hear that. I'm just not interested in that simplistic thing anymore—the idea that if you use the word "revolution" in a song, it's political.

4 You have a song that references former Secretary of Defense Robert McNamara. It's not the first time you've referenced a political figure.

That was probably the last song written for the record. I wrote it while I was driving out to California, and I just kind of lost my mind for a couple of days. McNamara had just died and he seemed like a tragic figure in a lot of ways.

He seemed haunted by decisions he made in his life and spent the last half of his life trying to make up for that, trying to make sense of that. I don't know if he ever did or if any of that empathy is deserved. He certainly was responsible for sending a lot of people to their deaths.

5 Another album track is called "I Was a Teenage Anarchist." You've sort of been playing with that idea since "Baby, I'm an Anarchist" on your 2002 debut, but can you elaborate on it?

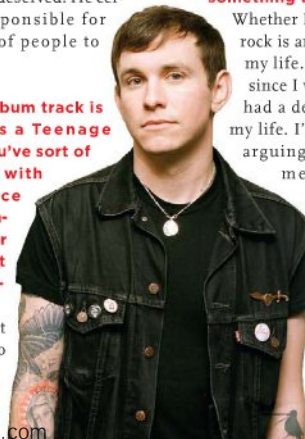
I feel like that song is going to

be misinterpreted by a lot of people. I didn't write that song trying to say that at the ripe old age of 29 I've become conservative, not at all. But the politics of anarchism—it was a community that was offering to embrace you if you were a free-thinking individual. But what was supposed to be a very anti-authoritarian scene wound up with people who become their own bosses.

We're into freedom of expression as long as it falls into line of what a punk band should be and sound like: You can be an anarchist as long as you subscribe to these guidelines, these lifestyles. It's not really freedom for everyone, just for the people who are talking the loudest or who know how to push their politics the best. I'm just interested in true autonomous thought.

6 Does punk rock still mean something to you?

Whether I like it or not, punk rock is an undeniable part of my life. I've been listening since I was 13 years old; it's had a definite influence in my life. I'm not interested in arguing, "What does punk mean?" or "Is punk dead?" I feel like the older you get, the more simple life becomes, and sometimes you just care about having a place for your next meal.♦♦♦



THE BILLBOARD REVIEWS

ALBUMS

LATIN

JUAN GABRIEL

Juan Gabriel

Producer: Juan Gabriel
Fonovisa

Release Date: May 4

Renowned Mexican songsmith Juan Gabriel plays it safe, if beautifully, on his first album in seven years. His self-titled mariachi set—which includes touches of accordion-driven norteño and grupero—contain songs Gabriel has recorded for the first time (having written them long ago for other singers who made them famous) as well as new tracks he wrote for this album. In addition to first single “¿Por Qué Me Haces Llorar?,” a ’50s-style ballad in a mariachi arrangement, gems include the rollicking, string-laden “El Consentido,” which evokes the ensemble of folkloric dancers in flowing dresses that Gabriel tours with. That artist’s salt-of-the-earth delivery well-suits the material, which eschews the usual cowboy legends in favor of first-person tales of heartbreak. Anyone who’s seen Gabriel perform live recently will hear a marked difference between his raspy voice and the milky-smooth

vocal production on the album. Next single ought to be “Gracias al Amor,” an oldie that straddles pop and regional Mexican formats, to appeal to his widest possible audience.—*ABY*

CHRISTIAN

MERCYME

The Generous Mr. Lovewell

Producers: Dan Muckala,
Brown Bannister
INO/Columbia

Release Date: May 4

From the buoyant opener “This Life” to the brief but eloquent closer “This So Called Love,” MercyMe’s sixth studio album, “The Generous Mr. Lovewell,” is a beautifully executed set that celebrates how the power of love can change the world. Mr. Lovewell is a fictitious character (inspired by the Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band” album) who “wakes up every day the same/Believing he’s gonna make a change/Never wonders if but when.” Musically, the title track is a breezy Fab Four-esque number, and it lyrically anchors the album’s central theme of making a difference through acts of love and kindness. The edgy “Move” acknowledges life’s obstacles, but looks

CLAY AIKEN

Tried & True

Producer: Alex Christensen
Decca

Release Date: June 1

Following a series of so-so soft-rock efforts, season-two “American Idol” runner-up Clay Aiken looks back to the music of the ’50s and ’60s on “Tried & True,” a big band-style collaboration with German producer Alex Christensen, whose extremely varied résumé includes work with Paul Anka, Sarah Brightman and Right Said Fred. Given the cabaret-ready character of Aiken’s voice, the change in direction suits the singer. Where he used to sound like an oldster attempting to crash the top 40, here Aiken’s vocals exude a relaxed vibe that seemingly reflects his recent stint on Broadway in “Spamalot!” That even goes for a surprisingly authoritative version of “Mack the Knife,” where Aiken summons a swagger he never previously displayed. Other songs on the 11-track set include “Moon River” (with a tasty acoustic-guitar solo by Vince Gill), and a jazzy take on Conway Twitty’s “It’s Only Make Believe” and “Unchained Melody,” which gets the full Hollywood-orchestra treatment.—*MW*



Brooklyn-based band the Hold Steady explores what happens when the party ends on fifth album “Heaven Is Whenever.” The departure earlier this year of keyboardist Franz Nicolay means less Springsteen-like keyboard embellishments, but the group’s Everyman stature remains intact thanks to vocalist/guitarist Craig Finn’s straightforward lyricism and lead guitarist Tad Kubler’s signature swells. Mellow tunes like opening track “The Sweet Part of the City” and “We Can Get Together” bring out Finn’s inner Counting Crows. And themes of nostalgia and introspection are more aggressively covered in singalongs like “Rock Problems” and “The Weekenders.” A sweltering guitar solo, throbbing bassline and steady kick drum on the latter track sets up Finn’s narration of an attempt at rekindled passion. Despite the loss of Nicolay, the rock-n’roll band soldiers on. Finn puts it best on album closer “A Slight Discomfort,” where he sings, “We’ve seen scattered action and we mostly came out unscathed.”—*MB*

GOGOL BORDELLO

Trans-Continental Hustle

Producer: Rick Rubin

Columbia Records

Release Date: April 27

With the help of heavyweight producer Rick Rubin, Gogol Bordello’s major-label debut, “Trans-Continental Hustle,” maintains the band’s ethnoclash dance party reputation, but with less punk attitude and a more mainstream songwriting approach. Wild, passionate opener “Pala Tute”—a gypsy folk tune translated into English—features galloping acoustic guitars among fiery accordion and fiddle runs, but displays a controlled energy that differs from the group’s usual unbridled madness. The album takes a breather on “Sun Is on My Side,” where frontman Eugene Hütz’s coarse vocals are countered by graceful acoustic guitar and sighing accordion. “Immigraniada (We Comin’ Rougher)” is reminiscent of Gogol Bordello’s familiar punk edge, but contains a lighter acoustic sound that replaces the distortion found on the band’s 2007 album, “Super Taranta!” Even so, the song rages with slamming drums, thrashing guitars and fiddle riffs worthy of Slayer. But Rubin ensures that the sounds blend well together in a tight arrangement.—*IS*

ahead to brighter days. And the anthemic lead single, “All of Creation,” is a hit at Christian radio, where MercyMe has been spearheading promotions that reward listeners who demonstrate the album’s theme. Music with a message has never sounded lovelier.—*DEP*

ROCK

THE NEW PORNOGRAPHERS

Together

Producers: The New Pornographers, Phil Palazzolo
Matador Records

Release Date: May 4

Canadian indie rock titans the New Pornographers have always managed to stand out among their contemporaries up north. The band’s fifth album, “Together,” is no different. The fresher feel on the Vancouver group’s new set could partially be attributed to frontman Carl Newman’s

openness to collaborating with his peers. Brooklyn-based artist Annie Clark (better-known as St. Vincent) lends guitar to the downtempo “My Shepherd,” on which the Pornographers’ Neko Case straightforwardly admits, “If I’m honest, you come to mind/But baby I’m not.” Okkervil River’s Will Sheff sings on the poppy opener, “Moves,” and the Dap-Kings (the backing band for soul singer Sharon Jones) sprinkle a touch of funk throughout “Together,” most notably on “Daughters of Sorrow.” But the raucous guitars and thundering drums of lead single “Your Hands (Together)” display the New Pornographers’ ability to do just fine on their own.—*EC*

THE HOLD STEADY

Heaven Is Whenever

Producer: Dean Baltunolis
Vagrant Records

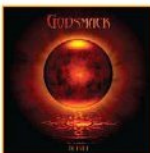
Release Date: May 4

LEGEND & CREDITS

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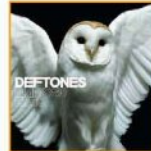
GODSMACK

The Oracle

Producers: Sully Erna, Dave Fortman
Universal Republic

Release Date: May 4

A pause has certainly refreshed the members of Godsmack, who’ve been on a recording hiatus since 2006’s sonically adventurous “IV.” But the New England headbangers have returned with a sinewy, muscular set that harks back to their 1998 debut. Despite its back-cover pronunciation that “the old me is dead and gone,” “The Oracle” boasts a pleasingly vintage sound that opens with the punchy rhythm and grooving riffs of the song “Cryin’ Like a Bitch” and works through the taut arrangements of tracks like “War and Peace,” “Good Day to Die” and the galloping “Forever Shamed.” And with a title like “Love/Hate/Sex/Pain,” it’s evident that frontman Sully Erna remains all about the angst. Those seeking a change-up can check out “Devil’s Swing,” three-and-a-half minutes of metallic funk with a harmonica break, while the album-closing title track is an epic instrumental with a cinematic soundscape. While “The Oracle” is certainly familiar, it still sounds fresh enough and well worth the wait for fans who prefer their Godsmack served up straight.—*GG*



DEFTONES

Diamond Eyes

Producer: Nick Raskulinecz
Reprise/Warner Bros. Records

Release Date: May 4

Through the decades, music fans have witnessed how the loss of a key band member can lead to a group’s demise. The Deftones have proved just the opposite. Following a 2008 car accident that left bassist Chi Cheng with a debilitating brain injury, the Sacramento, Calif., hard rock act recruited new bassist Sergio Vega and wrote its sixth studio album, “Diamond Eyes.” The set is full of the Deftones’ usual energy and showcases singer Chino Moreno’s knack for alternating between screams and sweet vocal delivery over heavy, complex guitar work. Accompanied by laid-back riffs and electronic loops on the song “Beauty School,” he croons, “I see your face and I know I’m alive.” The less delicate track “Rocket Skates” features aggressive, distorted guitars that highlight Moreno’s repeated screams of “guns, razors, knives.” The set’s title track—which includes the line “Time will see us realign”—reminds fans that the Deftones definitely miss Cheng’s presence, but the group is still dedicated to rocking out until his hoped-for return.—*EC*

POP BY CORTNEY HARDING

Ring, Ring

Sleigh Bells Explode Out Of Brooklyn

If an air traffic controller at London's Heathrow airport had been a little less diligent, Sleigh Bells' success story would've been over before it started.

"We almost crash landed in London," guitarist/programmer Derek Miller recalls from the safe confines of his hotel room in Amsterdam. "We were on the plane with the Fiery Furnaces, all of us talking about how weird it would be for it to end this way."

Luckily, Sleigh Bells avoided triggering a day of mourning in Brooklyn and landed safely, set to conquer Europe in much the same way it has triumphed stateside in the last 10 months. After generating enough buzz to power a small city, the band's debut album, "Treats," lands at No. 39 on the Billboard 200 with 12,000 copies sold—not too shabby for a digital-only release (May 11) from a band that barely existed a year ago. The album's



Toast of the town: SLEIGH BELLS

physical release is June 1.

Part of Sleigh Bells' success is due to the fact that the band stayed out of the spotlight while the hype rose around it. After posting some demos online, blogs began to pick up on the band. Then it became the toast of the CMJ New Music Marathon last fall. But rather than jumping in everyone's faces, Miller and his bandmate, singer Alexis Krauss, adopted a cautious approach, playing select shows and

heading to the studio in January to record "Treats."

The pair worked on the collection of 11 lo-fi noise-pop jams up until the last second. "They finished it on Saturday night [May 8], and that Monday we got it to iTunes to post," says Michael Goldstone, head of the band's label, Mom + Pop Records. "We weren't interested in doing long lead stuff and preorders. We just wanted to finish the album, get it out there and

let the music speak for itself."

If the music speaks for itself, it's further amplified by the support of some well-known voices. While both Joe Jonas and Jessica Alba have tweeted about Sleigh Bells, its biggest supporter has been M.I.A., who joined the band onstage a few weeks ago at a small show in Brooklyn's Greenpoint section. An early fan, M.I.A. mentored and signed the band to her N.E.E.T. Records im-

print along with Mom + Pop.

The deal is similar to those signed by many hip-hop artists, in which a well-known rapper will lend his or her name and reputation to a project by giving it a personal stamp of approval. "M.I.A. has been very involved with the band from an artistic standpoint, really acting as a mentor to them," Goldstone says. "Mom + Pop does all the marketing, promotion and logistics. We are the record label, and M.I.A. is the conscience."

While "Treats" is a solid album garnering rave reviews—including a best new music nod from Pitchfork—Sleigh Bells' strongest selling point is its live show. After playing a handful of New York dates around the album's release, including an opening slot for Yeasayer and a sold-out show at the Ridgewood Masonic Temple in Bushwick, the band will spend the early part of the summer on the road in Europe before coming back to the United States for a headlining tour.

As for the fates that have befallen other heavily hyped bands (e.g., Black Kids), Miller is sanguine. "I can't control it," he says. "I think we made a good record, and good music sticks around. It's not 'Pet Sounds' or anything, but I think it will have some staying power." ...

WHERE THE BOYS ARE

The revolving door atop Billboard's Mainstream Top 40 radio airplay chart ushers in another rookie male artist, as Taio Cruz rises 3-1 with his introductory track, "Break Your Heart," featuring Ludacris. ♣ Cruz commands the list a week after B.o.B reigned with his debut single, "Nothin' on You." While eight male newcomers ruled between the chart's 1992 inception and 2008, Cruz is the fifth male to lead since October, when Jay Sean reached the summit with "Down." Jason Derülo and Iyaz followed Sean to No. 1 last year. ♣ WHTG Monmouth, N.J., PD/music director Matt Knight cites an "abundance of good songs by male artists. 2009 saw Lady Gaga, Katy Perry, Ke\$ha and the resurgence of Britney Spears. Now there's a great selection of male artists, such as Cruz, Usher and B.o.B." ♣ With 10,709 plays logged in the chart's tracking week, according to Nielsen BDS, "Break Your Heart" is the most-played title in a week by a male singer in the Mainstream Top 40 survey's 17-year history.

—Gary Trust



Leading man: TAILO CRUZ

CROWNING GLORY

Thirteen lead male soloists have crowned Mainstream Top 40 with their first charted titles.

DATE REACHED NO. 1	TITLE	ARTIST	LABEL
5/29/2010	"Break Your Heart"	Taio Cruz featuring Ludacris	IDJMG
5/22/2010	"Nothin' on You"	B.o.B featuring Bruno Mars	Atlantic
12/26/2009	"Replay"	Iyaz	Reprise
11/28/2009	"Whatcha Say"	Jason Derülo	Warner Bros.
10/17/2009	"Down"	Jay Sean featuring Lil Wayne	Universal Republic
2/16/2008	"Low"	Flo Rida	Atlantic
3/25/2006	"So Sick"	Ne-Yo	IDJMG
12/10/2005	"Run It!"	Chris Brown	Zomba
1/22/2005	"I Don't Want to Be"	Gavin DeGraw	RMG
10/9/1999	"Mambo No. 5 (A Little Bit Of...)"	Lou Bega	RCA
5/29/1999	"Livin' la Vida Loca"	Ricky Martin	CZ
1/30/1999	"Save Tonight"	Eagle Eye Cherry	SSO-Work
12/5/1998	"Lullaby"	Shawn Mullins	Columbia



'Home' run: EDWARD SHARPE & THE MAGNETIC ZEROS



Sunrise, sunset: TENTH AVENUE NORTH

GROUP HEALING

Buoyed by a series of sunset shows cleverly reflecting the title of its Reunion/Provident sophomore set, "The Light Meets the Dark," Tenth Avenue North debuts at No. 1 on Billboard's Top Christian Albums chart and at No. 15 on the Billboard 200. Lead single "Healing Begins" jumps 16-10 with a bullet on the Christian AC chart.

Taking place in Seattle; Los Angeles; Phoenix; New York; Tampa, Fla.; Orlando, Fla.; and the band's hometown of West Palm Beach, Fla., the concerts "were a huge driver, with 20% of the attendees buying the new record at the shows," Provident Label Group senior VP of marketing and sales Ben Howard says. He adds that another major driver was iTunes, which featured the album in a countdown during the four weeks leading up to the May 11 street date.

The act began promoting "The Light Meets the Dark" last fall, documenting the making of the album on its website. "We gradually built up to the new record by posting 10 different chapters, giving fans an inside look at the band, the making of the record and the stories behind the songs," Howard says.

Extensive touring created more awareness. In addition to partnering with Christian radio to promote the sunset shows, band members Mike Donehey, Jeff Owen and Jason Jamison performed for more than 400,000 on the multi-artist Winter Jam tour and recently completed a trek on Casting Crowns' Until the Whole World Hears tour. The group headlined its own tour last fall and will headline again after several summer festival dates.

"It seems like our songs are a refuge from the storm for a lot of people in pain and going through tough times," lead vocalist/principal songwriter Donehey says. "But another thing we noticed in our live shows is that almost all our songs on the last record were midtempo. Realizing we needed some rockers, we did a couple more upbeat songs on 'The Light Meets the Dark.'"

Tenth Avenue North's 2008 debut, "Over and Underneath," won the Gospel Music Assn.'s 2009 best new artist Dove Award and the top spot on Billboard's year-end 2009 Christian Songs Artists chart. The album finished the year at No. 10 on Billboard's Top Christian Albums tally. At last month's Doves, the group's hit, "By Your Side," won song of the year. It placed at No. 3 on Billboard's overall decade ranking of the top Christian songs. —Deborah Evans Price

ROCK BY DAVID J. PRINCE

Force Field

Edward Sharpe & The Magnetic Zeros Become Hot Touring Act

After commanding the recent attention of a massive crowd at the Coachella festival in Indio, Calif.—which included power couple Jay-Z and Beyoncé—a band of merry pranksters called Edward Sharpe & the Magnetic Zeros is becoming one of the hottest touring acts of summer 2010. And that has helped propel the Los Angeles group's Community Music & Fairfax Recordings debut album, "Up From Above," into the Billboard 200 for the first time since its release last July. To date, it has sold 80,000 copies, according to Nielsen SoundScan.

And just who are Edward Sharpe & the Magnetic Zeros? Sharpe is the alter ego of former Alexisonfire and Ima Robot singer Alex Ebert. And the Magnetic Zeros are his ex-girlfriend Jade Castrinos and a loose-knit bunch of eight musicians who at first glance could easily be mistaken as homeless. More important is how the band's folk-rock

revival sound is quickly selling out dates on its May 1-Aug. 9 summer tour, including New York shows in July at Webster Hall and the Beach at Governor's Island. On the horizon: gigs at Bonnaroo, the Telluride Bluegrass Festival, the Newport Folk Festival and Lollapalooza.

"The live shows are catapults for us," Ebert says from his Silver Lake home. "The word-of-mouth from people enjoying our live shows and the sold-out gigs are getting us to the place where music can put food on our tables."

Driving the band's popularity is an eminently enjoyable album full of instantly hummable songs—in particular the whistle- and washboard-drenched "Home," which has so far reached No. 16 on Billboard's Triple A chart. The band's songs have also been heard on TV shows like "Gossip Girl," "Chuck" and "Ugly Betty."

The act began gigging around L.A. in April 2009 and hit the road that August as a headliner. A surprise booking on "Late Show With David Letterman" at the time the album was released last May forced Heather Kolker, the group's agent at Paradigm, to route a tour around that appearance. Support slots for a 10-piece band were nearly impossible to find. So instead, Kolker booked rooms small enough to fill through word-of-mouth but also with stages large enough to accommodate all the players, like Schuba's in Chicago and New York's Mercury Lounge.

"It was a combination of seeing 10 people on-stage and then hearing the songs," Kolker says, "which are amazingly catchy, feel-good, hippie pop songs. And word started spreading."

The group's manager Bryan Ling agrees. "The people who caught on to this band first have been our best marketers and promoters."

Ebert and company are already looking beyond the summer tour season. In addition to writing and recording songs for a follow-up album, the band hopes to stage a revival-style tent tour: a traveling extravaganza complete with a participatory experience.

"I have a very sort of fuzzy, utopian idea of a future," Ebert says. "But I keep my mind on that and my eyes on my feet for the next step." ■■■

SAY GRACE

"Tiny Light," the sensuous first single from Grace Potter & The Nocturnals' self-titled third album, rises three slots this week to No. 22 on Billboard's Triple A radio airplay chart. The song's luminous chorus and tight pop-rock sound showcase the band's expansive new dynamic on its latest full-length, due June 8 on Ragged Company/Hollywood Records.

Following the success of 2007's "This Is Somewhere," the Vermont-based band saw the departure of bassist Bryan Dondero in early 2009 and entered a state of flux.

"I was bad at being a leader, and nobody was sure who was making the decisions," vocalist/guitarist Potter says.

During the downtime, Potter recorded a solo album in Los Angeles with T-Bone Burnett. Instead of releasing it, however, Potter turned her attention back to the Nocturnals after inviting bassist Catherine Popper and rhythm guitarist Benny Yurco to join her, guitarist Scott Tournet and drummer Matthew Burr. Al-

though Potter believes her solo disc will eventually be released, she says she found herself being drawn back to the newly energized band.

"I realized that I needed to take charge," Potter says. "There are al-

ways growing pains, but we immediately created more dimension and personality."

Recorded last fall with Mark Batson (Dave Matthews Band, India.Arie, Eminem), "Grace Potter and the

Nocturnals" features a mix of bluesy rock jams and thoughtful pop songs that Hollywood Records plans to highlight in its promotional campaign. The band will perform a variety of new songs next month on "Good Morning America," "The Tonight Show With Jay Leno" and "Jimmy Kimmel Live!" Acoustic performances of different album tracks will also be released on the band's YouTube page prior to street date.

"Tiny Light" is the single, but we're positioning this as a full album worth experiencing," Hollywood Records senior VP of marketing Ken Bunt says.

After previous TV placements on "Grey's Anatomy" and "One Tree Hill," the group has landed another licensing deal. New song "Hot Summer Nights" will be featured during ESPN's Major League Baseball coverage in June, while other tracks will appear in ads for ABC Family and E! Entertainment. The act will begin a North America trek May 27, including five appearances on the Lilith Fair tour. —Jason Lipshutz



Taking charge: GRACE POTTER & THE NOCTURNALS

SLEIGH BELLS: AARON RICHTER; EDWARD SHARPE AND THE MAGNETIC ZEROS: JULIE LING; TENTH AVENUE NORTH: JEREMY COWART; GRACE POTTER AND THE NOCTURNALS: ADRIAN BROOK

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



REMEMBERED

>> Following her recent death, the late Lena Horne places four titles on the 50-position Jazz Digital Songs chart (see page 47), including "Stormy Weather" at No. 4 with 4,000 sold, according to Nielsen SoundScan. The full Jazz Digital list is viewable at billboard.biz/charts.

GOAL!

>> Shakira debuts at No. 1 on Latin Digital Songs with "Waka Waka (This Time for Africa)," the official song of the 2010 FIFA World Cup. The download sold 18,000 last week, pushing her own "Gitanas" 1-2 with 14,000 (down 25%).



DION'S DOUBLE

>> On Top Music Video Sales (see page 44), Celine Dion debuts at No. 1—and No. 2. The diva's double debuts mark the first time any act (aside from Bill & Gloria Gaither or the Gaither Vocal Band) has managed the feat.

CHART BEAT

>> Jackson Browne spent a week atop the Billboard 200 with "Hold Out" in the Sept. 13, 1980, issue. Until this week, that ranking represented his sole frame tallied atop any Billboard chart. This issue, Browne doubles his time logged in charge of a Billboard survey, as "Love Is Strange," a duet album with David Lindley, bows at No. 1 on Top Folk Albums.

>> With five debuts for a third consecutive week, the "Glee" cast has charted 48 titles on the Billboard Hot 100. Among non-solo acts, the ensemble boasts the fifth-most appearances in the list's 52-year history. The only groups with more chart visits are the Beatles (71), the Rolling Stones (57), the Beach Boys (55) and the Temptations (53).

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

BEIBER: DANIELA LUTTREY

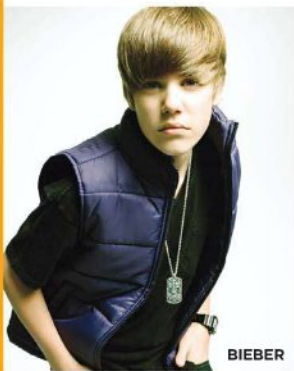
Billboard

CHARTS

Bieber's 60K Comes Close To Record Low At No. 1

So, do we call up **Oprah Winfrey** to thank her for booking **Justin Bieber** on her May 11 talk show?

Bieber's "My World 2.0" returns to No. 1 on the Billboard 200 with just slightly more than 60,000 copies sold, according to Nielsen SoundScan, marking the second-lowest week at No. 1 since SoundScan's sales information began powering the Billboard 200 in May 1991.



BEIBER

Without Bieber's high-profile appearance on "Oprah," "My World 2.0" likely wouldn't have had a modest 6% decrease in this post-Mother's Day sales week (overall album sales dropped by 12%) and probably would've

sold less than 60,000. Had that happened, it would've been the lowest-selling week.

The record low came in January 2007, when the "Dreamgirls" soundtrack spent its second of two weeks in the penthouse with a shade more than 60,000 sold.

"My World 2.0" and "Dreamgirls" are both stated to have sold 60,000 in print because we must round SoundScan's sales figures to the nearest thousand. However, "My World" sold more than "Dreamgirls," but not by much.

BIG DEAL: We're not going to pretend that **Justin Bieber's** near-miss isn't significant. It is. But we shouldn't focus too much on this one particular statistic.

Yes, it's interesting. There's no doubt about that. But really, all it does is remind us that a weak release schedule combined with the general lack of strength in the album market can lead to some dreary results.

Will the volume at No. 1 get better? Sure. At least in the short term.

June is looking pretty amazing since it's stuffed full of new albums from **Eminem, Jack Johnson, Drake, Miley Cyrus, Christina Aguilera, Rick Ross, Game, Sarah McLach-**

lan, Ozzy Osbourne, the-Dream, Dierks Bentley and others. (Can someone tell me why one of these couldn't have come out May 11 so we

Over The Counter

KEITH CAULFIELD



wouldn't be having this entire "near-record low" conversation?)

Next week's Billboard 200 No. 1 looks to be the "Glee: Showstoppers" TV soundtrack. The set is on course, according to industry sources, to sell 85,000-110,000 copies.

Aiming for a big re-entry on the list is **the Rolling Stones'** "Exile on Main Street." The set, reissued May 18 with additional tracks, will be the most visible result of our rule change last December to the Billboard 200. It could sell 70,000-80,000 copies in its first week.

We revised the charting rules for the tally so that it now includes both catalog and current titles on the list, clearing the way for the Stones' possible No. 2 re-entry next issue.

OH, THE IRONY: Isn't it ironic that such a lackluster week on the Billboard 200 occurred at the same time as the National Assn. of Recording Merchandisers' annual convention?

The conference took place May 15-17 at the Hilton Chicago, and while

the No. 1 album's not-so-sizzling sales was a topic of some conversations, it wasn't necessarily top of mind.

Popular topics in casual discussions ranged from the continuing success of direct-to-consumer album packages and interesting new concert ticket/album bundle schemes to the continuing growth of social networking to sell and promote albums and YouTube star **Greyson Chance's** curiously fast rise to fame.

2EXPLAIN: **4Troops'** self-titled album debuts on the Billboard 200 at No. 36 with 13,000 sold, according to Nielsen SoundScan. Notice that on the chart itself, the title carries the Heatseeker Graduate distinction. That means it was on the Heatseekers Albums tally last week and because it arrives in the top 100 on the big chart this week, it graduates from the former list.

However, in last week's issue, **4Troops** wasn't on the Heatseekers Albums chart.

After SoundScan reprocessed its charts on May 13, **4Troops'** album entered at No. 11 with 2,000 copies. But the page on which the Heatseekers Albums chart appeared had already gone to press.

Those 2,000 in sales were shipped and reported the week prior to the album's May 11 release date. ●●●

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,328,000	1,506,000	22,283,000
Last Week	6,071,000	1,529,000	21,945,000
Change	-12.2%	-1.5%	1.5%
This Week Last Year	5,828,000	1,330,000	20,861,000
Change	-8.6%	13.2%	6.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2009	2010	CHANGE
OVERALL UNIT SALES			
Albums	127,913,000	115,107,000	-10.0%
Digital Tracks	445,343,000	444,271,000	-0.2%
Store Singles	580,000	759,000	30.9%
Total	573,836,000	560,137,000	-2.4%
Albums w/TEA*	172,447,300	159,534,100	-7.5%

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

ALBUM SALES

'09	127.9 million
'10	115.1 million

SALES BY ALBUM FORMAT

CD	100,012,000	83,014,000	-17.0%
Digital	26,990,000	31,077,000	15.1%
Vinyl	883,000	1,003,000	13.6%
Other	27,000	15,000	-44.4%

For week ending May 15, 2010. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2009	2010	CHANGE
Current	69,426,000	64,305,000	-7.4%
Catalog	58,486,000	50,802,000	-13.1%
Deep Catalog	42,477,000	38,577,000	-9.2%

CURRENT ALBUM SALES

'09	69.4 million
'10	64.3 million

CATALOG ALBUM SALES

'09	58.5 million
'10	50.8 million

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes album covers and promotional text for artists like Breaking Benjamin, Drake, Owl City, and Blake Shelton.

Small chart table at the bottom of the page listing various artists and their album titles in a condensed format.

TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	NEW	1	THE NATIONAL High Violet
2	NEW	1	AS I LAY DYING Powerless Rise
3	3	3	BULLET FOR MY VALENTINE Fever
4	NEW	1	SLEIGH BELLS Treats
5	NEW	1	JACKSON BROWNE DAVID LINDLEY Love Is Strange
6	1	2	TRINA Amazin'
7	8	4	JIMMY BUFFETT Encores
8	2	2	THE NEW PORNOGRAPHERS Together
9	NEW	1	BOONDOX South Of Hell
10	10	17	SOUNDTRACK Crazy Heart
11	6	2	8BALL & MJG Ten Toes Down
12	7	2	JOSH RITTER So Runs The World Away
13	11	58	JASON ALDEAN Wide Open
14	4	2	THE HOLD STEADY Heaven Is Whenever
15	NEW	1	JENNIFER KNAPP Letting Go
16	15	6	SLASH Slash
17	13	4	COLT FORD Chicken & Biscuits
18	5	2	BROKEN SOCIAL SCENE Forgiveness Rock Record
19	16	8	SHE & HIM Volume Two
20	37	13	GREATEST MUMFORD & SONS Sign No More
21	14	6	SHARON JONES & THE DAP-KINGS I Learned The Hard Way
22	NEW	1	TAPROOT Plead The Fifth
23	21	53	PHOENIX Wolfgang Amadeus Phoenix
24	NEW	1	MATT KENNON Matt Kennon
25	9	2	MINUS THE BEAR OMNI
26	20	18	VAMPIRE WEEKEND Contra
27	23	3	THE DIRTY HEADS Any Part In A Storm
28	24	57	CAGE THE ELEPHANT Cage The Elephant
29	NEW	1	SAGE FRANCIS Li(F)e
30	NEW	1	THE EXPENDABLES Prove It
31	17	2	FLYING LOTUS Cosmogramma
32	26	25	FIVE FINGER DEATH PUNCH War Is The Answer
33	18	3	DROWNING POOL Drowning Pool
34	19	4	PEGGY LEE Come Rain Or Come Shine
35	12	2	NONPOINT Miracle
36	37	37	THE XX xx
37	34	26	MOTLEY CRUE Greatest Hits
38	30	34	PEARL JAM Backspacer
39	22	3	VARIOUS ARTISTS Punk Goes Classic Rock
40	29	4	MERLE HAGGARD I Am What I Am
41	40	6	JONSI Go
42	28	3	GOGOL BORDELLO Trans-Continental Hustle
43	35	2	CHELY WRIGHT Lifted Off The Ground
44	43	4	CARIBOU Swim
45	36	2	JUANITA BYNUM More Passion
46	27	21	JIMMY BUFFETT Buffet Hotel
47	NEW	1	PHOSPHORESCENT Here's To Taking It Easy
48	RE-ENTRY	1	DIVERSUN PICKUPS Swoon
49	38	32	BEBE & CECE WINANS Still
50	NEW	1	ASHLYNE HUFF Ashlyne Huff (EP)

The National has a banner week on the Billboard 200 and Top Digital Albums as the band's "High Violet" debuts at Nos. 3 and 1, respectively. The album sold 51,000 copies, according to Nielsen SoundScan—its best sales figure ever. The act's last effort, 2007's "Boxer," debuted and peaked at No. 68 on the Billboard 200. Fifty-eight percent of the new album's sales were downloads.



TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	NEW	1	THE NATIONAL High Violet
2	NEW	1	THE DEAD WEATHER Sea Of Cowards
3	NEW	1	SLEIGH BELLS Treats
4	3	3	B.O.B B o B Presents: The Adventures Of Bobby Ray
5	NEW	1	AS I LAY DYING Powerless Rise
6	NEW	1	KEANE Night Train
7	8	77	LADY GAGA The Fame
8	NEW	1	CHARICE Charice
9	NEW	1	TENTH AVENUE NORTH The Light Meets The Dark
10	1	2	GODSMACK The Oracle
11	13	16	LADY ANTEBELLUM Need You Now
12	7	7	USHER Raymond V Raymond
13	NEW	1	BRUNO MARS It's Better If You Don't Understand (EP)
14	2	2	DEFTONES Diamond Eyes
15	17	19	KESHA Animal
16	20	8	JUSTIN BIEBER My World 2.0
17	NEW	1	WE ARE THE FALLEN Tear The World Down
18	RE-ENTRY	1	MUMFORD & SONS Sign No More
19	NEW	1	JENNIFER KNAPP Letting Go
20	11	2	CAROLE KING & JAMES TAYLOR Live At The Troubadour
21	5	2	THE NEW PORNOGRAPHERS Together
22	RE-ENTRY	1	THE SCRIPT The Script
23	15	4	SOUNDTRACK Glee: The Music, The Power Of Madonna (EP)
24	24	33	ZAC BROWN BAND The Foundation
25	RE-ENTRY	1	THE BLACK EYED PEAS The E.N.D.

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	2	CAROLE KING & JAMES TAYLOR Live At The Troubadour
2	NEW	1	THE NATIONAL High Violet
3	NEW	1	AS I LAY DYING Powerless Rise
4	NEW	1	THE DEAD WEATHER Sea Of Cowards
5	2	13	JUSTIN BIEBER My World (EP)
6	13	5	EMILY OSMENT All The Right Wrongs (EP)
7	NEW	1	JACKSON BROWNE DAVID LINDLEY Love Is Strange
8	NEW	1	4TROOPS 4TROOPS
9	3	2	COURT YARD HOUNDS Court Yard Hounds
10	NEW	1	BOONDOX South Of Hell
11	NEW	1	JENNIFER KNAPP Letting Go
12	10	16	LADY ANTEBELLUM Need You Now
13	NEW	1	CHARICE Charice
14	5	2	THE NEW PORNOGRAPHERS Together
15	11	5	NATALIE MERCHANT Leave Your Sleep
16	7	3	MARY CHAPIN CARPENTER The Age Of Miracles
17	4	2	GODSMACK The Oracle
18	NEW	1	MEAT LOAF Hang Cool Teddy Bear
19	NEW	1	WE ARE THE FALLEN Tear The World Down
20	NEW	1	KEANE Night Train
21	NEW	1	JUDAS PRIEST British Steel
22	12	3	MELISSA ETHERIDGE Fearless Live
23	24	2	TOM LEHRER The Tom Lehrer Collection
24	8	2	THE HOLD STEADY Heaven Is Whenever
25	NEW	1	CHELY WRIGHT Lifted Off The Ground

ILIKE LIBRARIES: MOST ADDED			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	7	OMG Usher Featuring Will.i.am (LaFace/JLG)
2	1	2	NOT AFRAID Eminem (Wee Shady/Aftermath/Interscope)
3	3	7	ALEJANDRO Lady Gaga (Streamline/KonLive/CherryTree/Interscope)
4	5	11	YOUR LOVE IS MY DRUG Kesha (Kemosabe/RCA/RMG)
5	-	1	CALIFORNIA GURLS Katy Perry Featuring Snoop Dogg (Capitol)
6	4	13	RUDE BOY Rihanna (SRP/Def Jam/IDJMG)
7	7	29	BAD ROMANCE Lady Gaga (Streamline/KonLive/CherryTree/Interscope)
8	6	16	HEY SOUL SISTER Train (Columbia)
9	11	70	POKER FACE Lady Gaga (Streamline/KonLive/CherryTree/Interscope)
10	8	16	IN MY HEAD Jason Derulo (Beluga Heights/Warner Bros.)
11	10	16	TELEPHONE Lady Gaga Featuring Beyonce (Streamline/KonLive/CherryTree/Interscope)
12	15	44	PAPARAZZI Lady Gaga (Streamline/KonLive/CherryTree/Interscope)
13	9	29	TIK TOK Kesha (Kemosabe/RCA/RMG)
14	13	16	NEED YOU NOW Lady Antebellum (Capitol Nashville)
15	19	8	YOUNG FOREVER Jay-Z + Mr. Hudson (Roc-A-Fella)

YAHOO! SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	12	NEED YOU NOW Lady Antebellum (Capitol Nashville)
2	2	7	NOTHING IN YOUR MIND B.o.B Featuring Bruno Mars (RebelRock/Grand Hustle/Atlantic)
3	3	9	BREAK YOUR HEART T.I. And G.I. Featuring Ludacris (Mercury/IDJMG)
4	4	7	RUDE BOY Rihanna (SRP/Def Jam/IDJMG)
5	5	7	BREAK EVEN The Script (Phonogenic/Epic)
6	6	11	IN MY HEAD Jason Derulo (Beluga Heights/Warner Bros.)
7	7	4	SAY AAH They Soiez Featuring Fabolous (Sone Book/Atlantic)
8	8	12	TELEPHONE Lady Gaga Featuring Beyonce (Streamline/KonLive/CherryTree/Interscope)
9	9	12	LIVE LIKE WE'RE DYING Chris Allen (16/16/JLG)
10	10	12	IMMA BE The Black Eyed Peas (Interscope)
11	11	11	BEDROCK Young Money Featuring Lloyd (Cash Money/Universal Motown)
12	12	44	YOU BELONG WITH ME Taylor Swift (Big Machine)
13	13	2	NOT MYSELF TONIGHT Christina Aguilera (RCA/RMG)
14	14	23	TIK TOK Kesha (Kemosabe/RCA/RMG)
15	15	2	OMG Usher Featuring Will.i.am (LaFace/JLG)

TOP MUSIC VIDEO SALES™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	-	1	CELINE: TAKING CHANCES WORLD TOUR: THE CONCERT Celine Dion (World Circuit)
2	-	1	CELINE: THROUGH THE EYES OF THE WORLD Celine Dion (World Circuit)
3	-	1	LIVE AT MADISON SQUARE GARDEN Island/DeWolfe/Warner Bros. Music A World (Sony)
4	1	2	ONE NIGHT ONLY: AT THE VILLAGE VANGUARD: SEPTEMBER 26, 2009 Columbia/Sony Music (Barbra Streisand)
5	2	2	GET YOUR BUZZ ON: LIVE DCI Music Group (Chickenfoot)
6	-	1	LIVE AT THE 9:30 Weathermaker (Clutch)
7	3	89	LIVE IN BUCHAREST: THE DANGEROUS TOUR Epic/Sony Music Video (Michael Jackson)
8	6	308	NUMBER ONES MJL/Epic Music Video/Sony Music Video (Michael Jackson)
9	4	85	SCENES YOU KNOW BY HEART: THE DVD MCA/Universal (Johnny Piretti)
10	15	29	FUNHOUSE TOUR: LIVE IN AUSTRALIA LaFace/Jive/Sony Music Video (Pink)
11	9	88	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN Sony/Columbia/Sony Music Video (AC/DC)
12	7	16	SONGS FROM THE HEART: LIVE FROM POWERSCOURT HOUSE AND GARDENS Manhattan/EMI Music Video (Celtic Woman)
13	10	24	AN EVENING WITH IL DIVO: LIVE IN BARCELONA Syco/Columbia/Sony Music Video (Il Divo)
14	12	25	I AM... YOURS: AN INTIMATE PERFORMANCE AT WYNN LAS VEGAS Music World/Columbia/Sony Music Video (Beyonce)
15	8	14	CMT INVITATION ONLY: REBA CMT/Starstruck/Valory (Reba)

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.
1	HOT SHOT DEBUT		#1 MATT KENNON <small>(LWK) RAMAJAM 01002 (13.98)</small>	Matt Kennon	
2	2	34	LA ROUX <small>HEP COLVDOR CHERYTREE/INTERSCOPE 012389* (16) (10.98)</small>	La Roux	
3	5	21	GREATEST FAMILY OSMENT GAINER <small>(WIND-UP 0013195 (4.98))</small>	All The Right Wrongs (EP)	
4	NEW		THE EXPENDABLES <small>STOOPID 0062* (11.98)</small>	Prove It	
5	9	32	FLORENCE + THE MACHINE <small>UNIVERSAL REPUBLIC 013170/UMRG (13.98)</small>	Lungs	
6	1	2	NIKKI YANOFSKY <small>DECCA 014138 (9.98)</small>	Nikki	
7	8	40	EDWARD SHARPE & THE MAGNETIC ZEROES <small>COMMUNITY FAIRFAX 542* VAGRANT (13.98)</small>	Up From Below	
8	NEW		PHOSPHORESCENT <small>DEAD OCEANS 025* (14.98)</small>	Here's To Taking It Easy	
9	12	9	NEON TREES <small>MERCURY 013822*/UMRG (10.98)</small>	Habits	
10	NEW		ASHLYNE HUFF <small>LIQUID DIGITAL MEDIA 650 EX (5.98)</small>	Ashlyne Huff (EP)	
11	13	13	LOCAL NATIVES <small>FRENCHKISS 042* (12.98)</small>	Gorilla Manor	
12	14	23	THE TEMPER TRAP <small>LIBERATION/BLISSNOTE 80022/COLUMBIA (12.98)</small>	Conditions	
13	NEW		COCOROSIE <small>SUB POP 880* (13.98)</small>	Grey Oceans	
14	NEW		UNKLE <small>SUBVONDER ALL 017 (11.98)</small>	Where Did The Night Fall	
15	NEW		ATTILA <small>ARTERY 8300R/RAZOR & TIE (11.98)</small>	Rage	
16	6	4	TROMBONE SHORTY <small>VERVE FORECAST 014194/VE (10.98)</small>	Backatown	
17	24	3	KASKADE <small>ULTRA DIGITAL EX (9.98)</small>	Dynasty	
18	16	9	BRANTLEY GILBERT <small>AVERAGE JONES 215 (14.98)</small>	Halfway To Heaven	
19	NEW		BACH COLLEGIUM JAPAN/MASAOKI SUZUKI <small>BIS 1911 (19.98)</small>	Bach: Motets	
20	23	3	JONATHAN TYLER & THE NORTHERN LIGHTS <small>F-STOP/ATLANTIC 823005/AG (13.98)</small>	Pardon Me	
21	RE-ENTRY		ANDREW BELLE <small>1L 003 EX (9.98)</small>	The Ladder	
22	19	5	THE TALLEST MAN ON EARTH <small>DEAD OCEANS 040* (14.98)</small>	The Wild Hunt	
23	NEW		ELIZABETH COOK <small>31 TIGERS 3102 (14.98)</small>	Welder	
24	21	17	ONE ESKIMO <small>SHANGRI-LA 101640* (9.98)</small>	One eskimO	
25	15	7	PAPER TONGUES <small>AKM/OCTONE 013570/BA (12.98)</small>	Paper Tongues	

1 It's the second country album to reach No. 1 on the tally this year, following Brantley Gilbert's "Halfway to Heaven" in April.

21 The album's "Open Your Eyes" was featured May 13 on ABC's "Grey's Anatomy." The set is up by 192%.

32 Recorded before he gained fame as a top-three finalist on this year's "American Idol," the set bows with slightly more than 1,000 copies and a 180% gain.



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT.
26	39	27	ASKING ALEXANDRIA <small>SUMERAIAN 022 (13.98)</small>	Stand Up And Scream	
27	NEW		JOHN 5 <small>ROCK CIRCLE/HUM 013/ROCKET SCIENCE VENTURES (14.98)</small>	The Art Of Malice	
28	NEW		SING IT LOUD <small>EPITAPH 87026 (12.98)</small>	Everything Collide	
29	7	2	MIKE PATTON <small>IPECAC 119 (16.98)</small>	Mondo Cane	
30	NEW		GAYNGS <small>JAGJAGUWAR 165* (14.98)</small>	Relayted	
31	NEW		BENEATH THE SKY <small>VICTORY 562 (12.98)</small>	In Loving Memory	
32	NEW		LEE DEWYZE <small>WULF 2916 (12.98)</small>	Slumberland	
33	NEW		JAPANDROIDS <small>POLYVINYL 193* (11.98)</small>	No Singles	
34	NEW		MALE BONDING <small>SUB POP 854* (13.98)</small>	Nothing Hurts	
35	NEW		FOALS <small>SUB POP DIGITAL EX (9.98)</small>	Total Life Forever	
36	18	3	CRYSTAL CASTLES <small>POLYDOR UNIVERSAL MOTOWN DIGITAL EX/UMRG (9.98)</small>	Crystal Castles (II)	
37	35	8	CRASH KINGS <small>STARD UNIVERSAL MOTOWN 012953/UMRG (12.98)</small>	Crash Kings	
38	NEW		JIM LAUDERDALE <small>SEVENMUSIC 4001/THIRTYTHREE (14.98)</small>	Patchwork River	
39	22	37	SIDEWALK PROPHETS <small>PERVYWORD/CJRH 887/000/WARNER BROS. (9.98)</small>	These Simple Truths	
40	NEW		HOLY FUCK <small>YOUNG TURKS 487* (14.98)</small>	Latin	
41	NEW		WOODS <small>WOODSIST 040* (13.98)</small>	At Echo Lake	
42	36	15	DAILEY & VINCENT <small>CRACKER BARREL 610640/ROUNDER (11.98)</small>	Dailey & Vincent Sing The Statler Brothers	
43	NEW		MISERY INDEX <small>RELEASE 7091* (14.98)</small>	Heirs To Thievery	
44	25	2	LOS AMOS <small>VENUS UNIVERSAL MUSIC LATIN 653780/UMLE (14.98 CD/DVD) ⊕</small>	Los Creadores Del HYPHY (Jai-Fi)	
45	3	2	GREG LASWELL <small>VANGUARD 79921*/WELK (17.98)</small>	Take A Bow	
46	47	15	WE CAME AS ROMANS <small>EQUAL VISION 175 (13.98)</small>	To Plant A Seed	
47	17	2	OUR LAST NIGHT <small>EPITAPH 87064 (13.98)</small>	We Will All Evolve	
48	RE-ENTRY		CAROLINA CHOCOLATE DROPS <small>NONESUCH 516985/WARNER BROS. (15.98)</small>	Genuine Negro Jig	
49	RE-ENTRY		THE HEAVY <small>COUNTER 028* (14.98)</small>	The House That Dirt Built	
50	48	3	WADE BOWEN <small>SMITH 5052/IMAGE 117.98 CD/DVD ⊕</small>	Live At Billy Bob's Texas	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	5	#1 COOLER THAN ME <small>(LWK) MIKE POSNER (JRMG)</small>	MIKE POSNER	JRMG
2	5	6	LOVER, LOVER <small>JERRIHO NEWMANN (SEA BAY/EARISTA NASHVILLE)</small>	JERRIHO NEWMANN	SEA BAY/EARISTA NASHVILLE
3	4	18	KEEP ON LOVIN' YOU <small>STEEL MAGNOLIA (BIG MACHINE)</small>	STEEL MAGNOLIA	BIG MACHINE
4	3	18	HELL ON THE HEART <small>ERIC CHURCH (CAPITOL NASHVILLE)</small>	ERIC CHURCH	CAPITOL NASHVILLE
5	6	9	LOVE LIKE CRAZY <small>LEE BRICE (CUBB)</small>	LEE BRICE	CUBB
6	7	6	ALL OR NOTHING <small>THEORY OF A DEADMAN (JG4/ROADRUNNER/RAP)</small>	THEORY OF A DEADMAN	JG4/ROADRUNNER/RAP
7	9	6	LAY ME DOWN <small>THE DIRTY HEADS FEATURING ROME (EXECUTIVE)</small>	THE DIRTY HEADS FEATURING ROME	EXECUTIVE
8	NEW		SPENDING ALL MY TIME <small>AARON FRESH (INCREDIBLE/DEF JAM/UMG)</small>	AARON FRESH	INCREDIBLE/DEF JAM/UMG
9	14	5	YOU'RE THE ONE <small>DONDRIA (SO SO DEF/MALACO)</small>	DONDRIA	SO SO DEF/MALACO
10	10	5	HOLD YOU (HOLD YUH) <small>GYPTIAN (VP)</small>	GYPTIAN	VP
11	8	9	HIP TO MY HEART <small>THE SAND PERRY (REPUBLIC NASHVILLE)</small>	THE SAND PERRY	REPUBLIC NASHVILLE
12	16	8	NINA BONITA <small>CHINO Y MACHO (MACHETE/UNIVERSAL MUSIC LATIN)</small>	CHINO Y MACHO	MACHETE/UNIVERSAL MUSIC LATIN
13	13	4	ANIMAL <small>NEON TREES (MERCURY/UMG)</small>	NEON TREES	MERCURY/UMG
14	11	11	CRYIN' LIKE A BITCH! <small>GODSMACK (UNIVERSAL REPUBLIC)</small>	GODSMACK	UNIVERSAL REPUBLIC
15	NEW		TEACH ME HOW TO DOUGIE <small>CALI SWAG DISTRICT (CAPITOL)</small>	CALI SWAG DISTRICT	CAPITOL
16	18	5	TE PIDO PERDON <small>TITO *EL SAMBINÓ* (SIENTE)</small>	TITO *EL SAMBINÓ*	SIENTE
17	NEW		I'M STILL FLY <small>PAIGE (IMPACT & IMPACTORS)</small>	PAIGE	IMPACT & IMPACTORS
18	17	11	ALL OF CREATION <small>MERCURY (ING COLUMBIA)</small>	MERCURY	ING COLUMBIA
19	19	5	MAKE IT SHINE (VICTORIOUS THEME) <small>VICTORIOUS CAST FEATURING VICTORIA JUSTICE (NICKELBOEN/COLUMBIA)</small>	VICTORIOUS CAST FEATURING VICTORIA JUSTICE	NICKELBOEN/COLUMBIA
20	15	19	O LET'S DO IT <small>WAKA FLOCKA FLAME (1017 BRICK SQUAD/ASYLUM/WARNER BROS.)</small>	WAKA FLOCKA FLAME	1017 BRICK SQUAD/ASYLUM/WARNER BROS.
21	NEW		SHUTTERBUG <small>BIG BOI FEATURING CUTTY (DEF JAM/UMG)</small>	BIG BOI FEATURING CUTTY	DEF JAM/UMG
22	21	2	STAND BY ME <small>PRINCE ROYCE (TOP GUN)</small>	PRINCE ROYCE	TOP GUN
23	12	3	HALFWAY THERE <small>BIG TIME RUSH (NICKELBOEN/COLUMBIA)</small>	BIG TIME RUSH	NICKELBOEN/COLUMBIA
24	25	2	GET BACK UP <small>TOBYMAC (FOREFRONT/EMI CMG)</small>	TOBYMAC	FOREFRONT/EMI CMG
25	NEW		AL MENOS <small>LA ORIGINAL BANDA EL LIMON (FONOVISA)</small>	LA ORIGINAL BANDA EL LIMON	FONOVISA

REGIONAL HEATSEEKERS #1 ALBUMS

Mountain: Prove It The Expendables

West North Central: All The Right Wrongs (EP) Emily Osmont

Northeast: Nikki Yanofsky

South Central: Matt Kennon

South Atlantic: Matt Kennon

Mid-Atlantic: Here's To Taking It Easy Phosphorescent

PROGRESS REPORT

Mike Posner, "Cooler Than Me"

Congratulations to 22-year-old producer/singer Posner, who not only graduated from Duke University this month but is also scaling Heatseekers Songs (2-1) and the Billboard Hot 100 (64-54) with his first chart hit. His debut full-length on J Records is due this summer.

EAST NORTH CENTRAL

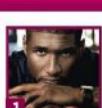
- Ashlyne Huff
Ashlyne Huff (EP)
- Emily Osmont
All The Right Wrongs (EP)
- Matt Kennon
Matt Kennon
- La Roux
La Roux
- Nikki Yanofsky
Nikki
- Florence + The Machine
Lungs
- Murder By Death
Good Morning, Maggie
- Lee Dewyze
Slumberland
- Local Natives
Gorilla Manor
- Edward Sharpe & The Magnetic Zeroes
Up From Below

PACIFIC

- The Expendables
Prove It
- La Roux
La Roux
- Florence + The Machine
Lungs
- Edward Sharpe & The Magnetic Zeroes
Up From Below
- CocoRosie
Grey Oceans
- The Temper Trap
Conditions
- Nikki Yanofsky
Nikki
- Kaskade
Dynasty
- Emily Osmont
All The Right Wrongs (EP)
- Neon Trees
Habits

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	7	#1 GREATEST GAINER/AIRPLAY OMG Usher Featuring will.i.am	Usher	14	1
2	1	1	CALIFORNIA GURLS Katy Perry Featuring Snoop Dogg	Katy Perry	14	2
3	5	7	AIRPLANES B.o.B Featuring Hayley Williams	B.o.B	14	3
4	3	16	NOTHING ON YOU B.o.B Featuring Bruno Mars	B.o.B	14	1
5	4	12	BREAK YOUR HEART Talo Cruz Featuring Ludacris	Talo Cruz	14	1
6	1	2	NOT AFRAID Eminem	Eminem	14	1
7	8	14	YOUR LOVE IS MY DRUG Ke\$ha	Ke\$ha	14	7
8	11	16	ALEJANDRO Lady Gaga	Lady Gaga	14	8
9	6	3	RUDE BOY Rihanna	Rihanna	14	1
10	7	6	HEY, SOUL SISTER Train	Train	14	2
11	12	10	YOUNG FOREVER Jay-Z + Mr. Hudson	Jay-Z	14	10
12	10	5	NEED YOU NOW Lady Antebellum	Lady Antebellum	14	3
13	13	23	IN MY HEAD Jason Derulo	Jason Derulo	14	5
14	15	11	MY CHICK BACK Ludacris Featuring Nicki Minaj	Ludacris	14	11
15	17	14	OVER Drake	Drake	14	14
16	19	12	BREAKENE The Script	The Script	14	12
17	14	25	TELEPHONE Lady Gaga Featuring Beyonce	Lady Gaga	14	3
18	22	7	BILLIONAIRE Travis McCoy Featuring Bruno Mars	Travis McCoy	14	18
19	23	29	BULLETPROOF La Roux	La Roux	14	19
20	34	2	GREATEST GAINER/AIRPLAY FIND YOUR LOVE Drake	Drake	14	20
21	9	2	MY FIRST KISS 3OH3 Featuring Ke\$ha	3OH3	14	9
22	18	5	EEINIE MEENIE Sean Kingston + Justin Bieber	Sean Kingston	14	15
23	NEW	1	JESSIE'S GIRL Glee Cast	Glee Cast	14	23
24	36	2	ROCK THAT BODY The Black Eyed Peas	The Black Eyed Peas	14	24
25	21	13	TIK TOK Ke\$ha	Ke\$ha	14	21
26	28	30	HAVEN'T MET YOU YET Michael Buble	Michael Buble	14	25
27	20	17	IMMA BE The Black Eyed Peas	The Black Eyed Peas	14	21
28	24	18	WHAT YA WANT FROM ME Adam Lambert	Adam Lambert	14	10
29	30	32	WINNER Jamie Foxx Featuring Justin Timberlake + T.I.	Jamie Foxx	14	28
30	33	6	THE HOUSE THAT BUILT ME Miranda Lambert	Miranda Lambert	14	30
31	26	20	SAY AHH Trey Songz Featuring Fabolous	Trey Songz	14	9
32	27	22	CARRY OUT Timbaland Featuring Justin Timberlake	Timbaland	14	11
33	25	15	I MADE IT (CASH MONEY HEROES) Kevin Rudolf, Birdman, Jay Sean, & Lil Wayne	Kevin Rudolf	14	21
34	31	25	BAD ROMANCE Lady Gaga	Lady Gaga	14	2
35	44	6	UN-THINKABLE (I'M READY) Alicia Keys	Alicia Keys	14	35
36	29	32	ALL THE RIGHT MOVES OneRepublic	OneRepublic	14	18
37	32	24	HEY DADDY (DADDY'S HOME) Usher Featuring Pile	Usher	14	24
38	38	26	BEAT Justin Bieber Featuring Ludacris	Justin Bieber	14	5
39	44	37	IF WE EVER MEET AGAIN Timbaland Featuring Katy Perry	Timbaland	14	37
40	43	39	ALL I DO IS WIN DJ Khaled Feat. T-Pain, Ludacris, Snoop Dogg & Rick Ross	DJ Khaled	14	39
41	45	38	I GOTTA FEELING The Black Eyed Peas	The Black Eyed Peas	14	31
42	40	35	NATURAL Selena Gomez & The Scene	Selena Gomez	14	29
43	37	27	AMERICAN HONEY Lady Antebellum	Lady Antebellum	14	25
44	35	2	LOSE MY MIND Young Jeezy Featuring Pile	Young Jeezy	14	35
45	41	34	GIMMIE THAT GIRL Joe Nichols	Joe Nichols	14	34
46	53	5	THIS AFTERNOON Nickelback	Nickelback	14	46
47	42	31	BEDROCK Young Money Featuring Lloyd	Young Money	14	2
48	54	8	PRAY FOR YOU Jaron And The Long Road To Love	Jaron And The Long Road To Love	14	48
49	49	40	LIL FREAK Usher Featuring Nicki Minaj	Usher	14	40
50	48	41	LIVE LIKE WE'RE DYING Kris Allen	Kris Allen	14	18
51	57	7	IMPOSSIBLE Shontelle	Shontelle	14	51
52	51	48	THE MAN I WANT TO BE Chris Young	Chris Young	14	48
53	39	33	SOLO Iyaz	Iyaz	14	32
54	64	8	COOLER THAN ME Mike Posner	Mike Posner	14	54
55	58	49	BEAMER, BENZ, OR BENTLEY Lloyd Banks Featuring Juelz Santana	Lloyd Banks	14	49



1 After a one-week respite, song returns to the top slot and earns the airplay gainer tag (up 22.9 million listener impressions) for the fifth straight week, the longest streak by a male-led track since T.I.'s "Live Your Life" in November 2008.

2 Song is the 14th title to start its Hot 100 chart life at No. 2. Six of the 13 prior No. 2 entries have made the additional step to No. 1 in a subsequent week.

3 Artist listing for this track has been adjusted due to label request, removing Eminem. The version with the rapper isn't the dominant one in the market, nor is it available digitally.



8 Title is her seventh straight radio single to reach the top 10. The last female artist to launch a career in a similar fashion was Monica, who also placed her first seven charting songs as a lead vocalist in the upper tier (1995-99).



89 Singer hits chart with his first English-language title since "Do You Know?" (The Ping Pong Song)" peaked at No. 21 in June 2007.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	NEW	1	PYRAMID Charice Featuring Iyaz	Charice	14	56
57	47	46	NOT MYSELF TONIGHT Christina Aguilera	Christina Aguilera	14	23
58	59	58	RAIN IS A GOOD THING Luke Bryan	Luke Bryan	14	54
59	52	43	NEIGHBORS KNOW MY NAME Trey Songz	Trey Songz	14	43
60	NEW	1	ONE Glee Cast	Glee Cast	14	60
61	62	59	I'M BACK T.I.	T.I.	14	44
62	55	52	AIN'T BACK YET Kenny Chesney	Kenny Chesney	14	50
63	65	68	I NEVER TOLD YOU Colbie Caillat	Colbie Caillat	14	63
64	67	66	THERE GOES MY BABY Usher	Usher	14	64
65	73	78	WATER Brad Paisley	Brad Paisley	14	65
66	63	56	ROGER THAT Young Money	Young Money	14	56
67	65	8	LOVER, LOVER Jerrod Niemann	Jerrod Niemann	14	67
68	71	72	KEEP ON LOVIN' YOU Steel Magnolia	Steel Magnolia	14	68
69	56	10	EVERYTHING TO ME Monica	Monica	14	44
70	69	7	SHE WON'T BE LONELY LONG Clay Walker	Clay Walker	14	70
71	66	15	UNSTOPPABLE Rascal Flatts	Rascal Flatts	14	52
72	16	2	TOTAL ECLIPSE OF THE HEART Glee Cast Featuring Jonathan Groff	Glee Cast	14	16
73	95	3	UNDO IT Carrie Underwood	Carrie Underwood	14	73
74	60	42	SAY SOMETHING Timbaland Featuring Drake	Timbaland	14	23
75	78	74	DROP THE WORLD Lil Wayne Featuring Eminem	Lil Wayne	14	18
76	NEW	1	THE BOY IS MINE Glee Cast	Glee Cast	14	76
77	76	6	CRAZY TOWN Jason Aldean	Jason Aldean	14	77
78	77	9	I GOTTA GET TO YOU George Strait	George Strait	14	78
79	70	67	HELL ON THE HEART Eric Church	Eric Church	14	67
80	57	18	HIGHWAY 20 RIDE Zac Brown Band	Zac Brown Band	14	40
81	NEW	1	LADY IS A TRAMP Glee Cast	Glee Cast	14	81
82	NEW	1	I'M SINGLE Lil Wayne	Lil Wayne	14	82
83	88	9	GETTIN' OVER YOU David Guetta & Chris Willis Featuring Fergie & LMFAO	David Guetta	14	83
84	72	69	BACKWOODS Justin Moore	Justin Moore	14	69
85	82	7	HELLO GOOD MORNING Diddy - Dirty Money Featuring T.I.	Diddy - Dirty Money	14	34
86	80	73	BLAH BLAH BLAH Ke\$ha	Ke\$ha	14	7
87	82	88	WRONG BABY WRONG Martina McBride	Martina McBride	14	82
88	81	10	STUFFY MOBBIN' Young Money Featuring Gué Mame	Young Money	14	88
89	NEW	1	I LIKE IT Enrique Iglesias Featuring Pitbull	Enrique Iglesias	14	89
90	83	86	A LITTLE MORE OF THIS THAN THAT Eason Splan	Eason Splan	14	42
91	96	79	RISE Ciara Featuring Ludacris	Ciara	14	79
92	97	2	LOVE LIKE CRAZIES Lee Brice	Lee Brice	14	92
93	NEW	1	ROSE'S TURN Glee Cast	Glee Cast	14	93
94	90	92	I KEEP ON LOVING YOU Reba	Reba	14	90
95	79	63	I'M AWESOME Spice	Spice	14	37
96	85	81	TODAY WAS A FAIRYTALE Taylor Swift	Taylor Swift	14	2
97	84	65	GYPSY Shakira	Shakira	14	65
98	NEW	1	SOMEBODY TO LOVE Justin Bieber	Justin Bieber	14	98
99	RE-ENTRY	1	FISTFUL OF TEARS Maxwell	Maxwell	14	94
100	98	97	ALL I EVER WANTED Kelly Clarkson	Kelly Clarkson	14	96

BETWEEN THE BULLETS



PERRY'S 'CALIFORNIA' HEATS UP
Katy Perry nearly makes it successive weeks for No. 1 debuts on the Billboard Hot 100 as "California Gurls," featuring Snoop Dogg, opens in the runner-up slot. "Gurls" shifts 294,000 downloads in its first week, according to Nielsen SoundScan, more than enough to send it to the top of the Hot Digital Songs tally. On the Hot 100 Airplay chart, the track opens at No. 31, the highest debut on that list in more than two years, with 33.5 million listener impressions, according to Nielsen BDS. Last week's chart-topping Hot 100 entry, Eminem's "Not Afraid," dips 1-6 as sales slip by 47% to 202,000.

HOT COUNTRY SONGS™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	27	#1 THE MAN I WANT TO BE	Chris Young	1	26	29	30	SMILE	Uncle Kracker	26
2	2	32	GIMMIE THAT GIRL	Joe Nichols	1	27	28	27	THIS AINT NOTHING	Craig Morgan	27
3	3	3	AINT BACK YET	Kenny Chesney	3	28	30	31	GET OFF ON THE PAIN	Gary Allan	28
4	5	7	THE HOUSE THAT BUILT ME	Miranda Lambert	4	29	52	60	GREATEST GAINER I'M IN	Keith Urban	29
5	6	5	I GOTTA GET TO YOU	George Strait	5	30	33	36	ALL OVER ME	Josh Turner	30
6	8	36	KEEP ON LOVIN' YOU	Steel Magnolia	6	31	32	32	TURNING HOME	David Nail	31
7	4	22	AMERICAN HONEY	Lady Antebellum	1	32	35	34	WAY OUT HERE	Josh Thompson	32
8	9	10	UNSTOPPABLE	Rascal Flatts	8	33	36	38	A FATHER'S LOVE (THE ONLY WAY HE KNEW HOW)	Bucky Covington	33
9	11	12	CRAZY TOWN	Jason Aldean	9	34	34	33	SHIMSHACK	Laura Bell Bundy	31
10	7	6	BACKWOODS	Justin Moore	6	35	37	39	FARMER'S DAUGHTER	Rodney Atkins	35
11	13	14	WATER	Brad Paisley	11	36	39	46	HARD HAT AND A HAMMER	Alan Jackson	36
12	12	17	SHE WON'T BE LONELY LONG	Clay Walker	12	37	40	41	UP ON THE RIDGE	Dierks Bentley	37
13	14	15	RAIN IS A GOOD THING	Luke Bryan	13	38	38	37	GROOVY LITTLE SUMMER SONG	James Otto	37
14	15	16	I KEEP ON LOVING YOU	Reba	14	39	41	48	ROLL WITH IT	Easton Corbin	39
15	16	17	WRONG BABY WRONG	Martina McBride	14	40	42	9	THE WORLD IS OURS TONIGHT	Gloriana	40
16	18	19	EVERY DOG HAS ITS DAY	Toby Keith	16	41	44	43	AIN'T MUCH LEFT OF LOVIN' YOU	Randy Montana	41
17	19	21	LOVER, LOVER	Jerrold Niemann	17	42	45	44	SUNSHINE (EVERYBODY NEEDS A LITTLE)	Steve Azar	42
18	17	18	STILL	Tim McGraw	16	43	48	45	TELL ME	Jake Owen	43
19	23	29	UNDO IT	Carrie Underwood	19	44	47	51	POUND SIGN (#7#1)	Kevin Fowler	44
20	21	22	AIR POWER	Jaron And The Long Road To Love	20	45	49	49	QUINQUEVER	Eli Young Band	45
21	22	23	LOVE LIKE CRAZY	Lee Brice	21	46	42	40	BLUE SKY	Emily West Featuring Keith Urban	38
22	26	26	LITTLE WHITE CHURCH	Little Big Town	22	47	46	52	MAKIN' ME FALL IN LOVE AGAIN	Kellie Pickler	46
23	27	28	ALL ABOUT TONIGHT	Blake Shelton	23	48	50	47	CHILLIN'	Blaine Larsen	47
24	25	29	WORK HARD, PLAY HARDER	Gretchen Wilson	24	49	51	50	AIN'T NO STOPPING HER NOW	Ash Bowers	44
25	31	35	FREE	Zac Brown Band	25	50	53	56	WHILE YOU'RE STILL YOUNG	Montgomery Gentry	50



Track gains 637,000 impressions and crosses the Air-power benchmark in 25th chart week. Song introduces first album by the vocalist (half of twin brother duo Evan & Jaron) with his new act, titled "Getting Dressed in the Dark" (June 22).



Up 3.9 million impressions (300%), song draws Greatest Gainer nod in third chart week. It first appeared on songwriter Radney Foster's 1999 set "See What You Want to See" and was revisited in 2001 by sibling duo the Kinleys. The sisters' version peaked at No. 35.

TOP COUNTRY ALBUMS™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	16	LADY ANTEBELLUM	Need You Now	1	26	17	24	REBA	Keep On Loving You	1
2	3	2	ZAC BROWN BAND	The Foundation	2	27	26	22	BROOKS & DUNN	#1's ... And Then Some	1
3	4	3	MIRANDA LAMBERT	Revolution	3	28	28	29	KEITH URBAN	Defying Gravity	1
4	6	5	TAYLOR SWIFT	Fearless	4	29	27	30	RASCAL FLATTS	Unstoppable	1
5	5	4	CARRIE UNDERWOOD	Play On	1	30	31	32	JUSTIN MOORE	Justin Moore	3
6	2	-	ZAC BROWN BAND	Pass The Jar: Live	2	31	29	25	MERLE HAGGARD	I Am What I Am	18
7	7	11	LADY ANTEBELLUM	Lady Antebellum	1	32	35	35	ERIC CHURCH	Carolina	4
8	7	17	SOUNDTRACK	Crazy Heart	6	33	30	31	JOHNNY CASH	American VI: Aint No Grave	2
9	11	13	JASON ALDEAN	Wide Open	2	34	36	37	SOUNDTRACK	Hannah Montana: The Movie	1
10	13	9	LAURA BELL BUNDY	Achin' And Shakin'	5	35	34	34	VARIOUS ARTISTS	Now That's What I Call Country Vol. 2	4
11	15	14	LUKE BRYAN	Doin' My Thing	2	36	32	-	CHELY WRIGHT	Lifted Off The Ground	32
12	10	8	WILLIE NELSON	Country Music	4	37	33	36	TOBY KEITH	American Ride	1
13	14	10	COLT FORD	Chicken & Biscuits	8	38	39	38	JOE NICHOLS	Old Things New	15
14	9	12	ALAN JACKSON	Freight Train	2	39	40	39	JOSH THOMPSON	Way Out Here	9
15	20	11	EASTON CORBIN	Easton Corbin	4	40	37	40	GEORGE STRAIT	Twang	1
16	19	16	CHRIS YOUNG	The Man I Want To Be	6	41	38	33	GRETCHEN WILSON	I Got Your Country Right Here	6
17	12	6	MARY CHAPIN CARPENTER	The Age Of Miracles	6	42	43	42	BRANTLEY GILBERT	Halfway To Heaven	19
18	16	19	JOSH TURNER	Haywire	2	43	NEW	1	ELIZABETH COOK	Shine	1
19	NEW	1	MATT KENNON	Matt Kennon	19	44	42	44	MARTINA MCBRIDE	Shine	1
20	18	18	KENNY CHESNEY	Greatest Hits II	1	45	44	43	GLORIANA	Gloriana	2
21	21	17	BLAKE SHELTON	Hillbilly Bone (EP)	2	46	46	46	KELLIE PICKLER	Kellie Pickler	1
22	23	23	GARY ALLAN	Get Off On The Pain	2	47	NEW	1	JIM LAUDERDALE	Patchwork Rival	47
23	25	26	BRAD PAISLEY	American Saturday Night	1	48	41	21	JO DE MESSINA	Unmistakable: Trilogy: Love	21
24	24	27	DANNY GOKEY	My Best Days	3	49	47	48	CRAIG MORGAN	That's Why	8
25	22	28	TIM MCGRAW	Southern Voice	1	50	49	53	DALEY & VINCENT	Dailey & Vincent Sing The Stiller Brothers	19

TOP BLUEGRASS ALBUMS™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	15	DALEY & VINCENT	Dailey & Vincent Sing The Stiller Brothers	1	2	2	13	CAROLINA CHOCOLATE DROPS	Genuine Negro Jig	1
2	3	5	TRAMPLED BY TURTLES	Palomino	1	3	5	5	THE ISAACS	The Isaacs ... Naturally: An Almost A Cappella Collection	1
3	4	36	STEVE MARTIN	The Crow: New Songs For The Five-String Banjo	1	4	4	36	BLACK PRAIRIE	Feast Of The Hunters' Moon	1
4	5	3	PATTY LOVELESS	Mountain Soul II	1	5	3	65	VARIOUS ARTISTS	Glorland 2: Bluegrass Gospel Classics	1
5	6	11	THE INFAMOUS STRINGDUSTERS	Things That Fly	1	6	11	6	THE WALIN' JENNYS	Live At The Mauch Chunk Opera House	1

BETWEEN THE BULLETS

CARRIED AWAY

With the fewest chart weeks of any top 20 title on Hot Country Songs, "Undo It," the third single from Carrie Underwood's "Play On" album, gains 3.5 million listener impressions (up 40%) and vaults 23-19 in its fifth week. Its increased radio play and a May 7 video premiere on CMT help to nearly double its digital sales volume (23,000, up 97%, according to Nielsen SoundScan), lifting the song 22-9 on Country Digital Songs (see page 47). The song registers the biggest spike on the country digital scorecard and helps the song fly 95-73 on the Billboard Hot 100.

—Wade Jensen

TOP R&B/HIP-HOP ALBUMS chart with columns for week, last week, and artist titles. Includes entries for Usher, B.O.B, The Black Eyed Peas, Toni Braxton, Ludacris, Monica, Rihanna, Alicia Keys, and Jay-Z.

MAINSTREAM R&B/HIP-HOP chart with columns for week, last week, and title. Includes entries for Over, My Chick Bad, Notin' on You, Un-thinkable (I'm Ready), Rude Boy, Lil Freak, and Imma Be.

RHYTHMIC chart with columns for week, last week, and title. Includes entries for Notin' on You, Rude Boy, My Chick Bad, Break Your Heart, Over, In My Head, Say Aah, Airplanes, Winner, Hey Daddy (Daddy's Home), Your Love Is My Drug, Alejandro, Bedrock, Eemie Meenie, Carry Out, Say Something, Find Your Love, Imma Be, Young Forever, Not Afraid, Beamer, Benz, Or Bentley, Cooler Than Me, Neighbors Know My Name, Billionaire, Fantasy Girl, Steady Mobbin', Roger That, Un-thinkable (I'm Ready), Hello Good Morning, Rock That Body, Teach Me How to Dougie, Baby, All I Do Is Win, Lil Freak, Love King, Alright, Pitbull, Gettin' Over You, Solo, and 143.

ADULT R&B chart with columns for week, last week, and title. Includes entries for Window Seat, Everything to Me, Un-thinkable (I'm Ready), There Goes My Baby, Fistful of Tears, Finding My Way Back, I Am, Mary J. Blige, Closer, Hands Tied, Aint' Leavin' Without You, Beautiful, I Don't Care, Greatest, Why Would You Stay, In the Morning, Nothing, Bittersweet, Babyfather, Tell Me You Love Me, All I Ever Think About, The Best in Me, Test Drive, What's Not to Love, Good Love, Busy, and Love's Cause Scenario.

HOT RAP SONGS chart with columns for week, last week, and title. Includes entries for Notin' on You, Over, My Chick Bad, Say Something, Lose My Mind, All I Do Is Win, I'm Back, Beamer, Benz, Or Bentley, Roger That, Young Money, Airplanes, Bedrock, Steady Mobbin', How Low, Hello Good Morning, Sex Room, Super High, She Got It Made, Young Forever, T.I., Not Afraid, Your Love, Back to the Crib, LEMONADE, and Bring It Back.

BETWEEN THE BULLETS UNI MOTOWN DOUBLES DOWN. Universal Motown toasts No. 1s on both Adult R&B and Mainstream R&B/Hip-Hop this week. On the former air-play list, Erykah Badu's 'Window Seat' (2-1) halts Monica's four-week run at the top to become Badu's third chart-topper and first since 'Tyrone' to regain the five weeks in 1997. At Mainstream R&B/Hip-Hop, Drake notches his third No. 1 as a lead artist and fifth overall as 'Over' supplants Rihanna's 'Rude Boy' atop the pole. Since topping the chart with 'Best I Ever Had' last July, Drake is only two singles away from matching his Young Money label chief Lil Wayne, with seven, for the most No. 1s by a rapper in the chart's history. Meanwhile, to new tracks crack the top 10: Young Jeezy's 'Lose My Mind' rises 11-9 for his ninth top 10, and T.I.'s 'I'm Back' goes 12-10 for his 20th top 10. —Raphael George

Lil Wayne's 'I'm Single...' from his 2009 'No Ceilings' mixtape, lands the top debut at No. 15 on R&B/Hip-Hop Digital Songs (see pg. 47), selling 31,000 downloads, according to Nielsen SoundScan. The title also bows at No. 82 on the Hot 100, granting him 57 total career appearances.



CHRISTIAN SONGS™ chart table with columns for week, last week, on chart, title, artist, and certification.

TOP CHRISTIAN ALBUMS™ chart table with columns for week, last week, on chart, artist, title, and certification.

HOT CHRISTIAN AC SONGS™ chart table with columns for week, last week, on chart, title, artist, and certification.

HOT GOSPEL SONGS™ chart table with columns for week, last week, on chart, title, artist, and certification.

With 22,000 copies sold, Tenth Avenue North nets the act's first leader and biggest Nielsen SoundScan week on Top Christian Albums, as "The Light Meets the Dark" takes the Hot Shot Debut at No. 1. Up 789,000 Impressions (20%), lead single "Healing Begins" is the Greatest Gainer and rises 14-10 on Christian Songs.



With a No. 42 start on the audience-based Christian Songs, Pocket Full of Rocks claims its highest bow on that list and the top new entry with "Come As You Are" (471,000 impressions). It's the second single from third album "More Than Noise." Lead single "Alive" peaked at No. 13 on Christian Songs last December.



Billboard.com and Top Christian Albums and Top Gospel Albums are monitored by Nielsen SoundScan. Christian Songs, Hot Christian AC Songs, and Hot Gospel Songs are electronically monitored 24 hours a day, 7 days a week. See charts for rules and explanations. © 2010, 45 Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

4 MY TOWN (Play Back) ... BRYAN ...

5 AINT BACKYET (WMT) ...

6 ALL ABOUT STOPPING HER NOW ...

7 AIRPLANES ...

8 ALL ABOUT TONIGHT ...

9 EL ALAMO ...

10 ALL ABOUT TONIGHT ...

11 ALL I EVER WANT ...

12 ALL I EVER WANT ...

13 ALL I EVER WANT ...

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15 ALL I EVER WANT ...

16 ALL I EVER WANT ...

17 ALL I EVER WANT ...

18 ALL I EVER WANT ...

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20 ALL I EVER WANT ...

21 ALL I EVER WANT ...

22 ALL I EVER WANT ...

23 ALL I EVER WANT ...

24 ALL I EVER WANT ...

25 DENNIS DUNN ...

26 BREAVEN ...

27 BREAK YOUR HEART ...

28 BRING IT BACK ...

29 BULLETPROOF ...

30 BUSY LIFE ...

31 CALIFORNIA GIRLS ...

32 CARIN DE ANGEL ...

33 CARRY OUT ...

34 CHECKER & COATS ...

35 CHILL ...

36 COOLER THAN ME ...

37 CRAZY TOWN ...

38 CUANDO ME ENAMORO ...

39 DESCONTROL ...

40 DILE A MI AMOR ...

41 DROPP ...

42 ENEMY ...

43 EL AMOR ...

44 EVERYBODY HAS HIS ...

45 EVERYTHING TO ME ...

46 OHANA ...

47 HANDS ...

48 HAVEN'T MET YOU ...

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EXECUTIVE TURNABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Concord Music Group names **Jason Feinberg** VP of direct to consumer marketing. He was president of online marketing and promotion company On Target Media Group.

Epitaph Records appoints **Roger Dorrestein** managing director and **MJ de Winter** director of operations of Epitaph Europe. Dorrestein was GM and de Winter logistics manager at Epitaph Europe.

Sony Music Entertainment's Commercial Music Group names **Sheldra Khahaifa** senior VP of finance. She was VP of finance and operations at Sony Music's global digital business and U.S. sales division.



PUBLISHING: Kobalt Music Group in Berlin names **Marcus Gums** VP of synchronization for Germany, Switzerland and Austria. He was creative manager at Universal Music Publishing in Berlin.

TOURING: HMV promotes **Gary Warren** to managing director of content and talent at live venue operator Mama Group. He was commercial director.

DIGITAL: Music video and entertainment service Vevo names **Holly Schomann** VP of programming and artist relations. She managed talent and label relations at Sirius XM Satellite Radio.

MEDIA: Spanish Broadcasting System-owned Mega TV appoints **Jose R. Perez** VP of programming and **Camilo Bernal** manager of affiliate relations. Perez was senior VP of entertainment and programming development at Univision Network, and Bernal managed sales and business development for Worldvibe Entertainment Group.

RELATED FIELDS: SESAC names **Tim Fink** VP of writer/publisher relations. He was associate VP.

Veteran publicist **Yvette Noel-Schure** establishes her own publicity firm, Schure Media, with Beyoncé as its first client. She was senior VP of media at Columbia Records/Sony Music.

MVD Entertainment Group promotes **Chris Callahan** to sales manager. He was international sales and licensing representative.

—Edited by Mitchell Peters

GOODWORKS

VEGA PRODUCTIONS GIVING \$25,000 IN GRANTS TO MINNESOTA SCHOOLS

Owatonna, Minn.-based nonprofit Vega Productions has pulled in \$25,000 from the sale of its 2009 album, "Minnesota Beetle Project, Vol. 1" (which features 16 Beatles songs covered by Minnesota artists), and plans to disperse the money in grants to disadvantaged music and art programs throughout the state.

Vega has partnered with the Minnesota Music Educators Assn. and Art Educators of Minnesota to help distribute the funds. Schools can apply for grants by downloading an application at mmea.org and aem-mn.org. Submissions are due June 30, and up to 40 grants will be awarded in September.

"The music grants will be anywhere from \$500 to \$2,000, and the art grants will be anywhere from \$250 to \$750," Vega president/executive director Mark Gehring says. "We'll try to span the entire state and give preference to the schools that are in the greatest amount of need." —Mitchell Peters

BACKBEAT



NARM 2010

The National Assn. of Recording Merchandisers' annual convention, held May 15-17 at the Chicago Hilton, marked a few firsts for the high-powered gathering. Among them was the inaugural NARM Music Law 2010: Clouds, ISPs and Royalty Challenges event, a legal education conference that was held separately from the regular convention during the long weekend, which unofficially kicked off with the May 14-15 Music Business Crash Course that was dedicated to the indie sector. PHOTOS: UNIVERSALIMAGE.NET



1 The NARM confab wrapped up with the Awards Dinner Finale that paid tribute to various industry members. Among the honorees was songwriting team Leiber & Stoller, who received the Outstanding Achievement Award for Musical Collaboration. From left: Universal Music Group Distribution president/CEO **Jim Urle**, (winner of the Presidential Award for Sustained Executive Achievement), NARM president **Jim Donio**, **Jerry Leiber**, **Cyndi Lauper** (recipient of the Chairman's Award for Sustained Creative Achievement), **Taylor Swift** (artist of the year), **Melissa Etheridge** (Harry Chapin Memorial Humanitarian Award honoree), **Tommy Boy** Entertainment founder **Tom Silverman** (Independent Spirit Award) (kneeling), **Mike Stoller** and **Rachelle Friedman**, NARM chairman and J&R Music World co-owner.



2 The digital community gathered to discuss such topics as the timelines that are required to develop and launch mobile music apps and management solutions for issues related to digital loyalties. Panelists included (from left) Tunewiki CEO **Larry Goldberg**, Mobile Roadie founder/CEO **Michael Schneider**, Universal Music Group Distribution VP of technical product development **Tony Huidor**, Verizon Wireless group manager of digital media business development **Tom Constable**, Atlantic Records senior director of creative and technology **Eric Snowden**, Harry Fox Agency senior director of strategic technology **Fred Betteille** and **Mike Elias**, director of Alcatel-Lucent's emerging technology and media division. NARM introduced two new panels at this year's convention. "Metal Meet-Up: The Current State of the Metal Marketplace" and "Urban Meet-Up: What's New, What's Next" examined the state of each genre and looked at tactics for surviving the market.



3 Sitting on the "Metal Meet-Up: The Current State of the Metal Marketplace" panel were (from left) Roadrunner Records senior director of field marketing **Austin Stephens**, Metalinsider.net editor/the Syndicate metal radio marketing manager **Bram Teitelman**, Release Records director of sales **Pat Egan**, EMI Label Services/Caroline Distribution senior coordinator of customer marketing **Sarah Wefald**, Metal Blade Records chairman/CEO **Brian Slagel**, who moderated; and Strong Management's **Vaughn Lewis**.

4 The "Urban Meet-Up: What's New, What's Next" panel included (from left) Ch'rewd/Mid C Media Marketing founder/CEO **Ranadeb Choudhury**, Music Experience owner **Dedry Jones**, All Angles principal **Eugene Luckett**, StarrClub Entertainment president **Ray Arceneaux**, who moderated; WPMWX Chicago music director **Barbara McDowell**; Fontana Distribution president **Ron Spaulding**; and FakeShoreDrive.com founder **Andrew Barber**.

INSIDE TRACK

ZAC BROWN COOKING UP A FOLLOW-UP

The "meat and potatoes" of Zac Brown Band's second album is finished, according to guitarist/key-boardist Coy Bowles, meaning fans of the Georgia sextet—which won this year's Grammy Award for best new artist—won't have to wait much longer for the follow-up to 2008's double-platinum "The Foundation."

"I would say 85% of the album is already cut," Bowles says. "Zac's done his vocals. I think he's got to go back and do some guitar and things of that nature. I don't want to put any dates out there, but I think it's set to come out in the fall."

Bowles says the album—tentatively titled "Get What You Give" and co-

produced by the "Foundation" team of Brown and Keith Stegall—"steps in a direction of maturity without going over people's heads. It's just been seasoned a little bit—it's still the same wine, just a couple of years older and it tastes a little sweeter."

The group has already released a version of one of the new songs, "Colder Weather," on its new live album "Pass the Jar." Bowles says there were approximately 50 songs to review to make the album, and he's particularly excited about their diversity. "We still lean toward a Southern rock/country kind of thing, but there's definitely radio-friendly stuff and still kind of an island, beachy vibe, and then we go off the



beaten path and get into a kind of jam band world. So I think it's going to be really representative of where we are right now." ●●●



From left: SESAC director of writer/publisher relations **Jamie Dominguez**, **Deb Sweeney** of Special Rider Music, which published airplay performance winner "Beyond Here Lies Nothin'" by Bob Dylan, and SESAC senior VP of writer/publisher relations **Trevor Gale**.



Nate "Danja" Hills (second from left) also received an airplay performance award for the songs "Knock You Out" and Pink's hit "Sober." Here he displays his medal with other songwriters honored for their compositions' airplay performances. From left: **Jay Fenix**, **Angela Hunte**, **Miykal Snoddy** and **Devo Springsteen**. PHOTO: JOHNNY NUÑEZ

2010 SESAC NEW YORK MUSIC AWARDS



Russell Simmons congratulates **Swizz Beatz**, who holds his Inspiration Award. PHOTO: JOHNNY NUÑEZ

The 14th annual SESAC New York Music Awards, held May 12 at Manhattan's IAC Building, was a night to remember for Nate "Danja" Hills. Not only did he win the songwriter of the year award, he took home the song of the year accolade (for "Knock You Down," recorded by Keri Hilson and featuring Ne-Yo and Kanye West) at the Billboard-sponsored event, and his Danjahandz Muzik publishing company was named publisher of the year. Kasseem "Swizz Beatz" Dean also was recognized with the Inspiration Award for his humanitarian endeavors, specifically the charity song "Stranded (Haiti Mon Amour)" that he co-wrote/co-produced with U2's Bono to raise money for Haitian earthquake victims.

PHOTOS BY SHAWN EHLERS EXCEPT WHERE NOTED



From left: Billboard editorial director **Bill Werde**, honorees **Nate "Danja" Hills** and **Swizz Beatz**, and SESAC senior VP of writer/publisher relations **Trevor Gale**.



From left: SESAC president/COO **Pat Collins**, **Kasseem Dean Jr.** and his father, honoree **Swizz Beatz**, and SESAC senior VP of writer/publisher relations **Trevor Gale**. PHOTO: JOHNNY NUÑEZ



From left: SESAC chairman/CEO **Stephen Swid**, songwriter **Billy Mann** and SESAC president/COO **Pat Collins**, senior VP of writer/publisher relations **Trevor Gale** and VP of writer/publisher relations **Linda Lorence Critelli**.



From left: SESAC associate director of writer/publisher relations **Cappriccio Scates** and chairman/CEO **Stephen Swid**, airplay performance honoree **Rico Love** and SESAC president/COO **Pat Collins** and senior VP of writer/publisher relations **Trevor Gale**.



From left: **Nate "Danja" Hills** and SESAC VP of writer/publisher relations **Linda Lorence Critelli**, associate VP of writer/publisher relations and new technologies **James Leach** and senior VP of writer/publisher relations **Trevor Gale**.

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Young and Rubicam



RACHEL JONES
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& Publishing
Zync Music



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LORI LAMBERT
SVP Strategic Alliances
Universal Motown
Republic Group



RYAN LESLIE
Artist, Universal Motown
Next Selection Lifestyle
Group



CASSIE LORD
General Manager
5 Alarm Music



KEVIN MCKIERNAN
Founder/CEO
Creative License



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ERIC SHEINKOP
President/Co-Founder
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Composer
Big Foots Music



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