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# No. 1

ON THE CHARTS

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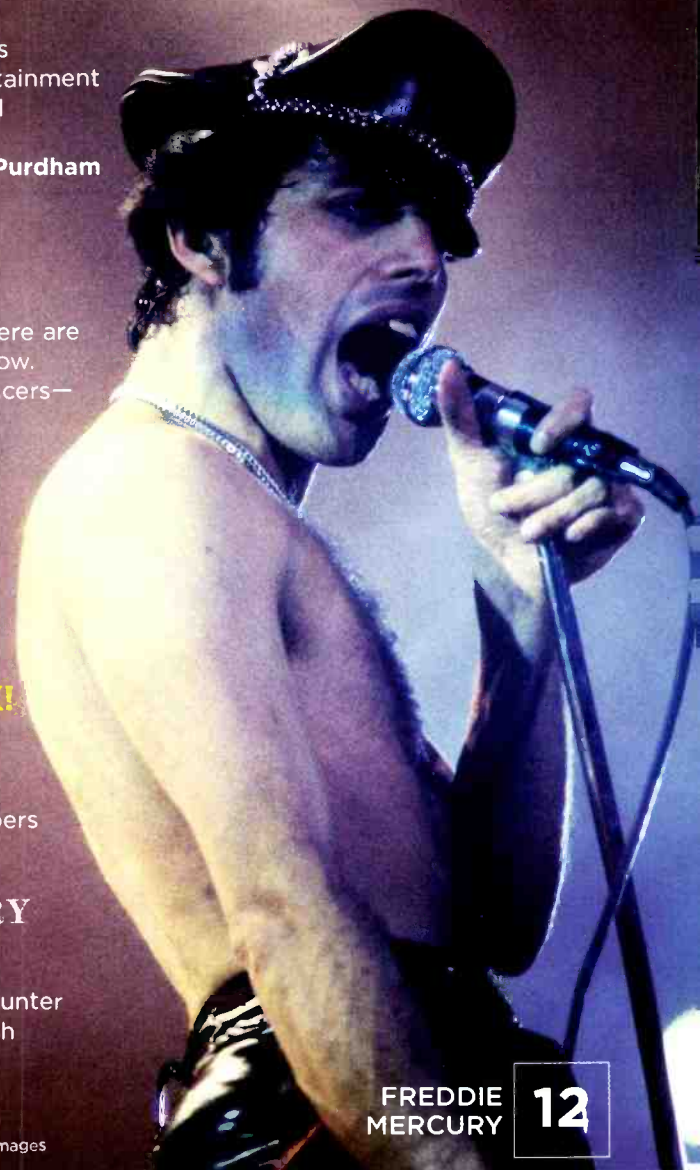
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ON THE COVER: Beyoncé photograph by Ethan Miller/ABC/Getty Images

360 DEGREES OF BILLBOARD

**HOME FRONT**

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Visit [Billboard.com/BBMA](http://Billboard.com/BBMA) to watch more than 50 exclusive videos backstage and on the white carpet and on the Billboard Music Awards with such stars as U2, Taylor Swift, Lil Wayne and Justin Bieber.

**Events**

**COUNTRY SUMMIT**  
Billboard's Country Music Summit, in association with the Country Music Assn., happens June 6-7 in Nashville. Just announced: a Q&A with Kenny Chesney. Register at [countrymusicsummit.com](http://countrymusicsummit.com).

**POWER PLAYERS**  
Billboard's Latin Power Players report this summer will recognize Latin music executives who are driving their business forward. Readers may submit nominations through June 17 at [billboard.biz/latinpowerplayers](http://billboard.biz/latinpowerplayers).



MERCURY: ED BERL/STEIN/REDERNS; GETTY IMAGES; BLIGE AND LIL WAYNE: KEVIN MAZUR/ABC/WIREIMAGE.COM; STEWART: KRISTIN BURKS; BIBBER: KEVIN MAZUR/ABC/GETTY IMAGES



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**BABY, IT'S ME**  
The avoidable perils of likeness/image claims



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**>>> CBS RADIO CHIEF: ID SONGS FOR LISTENERS**

CBS Radio president/CEO Dan Mason has directed the company's pop, rock, urban and country stations to increase their efforts to identify the title and artist of songs they play. In an internal memo circulated to CBS Radio staff, Mason directed them to "increase the integration of title and artist information on new music releases in an effort to personalize and drive sales of the product."

**>>> 'SPIDER-MAN' CAST ALBUM DUE JUNE 14**

A 14-song cast album for the musical "Spider-Man: Turn Off the Dark" will be released by Interscope Records on June 14, the same day the star-crossed production finally makes its Broadway debut. The album, produced by Steve Lillywhite, will feature songs by U2's Bono and the Edge. The first single, "Rise Above 1," was released May 25.

**>>> REPORT URGES CHANGES IN U.K. IP LAW**

A review of U.K. intellectual property law commissioned by Prime Minister David Cameron has recommended the formation of a "digital copyright exchange" where licenses could be bought and sold, legislation to enable orphan works licensing and legalization of the private copying of CDs and DVDs, among other findings. The report was prepared by Cardiff University professor Ian Hargreaves.

Reporting by Richard Smirke and the Associated Press.

# UP FRONT

**RETAIL** BY ED CHRISTMAN

## The Edge Of Glory

Deluxe Editions, Amazon 99 Cent Downloads Push Lady Gaga Toward 1 Million-Unit Sales Bow

**C**lashing with convention is one of the hallmarks of Lady Gaga's meteoric rise—an approach that now extends to the release of her new album "Born This Way," which appears poised to top U.S. debut-week sales of 1 million units.

The hotly anticipated title landed at retail on Monday, May 23, amid a flurry of publicity over Amazon's unexpected decision to offer it as a 99 cent MP3 Daily Deal. Along with robust sales at iTunes, that should enable "Born This Way" to set a new record high for debut-week digital album sales. Industry sources expect the album to move 500,000 digital copies, which would easily surpass the previous record of 288,000 units that Coldplay's 2008 album "Viva La Vida or Death and All His Friends" moved in its first week.

Heavy demand at Amazon slowed—and for some customers, prevented—downloads of the album, prompting the online retailer to apologize for the delays and to repeat the offer three days later.

Sources estimate that Amazon's opening-day sales of "Born This Way" totaled about 330,000 units of the digital album alone.

Not that Interscope and Lady Gaga needed any help in heightening awareness of the album. The artist was everywhere during the days before

and after street date, popping up on "Saturday Night Live," "Late Show With David Letterman," "Good Morning America" and an MTV special "Lady Gaga: Inside the Outside."

"When you have someone who is talked about 24 hours a day, you have to label it as a good setup for the album's release," Newbury Comics director of purchasing Carl Mello says. "Everyone is aware, at the least, that there is something new from Lady Gaga, somewhere and somehow. I can't think of an album that had this kind of awareness."

That awareness could be felt beyond Amazon, as sources estimate iTunes scanned 104,000 units on Monday—an impressive tally, given that a \$15.99 deluxe version of the album accounted for more than half of those sales. Elsewhere, first-day sales totaled about 45,000 at Best Buy, 35,000 at Target, 20,000 at Walmart and 10,000 at Starbucks, sources say, which suggests opening-day U.S. sales in excess of 500,000 units.

Some brick-and-mortar merchants complained that first-week sales of the title at Amazon and Best Buy, which bundled the album for free with the purchase of any mobile handset, shouldn't count in the calculation of the Billboard 200's rankings. Billboard is counting the former but not the latter.

Fame game: LADY GAGA at a Best Buy in New York, where she signed copies of "Born This Way" on May 23.



Billboard and Nielsen SoundScan need to "come up with a standard [pricing] formula that reflects a true album sale and not a promotion," says Michael Kurtz, executive director of indie store coalition Music Monitor Network. "Whatever SoundScan does, it should lean towards real accountability and not shenanigans and promotions."

But Kurtz's proposal would be difficult for SoundScan to implement, because it doesn't track pricing information.

Despite Amazon's embrace of a loss-leader strategy to promote its MP3 store and Cloud Drive/Cloud Player service, "Born This Way" was also a

story about a pricing rebound. Of the 2.1 million units that Universal Music Group shipped before street date, 1.3 million were for a deluxe version of the album, sources say. The standard version, which contains 14 songs, listed for \$12.99 and wholesaled at \$10.35, while the deluxe version, which contains three bonus tracks on the main album and a second remix disc with 10 tracks, listed for \$21.98, with a \$14 wholesale price.

Retail sources say the deluxe version far exceeded opening-day expectations,

accounting for as much as 70% of sales outside of Amazon, in both CD and digital versions.

Meanwhile, Amazon's May 26 reprise of its 99 cent "Born This Way" deal appeared to be tacit acknowledgement by the retail giant that its opening-day technical glitches had tarnished its efforts to raise the profile of its MP3 store and cloud music services. With Apple expected to launch its own cloud service soon, the Amazon-iTunes rivalry appears set to extend to a new playing field.

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## LEGAL MATTERS

'RIGHT OF PUBLICITY' CAUSES AVOIDABLE HEADACHES

by SAWNIE "TRIP" ALDREDGE



What a sweet thing that was: THE SHIRELLES



The recent lawsuit filed by Dionne Warwick, Chuck Jackson and members of the Shirelles against the producers of the Broadway musical "Baby It's You" illustrates the confusion surrounding right-of-publicity issues in entertainment vehicles.

It's often difficult to know when a work may potentially infringe upon someone else's right to exercise control over his or her name, image and likeness. The current law, which varies from state to state, is a curious mixture of common law and statutory remedies.

The right of publicity has had a long, curious development, from the heirs of Bela Lugosi trying to recover against Universal Pictures for the use of his Dracula character to the explosion of litigation that followed the death of Elvis Presley.

The "Baby It's You" suit, which simply "seeks redress for the brazen, unauthorized use" of the plaintiffs' names and likenesses, relies heavily on New York Civil Rights Law Section 51, which allows recovery for the unauthorized use of an individual's "name, likeness and biographical information for the purposes of advertising and/or for purposes of trade."

The concept of unauthorized use of a celebrity's name, image or likeness in advertising is easy to understand. People are familiar with Bette Midler's 1988 victory over Ford Motor or Tom Waits' successful 1992 suit against Frito-Lay for unauthorized use of "sounalike" versions of their distinctive voices. Both the Waits and Midler cases were decided by California's Ninth Circuit Court of Appeals.

The definition of "purposes of trade" is a bit murkier. Case law and treatises look for some type of continuous commercial exploitation and tend to exclude the use of a person's identity in news reporting, entertainment, fiction and nonfiction. The key here is that the First Amendment is often used as a shield for these types of claims in a journalistic, entertain-

ment or literary setting.

But the First Amendment isn't an absolute defense. In a theatrical context, the issue was addressed most famously in the California case of *Apple Corps v. Leber and Krebs et al.*, which sought to end the first run of the enormously popular tribute show "Beatlemania." In that production, musicians imitating the Fab Four performed Beatles songs surrounded by multimedia images of the '60s. The defendants argued that the production, while admittedly a tribute to the Beatles, was also meant to be a commentary on the '60s and therefore any infringement on the Beatles' rights of publicity was overshadowed by First Amendment protection.

The court pointed out in a 1986 ruling that the defendants' argument of newsworthiness and public interest was torpedoed by the fact that the actors portraying the Beatles were onstage for 95% of the performance in what effectively amounted to a "massive appropriation" of the Beatles' persona.

Perhaps the most interesting aspect of the court's decision was that it didn't award punitive damages against the producers because they had relied "to some extent upon some questionable advice from reputable law firms in New York." This was significant—clients generally don't care about nuances of the right of publicity and its relationship to the First Amendment; they just want to know if they're going to get sued. Lawyers are often called upon to analyze the risk of being sued for right-of-publicity claims, an awkward task that can pit the lawyer against the work's creator.

The issue isn't limited to the Broadway stage; these claims take all kinds of forms in the music business. Former astronaut Bruce McCandless II sued Dido and Sony Music for utilizing an image of him floating in space on the cover of her 2008 album, "Safe Trip Home," even though the photograph itself was considered to be in the public domain.

In another recent case, the band Vampire Weekend, XL Recordings and photographer Tod Brody were sued by Ann Kirsten Kennis, the model whose image appears on the cover of the band's 2010 album, "Contra." Kennis, who recently filed a motion for summary judgment in the case, claims the image was used without her permission. The lawsuit seems to be focusing on the issue of whether the photographer ever obtained a release from Kennis.

These types of cases would be fascinating from an academic standpoint were it not for the fact that someone, presumably the artist, must indemnify the record company against these claims. Even if the claims turn out to be baseless, the suits can be costly to defend.

As a practical matter, right-of-publicity claims can almost always be avoided by securing releases from the persons being portrayed or their estates; or, if a release isn't possible, by varying the work enough that the protections of the First Amendment apply.

There's rarely a simple answer to this problem, but by relying on precedent and common sense, a number of these claims could be avoided.

Sawnie "Trip" Aldredge is a Nashville-based entertainment lawyer.

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### FOR THE RECORD

In the May 28 issue of *Billboard*, the name of Miami-based concert promoter Evenpro was misspelled in a pull quote.



BILLBOARD MUSIC AWARDS CONFIRM

WHAT BARBADOS HAS KNOWN FOR YEARS.



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# Go Go Gowalla

Still In Foursquare's Shadow, Rival Check-In Service Eyes Artist Campaigns As A Differentiator

For the past two years, the matchup between Gowalla and Foursquare at South by Southwest has been a closely watched horse race in the tech press, with the latter winning the prize each year for the most number of check-ins and overall users.

But while it might be easy to brand Gowalla as the also-ran by lumping both under the same "location check-in service" banner, Gowalla is trying to differentiate itself from its more successful rival in ways that should be of interest to the music industry.

"We'd love to have their numbers," Gowalla manager of music and entertainment Jonathan Carroll says of Foursquare. "But we're not trying to be them."

The fundamental difference between the two services boils down to this: Foursquare is more concerned with where users are, whereas Gowalla wants to focus more on what they're doing.

That's an important distinction for music industry executives struggling to figure out how to capitalize on the current check-in craze.

"Location-based info gives you a handle on stuff that we would never know before," says Mitch Rotter, senior VP of marketing and product development at Universal Music Group Distribution.

For instance, location services provide labels with more information about who's attending a band's concert. That

could include Facebook and Twitter profile information, email addresses, other concerts/places users have checked into and other valuable marketing data. Ticketmaster and other ticketing companies collect consumer information too, but they don't usually share it with labels.

Gowalla is looking to capitalize on this by creating tour-wide check-in campaigns for participating artists. Its first stab at this was in November, when it teamed with Weezer and Epitaph Records for the band's Memories tour. It created custom stamps (like Foursquare's badges) for each tour stop. Each fan who checked in received a free download through email, plus a label-provided link to buy the whole album.

In April it did much the same with New York indie rock band Freelance Whales, adding a campaign where fans were invited to submit videos of themselves in different places, inspired by Gowalla check-ins, which will be used to create a music video for the band's song "Location."

According to Carroll, these were just pilot programs. The grand plan is to bring this to scale through a self-service platform that would allow any artist, manager or label to create a customized check-in program



Status update: Gowalla's JONATHAN CARROLL and (inset) Gowalla check-in screen for a Freelance Whales concert.



for a tour by simply adding the tour dates,

venues, stamp images and rewards themselves. "There's not a major label we're not talking to," Carroll says.

But it's not just about tours. Rotter says there's value in conducting activities like artist-based scavenger hunts, where, for instance, an artist could leave hints about 10 specific places that fans must find and check into using one of these services in return for a special badge or stamp for free content.

Rotter explains that while casual fans may not bother with such campaigns, the "super fan" will. Identifying those fans is an important strategy of today's music marketing activities.

"One of the things we've been really bad at, as an industry, is understanding the difference between a casual fan and a super fan," he says. "Part of the overall custom relationship management initiative is to know, from an identity standpoint, who those people are. This data goes into a master database I can query against and start messaging more relevant stuff."

For Gowalla, focusing on the artist rather than the venue could be a strategy with legs.

## Digital Domain

ANTONY BRUNO



## INSTANT HOME STUDIO

Nowadays all one needs to record an album is a good computer. And, perhaps, the Studio GT Pro package from Samson. The hardware bundle includes studio monitors that connect to a computer through a USB interface, a studio-quality condenser microphone and the Cakewalk Sonar LE music production software kit for home recording. The bundle is compatible with Macs and PCs and is available exclusively at Best Buy.

Samson's Studio GT Pro package costs \$249. —AB



## BITS & BRIEFS

### YOUTUBE ROLLS OUT MUSIC VIDEO CHART

YouTube launched its first chart to track the most popular songs played on the video streaming service. The YouTube 100 tracks both official music videos and user-created clips based on licensed songs. Expect the chart to expand to other platforms as YouTube syndicates it to other outlets, with all charts archived for future access and analysis. Separately, Chris LaRosa, the YouTube product manager behind the chart effort, is also working on a way to improve YouTube search results so that better-quality videos are listed alongside those that have more views by virtue of having been in the system for a longer time.

### SMARTPHONE USERS TO QUADRUPE WORLDWIDE BY 2015

A new research report from Parks Associates predicts that the number of smartphone users world-

wide will quadruple in the next five years, from an estimated 500 million in 2010 to more than 2 billion by 2015. The firm cited Android smartphone manufacturers HTC and Samsung, as well as iPhone maker Apple, as leaders in the innovation needed to support this growth, while omitting Nokia and RIM for their lack of innovation.

### CLEVVOR LAUNCHES MUSIC CHANNEL ON YOUTUBE

Clevver Media launched a new music channel on YouTube called Clevver Music. The channel features music news, interviews and in-studio live performances. Participating acts at launch include Romeo, Action Item and All Time Low. Hosts include Bridet Daley of E! and former Virgin Records executive Brian Corsetti. The company's flagship channel, Clevver TV, has 318,000 subscribers and about 542 million total views.

## RINGTONES™

JUN 4 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	8	#1 DIRT ROAD ANTHEM	JASON ALDEAN
2	4	9	THE LAZY SONG	BRUNO MARS
3	12	12	E.T.	KATY PERRY FEATURING KANYE WEST
4	5	5	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
5	3	1	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
6	6	6	HONEY BEE	BLAKE SHELTON
7	8	12	SURE THING	MIGUEL
8	7	23	DOWN ON ME	JEREMH FEATURING 50 CENT
9	-	1	ROLLING IN THE DEEP	ADELE
10	11	12	BOW CHICKA WOW WOW	MIKE POSNER FEATURING LIL WAYNE
11	9	11	ROLL UP	WIZ KHALIFA
12	12	21	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
13	10	24	F**K YOU!	CEE LO GREEN
14	14	5	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
15	25	1	JUST A KISS	LADY ANTEBELLUM
16	15	21	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
17	13	1	BLACK AND YELLOW	WIZ KHALIFA
18	17	14	THE SHOW GOES ON	LUPE FIASCO
19	16	1	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS
20	18	14	I WON'T LET GO	RASCAL FLATTS



Adele's massive international smash "Rolling in the Deep" becomes her first charted ringtone (new at No. 9). This marks the first top 10 debut for any ringtone since "Love the Way You Lie," by Eminem featuring Rihanna, debuted at No. 7 in the July 10, 2010, issue.

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.





## Casting A Wider Net

Big Festivals Like ACL And Bonnaroo Thrive By Tapping Into Wide Range Of Musical Tastes



From jam to metal: METALLICA at Bonnaroo 2008.

Given how strong ticket sales have been for major festivals this year, it isn't hard to make the case that festivals are the healthiest part of the live music business and that they offer a growing diversity of acts.

These two facts aren't a coincidence. From Goldenvoice's Coachella and Stagecoach in Indio, Calif., to C3 Presents' Lollapalooza in Chicago and the Austin City Limits Music Festival, to Bonnaroo in Tennessee, produced by AC Entertainment and Superfly Presents, the sales counts are stellar.

"These festivals are selling out because they are a fantastic value to fans, in special locations, run by people that are constantly trying to improve them," says Seth Hurwitz, president of Washington, D.C., promoter I.M.P. and producer of the V-Fest at the Merriweather Post Pavilion in Columbia, Md.

Mature events have extended well beyond their early niche boundaries to tap into a wide range of musical tastes, reflecting music fans' iPods. Two prime examples are ACL and Bonnaroo, both of which are on track to sell out this year.

ACL started out 10 years ago in Austin's Zilker Park as a sort of Texas music/Americana/country rock affair, with Ryan Adams, Wilco, Cross Canadian Ragweed and Reckless Kelly on the bill. This year Coldplay, Stevie Wonder, Kanye West, My Morning Jacket and Arcade Fire are among the major acts.

"Year one, we had to put it together so fast," C3 Presents partner Charles Attal says. "We just didn't have the time or the resources to put a little taste of Austin all over the festival. This year we've got the time, and the festival has grown to where we can put everything on there. We still have Americana—it's just evolved into a little bit of everything now."

Attal says C3 just gives fans what they want. "What we realize in Austin is you couldn't target one demo, you have to target the whole city—and that's how we organically grew from there," he says.

The New Orleans Jazz & Heritage Festival is of course far more than a jazz fest, and pioneered

the concept of stretching boundaries at festivals. "Early on we looked at Jazz Fest to try and find an effective vibe for our city," Attal says. "What Jazz Fest has done with New Orleans is kind of what we wanted to do here, just a different vibe."

While Bonnaroo became known early on as a jam band event, "the focus was on music, and not a particular kind of music," AC Entertainment president

Ashley Capps says. "We did build up our core base around the jam band movement, and there were several reasons for that."

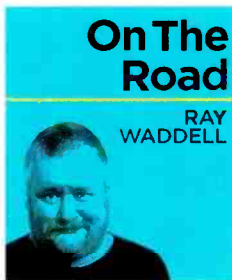
One of those reasons was the broad range of music that "jam" encompasses, including bluegrass, jazz, blues, rock and world music. "So in building the programming of a festival, it was possible to bring together a group of these so-called jam band artists and then program the musical tangents that those artists were influenced by," Capps says. "It made sense to begin to program bluegrass, jazz and so on into the mix."

Two other factors attracted Bonnaroo producers to the jam scene: Jam fans embrace camping and traveling and were early adopters of social media and direct-to-fan principles. "Bands like Phish and Dave Matthews Band were at the forefront of creating that one-on-one relationship between artists and their fans," Capps says. "A key to Bonnaroo's success was working with artists that engaged their fan bases to attract them to the fest."

As Bonnaroo expanded to book everyone from Metallica to Jay-Z to Eminem this year, "it may sound more like a strategy than it was," Capps says. "For us, it's almost like tossing a pebble in the pond and the ripples that go out from that. It has been a steady, logical evolution, but it's been very organic and natural."

Diversity has always been a key to these events. "Both Bonnaroo and ACL came onto the scene as eclectic lineups to begin with," My Morning Jacket manager Mike Martinovich says. "Sure, Bonnaroo is more jam-friendly, but there are and have always been lots of other artists and bands from a variety of genres who have played from the very beginning. ACL, too, has been more of a 'record collection' festival, like Bonnaroo. Now, in recent years, both festivals have become even more eclectic."

As it stands, all the mature major fests basically book whomever they want. Or as Attal puts it, "Nothing's off limits if it's good."



On The Road  
RAY WADDELL

**.biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,569,346 \$59.50/\$49.50/ \$39.50	CAROLINA REBELLION: AVENGED SEVENFOLD, GODSMACK & OTHERS Metrolina Tradeshow Expo, Charlotte, N.C., May 7	30,000 sellout	AEG Live, Right Arm Entertainment
2	\$1,422,600 \$45/\$35/\$25	ROCKFEST: DISTURBED, STONE SOUR, PAPA ROACH & OTHERS Liberty Memorial Park, Kansas City, Mo., May 14	55,000 sellout	AEG Live
3	\$1,115,175 \$75	BOB SEGER & THE SILVER BULLET BAND Allstate Arena, Rosemont, Ill., May 14	14,485 sellout	Jam Productions
4	\$993,872 \$167.25/\$57	LIL WAYNE, NICKI MINAJ, RICK ROSS & OTHERS Oracle Arena, Oakland, Calif., April 24	10,399 11,596	Live Nation
5	\$759,989 \$79.50/\$59.50/ \$25	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Veterans Memorial Arena, Jacksonville, Fla., May 12	11,949 sellout	Mischell Productions, The Messina Group/AEG Live
6	\$699,080 (\$674,697 Canadian) \$82.37/\$61.65	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY John Labatt Centre, London, Ontario, May 7	8,906 9,419	Outback Concerts
7	\$694,205 \$89.50/\$49.50	RAMMSTEIN, COMBICHRIST Allstate Arena, Rosemont, Ill., May 10	11,427 sellout	Live Nation Global Touring
8	\$680,420 (\$23,257,200 pesos) \$105.24/\$30.31	ROXETTE Movistar Arena, Santiago, Brazil, April 9	10,460 12,311	T4F-Time For Fun, Live Nation
9	\$668,692 \$124.50/\$24.50	ELTON JOHN La Crosse Center, La Crosse, Wis., May 4	6,416 6,516	Frank Productions
10	\$662,433 \$79.50/\$49.50/ \$25	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Rupp Arena, Lexington, Ky., May 14	14,731 17,077	Varnell Enterprises, The Messina Group/AEG Live
11	\$634,597 (1,021,415 reais) \$372.78/\$124.26	OZZY OSBOURNE Citibank Hall, Rio de Janeiro, April 7	7,044 8,432	T4F-Time For Fun
12	\$620,274 \$59.50/\$25	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY, RENO COLLIER Consol Energy Center, Pittsburgh, April 22	11,597 11,641	Outback Concerts
13	\$618,563 \$250/\$50	LUIS MIGUEL Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 14	5,155 6,272	Jose Dueño Entertainment, Live Nation
14	\$608,685 \$79.50/\$49.50/ \$25	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Bi-Lo Center, Greenville, S.C., May 13	11,308 sellout	Varnell Enterprises, The Messina Group/AEG Live
15	\$602,434 \$73.50/\$37.50	RAMMSTEIN, COMBICHRIST Tacoma Dome, Tacoma, Wash., May 15	10,597 sellout	Live Nation Global Touring
16	\$594,871 (939,134 reais) \$171.03/\$95.01	ROXETTE Citibank Hall, Rio de Janeiro, April 16	7,959 sellout	T4F-Time For Fun, Live Nation
17	\$590,189 \$55.75/\$15	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Gexa Energy Pavilion, Dallas, May 7	16,151 20,000	Live Nation
18	\$551,939 (\$516,516 Australian) \$97.94	MAROON 5, SARA BAREILLES, RY CUMING Acer Arena, Sydney, May 6	6,165 6,759	Frontier Touring
19	\$534,969 \$52/\$26.50	SUGARLAND, LITTLE BIG TOWN, MATT NATHANSON Target Center, Minneapolis, May 7	12,031 sellout	Live Nation
20	\$531,847 \$59.50/\$25	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY, RENO COLLIER Giant Center, Hershey, Pa., April 15	9,328 10,671	Outback Concerts
21	\$516,913 \$59.50/\$25	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY, RENO COLLIER Verizon Wireless Arena, Manchester, N.H., April 16	9,317 11,040	Outback Concerts
22	\$497,375 \$149.50/\$49.50	YANNI Nokia Theatre L.A. Live, Los Angeles, May 8	5,968 5,982	AEG Live
23	\$488,795 \$59.50/\$25	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY, RENO COLLIER Qwest Center, Omaha, Neb., May 6	8,875 10,206	Outback Concerts
24	\$485,802 \$69/\$29	ZAC BROWN BAND, BLACKBERRY SMOKE Raley Field, Sacramento, Calif., May 12	10,026 sellout	Nederlander Concerts
25	\$465,945 \$135/\$85/\$65/ \$50	PAUL SIMON Beacon Theatre, New York, May 10-11	5,544 two sellouts	Live Nation
26	\$456,262 (\$434,380 Canadian) \$131.30/\$52.52	KYLIE MINOGUE Bell Centre, Montreal, April 28	4,891 6,114	Evenko, Bill Silva Presents
27	\$454,861 \$54.75/\$34.75	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Giant Center, Hershey, Pa., April 30	8,777 sellout	Live Nation
28	\$439,863 \$176/\$126/\$86/ \$60.50	RICKY MARTIN The Colosseum at Caesars Palace, Las Vegas, April 30	4,003 sellout	Concerts West/AEG Live
29	\$428,320 (688,683 reais) \$111.95/\$49.76	ANA CAROLINA Citibank Hall, São Paulo, April 8-10, 15-17	6,470 8,736 six shows	T4F-Time For Fun
30	\$419,436 \$47.50/\$21.50	KINGS OF LEON, BAND OF HORSES Frank Erwin Center, Austin, April 12	10,140 11,629	C3 Presents, in-house
31	\$415,637 (656,104 reais) \$190.05/\$57.01	ROXETTE Pepsi On Stage, Porto Alegre, Brazil, April 12	5,772 7,154	T4F-Time For Fun, Live Nation
32	\$412,767 \$64.50/\$59.50/ \$49.50/\$37.50	IRON MAIDEN BankAtlantic Center, Sunrise, Fla., April 16	8,105 10,064	AEG Live, Evenpro/Water Brother
33	\$405,874 \$69.50/\$45	JAMES TAYLOR Verizon Arena, North Little Rock, Ark., April 29	6,863 sellout	Beaver Productions
34	\$405,085 \$45	EARTHDAY BIRTHDAY: SEVENDUST, FINGER ELEVEN & OTHERS Florida Citrus Bowl Stadium, Orlando, Fla., April 16	7,765 20,000	Clear Channel Broadcasting
35	\$403,942 (€286,968) \$56.30/\$47.86	JAMES BLUNT, JULIAN PERRETTA O2 World, Hamburg, March 28	7,777 11,573	FKP Scorpio Konzertproduktionen

# Bigger Stage

Fall TV Season To Boast More Spanish-Language Programs

Despite the emerging influence of bilingual, bicultural Latinos, the overwhelming majority of the Latin programming at the annual TV upfronts held May 16-20 in New York was en español.

One likely explanation for the increase in Spanish-language shows: While ratings for the prized 18-49 demo are down for all major broadcast networks in the past year, they've gone up for Univision and Telemundo,

the two leading Spanish-language networks, according to Nielsen.

Univision says it will launch three new TV networks by the end of 2012. ESPN Deportes is expanding its programming roster. Fox launched new women's lifestyle channel Utilisima last year and plans to launch Nat Geo Mundo in July with National Geographic.

"It's about bringing new opportunity for Hispanics to

watch programming that is high-quality, culturally relevant, in Spanish," says **Tom Maney**, senior VP for Fox Hispanic Media, a new Fox division that presented at an upfront for the first time.

The new focus on Spanish comes in the wake of recent U.S. Census data showing a sharp growth in the Hispanic population—and with it the realization that Spanish-language programming has significant growth potential that advertisers aren't fully taking advantage of.

According to a Nielsen report in April, Spanish-language programming during the 2009-10 season accounted for half of the TV viewing by viewers ages 18-49 in multilingual homes. This runs contrary to the assumption that bilingual speakers gravitate toward English-language media.

Perhaps because there are fewer Spanish-language

channels than English ones, a brand advertising across all English-language national broadcast networks in prime time would only reach about 40% of all Hispanics aged 18-49, while a Spanish-language broadcast would reach 53%, according to Nielsen. And an English-language campaign in prime time would only reach 19% of Spanish-language-dominant viewers, versus a campaign on a Spanish-language network, which can reach 85% of them.

In other words, Nielsen observed, "a prime-time English-language-focused broadcast campaign effectively leaves out Spanish-dominant Hispanics."

It's no wonder, then, that there was an uptick in Spanish-language programming at the upfronts. All eyes, of course, were trained on Univision and Telemundo, the two leading networks. Telemundo announced a deeper commitment to music pro-

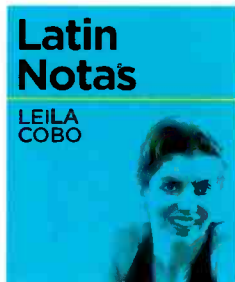
gramming thanks to its expanded partnership with Billboard (Billboard, May 28), while Telemundo's bilingual channel mun2 announced several musical initiatives, including "El Mas Ching\*ón," a reality competition aimed at

discovering the next big regional Mexican artist.

Univision and its three networks, surprisingly, didn't have any music offerings in their new lineup, although they announced an expansion of their partnership with Televisa, new scripted series and two reality shows including "Protagonista," which will search for a new soap opera star and will be co-produced by Univision Studios.

Meanwhile, MTV Tr3s announced that its "Unplugged" series will return and that it'll launch biography show "La Escalera," which will focus on established music acts.

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**Latin Notas**

LEILA COBO

## EN BREVE

### MARC ANTHONY ANNOUNCES U.S. TOUR DATES

Marc Anthony will kick off his nine-date U.S. fall tour Sept. 1 at the State Fair Grounds in Minneapolis and will continue an all-arena trek through Orlando, Fla.; Miami; Oakland, Calif.; and San Diego, among other cities, that ends Sept. 24 at the Gibson Amphitheatre in Los Angeles. Anthony played only 11 U.S. shows in 2010, but still managed to end the year with the second-highest-grossing Latin tour with a total gross of \$9,172,082, according to Billboard Boxscore. Anthony's tours are produced by event promotion and marketing company Cardenas Marketing Network, which is also producing his current Latin American tour. —*Leila Cobo*

### RIVERA, PEE WEE INK NEW LABEL DEALS

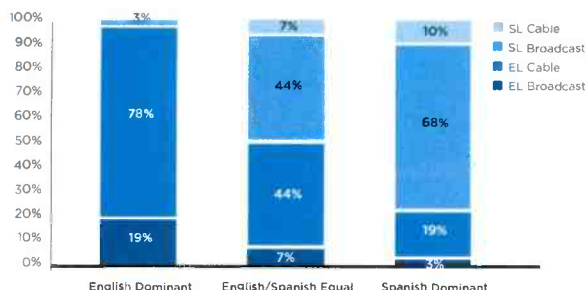
Veteran Puerto Rican salsa star Jerry Rivera has signed with indie label VeneMusic, which will release his tropical album "El Amor Existe" July 26. The set is an homage to Venezuelan songwriters like Franco De Vita and Ricardo Montaner. Rivera has inked a licensing deal with VeneMusic whereby the label will have a share of nonrecording activities. VeneMusic is distributed by Universal. Rivera was previously signed to EMI Latin. Meanwhile, Pee Wee, formerly a singer with Kumbia Kings, has signed a recording deal with indie Top Stop Music. —*LC*

### NACIONAL RECORDS ROAD TRIP HITS CALIFORNIA IN FALL

Latin alternative acts Los Amigos Invisibles, Nortec Collective's Bostich & Fussible and Ana Tijoux have signed on to be part of the Heineken/Nacional Records Road Trip series this fall. The concert series is scheduled to stop in the California cities of San Diego (House of Blues, Sept. 6), Anaheim (House of Blues, Sept. 8), Los Angeles (Music Box, Sept. 9) and San Francisco (Regency Theatre, Sept. 11). Nacional Records president Tomas Cookman says all tickets will cost \$20 or less. —*Justino Águila*

### Hispanics are more likely to view TV in the language they prefer to speak at home

Percent of time spent viewing English and Spanish language TV by Hispanics 18-49 during the 2009-2010 TV season



SOURCE: NIELSEN

# Independent Spirit

Sie7e Reaches Career Chart Peaks With New Album On His Own Label

Four years ago, David Rodriguez quit a well-paying job at a Puerto Rican advertising agency to pursue his goal of making a living as a singer/songwriter.

To make ends meet, Rodriguez, who performs under the name Sie7e, and his wife Jessica, a clothing designer, sold their car, moved into a smaller apartment and learned to live on a tighter budget. Their daily routine consisted of calling and emailing label executives and radio programmers and walking into stations around San Juan, Puerto Rico, in hopes that someone would listen to his music.

"It's like life was testing me because I decided to live my dream," he says. "It felt like I was being punished at times."

Rodriguez's music weaves batucada, samba, rock, reggae, blues, salsa, flamenco and pop into playful, catchy songs

with positive messages—music he believes is rare on the radio dial.

"There was very little music on the radio with a pure and uplifting sound and without being religious," he says. "When I turn on the radio, it's not what I'm hearing."

Rodriguez made his chart debut in 2008 with the album "Para Mi" (VI/Machete/Universal), which featured a cover of Bobby McFerrin's "Don't Worry, Be Happy." The song reached No. 23 on Billboard's Latin Pop Airplay chart.

Now he's building on that success with new album "Mucha Cosa Buena" on his own La Vida Buena label. The set, released May 3, is No. 11 on this week's Latin Pop Albums ranking and has spawned the single "Tengo Tu Love," which peaked at No. 2 on Latin Pop Airplay in mid-April. An early clip for "Tengo Tu Love" fea-

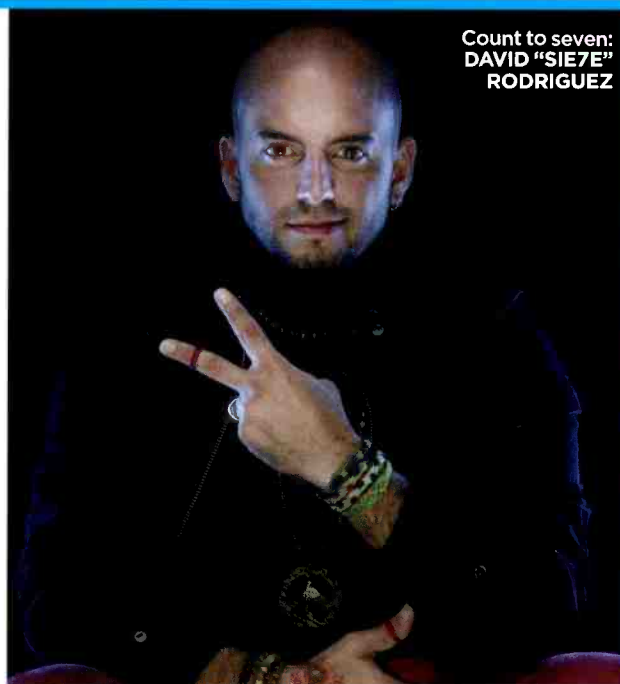
turing its lyrics and the song's official video have generated a combined 408,000 views on YouTube.

"He has persevered," says Andres Coll, a radio promoter who has worked with Marc Anthony, Alejandro Sanz and now Sie7e. "He never lost faith in his music."

When the VI label shuttered, Rodriguez was left to work out the remainder of his contract with Universal. "They really didn't know who I was," he says. "So I asked them to release me."

After an amicable parting with the major, Rodriguez spent more time writing and recording songs (he has a publishing deal with Warner/Chappell Music) and took side jobs such as directing and editing videos for Angel & Khriz, Tercer Cielo and other acts.

Rodriguez and his wife, who's now his manager, also



Count to seven: DAVID "SIE7E" RODRIGUEZ

launched La Vida Buena and secured distribution through Select-O-Hits, which is supplying "Mucha Cosa Buena" to Walmart and other retailers in Puerto Rico and is looking to take the album beyond the island.

A few days before making

an appearance on the popular Univision variety show "Sabado Gigante," Rodriguez says he has been gratified by his recent success—the payoff for having taken a gamble on a career in music.

"I followed my heart," he says. —*Justino Águila*

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WE7 CEO

# Steve Purdham

The chief of U.K. Spotify rival talks about the company's "radio-plus" approach.



It's no secret that Internet radio is the only streaming music segment with mainstream appeal. But while Pandora has spread its gospel throughout the United States since 2005, Oxford, England-based We7 has taken a more circuitous route to becoming a believer in Web radio.

The company was founded in 2006 by tech investor John Taysom under the name Media Graff. The following year it landed investments from tech entrepreneur Steve Purdham—who became the company's CEO—and musician Peter Gabriel, and morphed into the music service now known as We7.

It isn't the largest streaming music site in the United Kingdom—BBC Radio 1, Soundcloud, Last.fm, Grooveshark and Spotify each boast a larger share of U.K. visits to music sites, according to Experian Hitwise. Still, We7 remains a unique case study in what works—and doesn't—in digital music. Since its launch, numerous other startups ranging from Lala to Spiral Frog have started innovative streaming and downloading businesses that failed to gain traction. But We7 has survived by responding to the desires of the market.

The service launched in April 2007 as an advertising-supported download site with brief audio ads at the beginning of each downloaded song. In November 2008, it introduced on-demand streaming. Then in early 2010, We7 debuted a noninteractive Internet radio service, a move that clicked with consumers.

In an interview with *Billboard*, Purdham talks about the evolution of the company's strategy and the development of the cloud services market.

## You started out as a music download site, but now your primary focus is Internet radio. Why the switch?

I suppose we fell for the same mistake as a lot of people have done, and that is when you come up with the online cloud-based celestial jukebox, where you have 7, 8, 10, 15 million songs in the cloud.

The problem is that a lot of people who are developing these cloud-like environments are based with or work with people in the music industry and believe that discovery—and building playlists, and creating all this wonderment of choosing what you want from the jukebox—is what everybody else wants.

What Pandora has shown is that actually the vast majority of people love music, but they're not music-obsessive. They want to be entertained and don't want to put the effort in of having to build playlists and share and discover. They just want music that they think they love and/or that will en-

ertain them. That's why most people listen to radio.

We found that out the hard way. We had a really particular thing happen to the cloud-based jukebox. When we introduced radio at the beginning of 2010, within six to nine months, [it accounted for] 60% of how people were listening on We7. We took a step back and said, "We're trying to deliver digital music into the mass market. What's the most dominant way of doing that?" We feel people like Pandora might be right.

Actually, there's a middle ground—radio with [on-demand streaming], for the mass market. Entertainment is partially about loving something. "Can I not play that again? Or can I play the album by the artist I just heard?" That's where we're moving towards, that radio-plus model. It's a hybrid, so the music-obsessive can still do the online jukebox, but my mum, my sister, my daughter can just be entertained, hear specific tracks if they want to.

## What are the similarities and differences between the U.K. and U.S. markets?

On a technical level, there's very limited differences between Europe and the U.S. The biggest differences tend to be the licensing mechanisms within each of the countries, which enables certain things to happen, or likewise will stop certain things happening. Pandora came to Europe and found the licensing regime just too aggressive and too difficult, and withdrew back into the U.S., because doing a deal with SoundExchange and, say, two or three publishers is a much easier proposition than dealing with the different countries and the different licensing regimes that we have over here.

## How has the advertising market changed since you first started? Is there enough interest to support these services?

There's a lot more work to be done. Starting an ad-supported

anything in 2007, 2008 was probably not one of the best decisions I've ever made in my life. Obviously the world turned to mush in all the financial situations that were going on, and one of the first to get heavily affected in that was advertising. There's still a long way to go, but the advertising world and advertising-supported world has started gaining strength again.

## How has the growth of the smartphone market affected We7?

Mobile and music go together like strawberries and cream. If you look at the way technology is evolving, the personal device that each of us will primarily access music from in the future is going to be a streaming app on a mobile device. Half of [Pandora's] growth is coming from mobile and we're just a little bit behind the curve in Europe, but that will catch up very quickly.

## What does We7 need to do to target other markets, like the

## automobile and the living room?

We are looking at those things. I saw a new [car] about three or four weeks ago. It had no CD player in it, and I got in with my Android 4 [handset], connected it to the car's Bluetooth system and I was playing my We7 radio in the car within about 30 seconds of getting behind the wheel. The concept of being able to walk into your [home] and [listen to] what you were listening to in the car on the TV as you walk into the room—it's now becoming realistic.

## What will it take for something like We7 and similar services to go mainstream?

The biggest one is simplification. It has to be capable for my mom to use, who's 80, and my daughter who's 20, and my sister who's 40. We get a little caught up with the technical stuff, but at the end of the day people don't stream music or download music. They listen to music. That's what we have to make much easier. That's one of the reasons radio is superior to the mass market than a jukebox. It's because it's easier for somebody to use.

## Is We7 looking to expand beyond the United Kingdom?

We're looking to expand in 2011 to lots more regions, probably lots more regions in Europe. We expanded a couple months ago into Ireland as a starting point, and then we're looking further outside of Europe. The economic model is still very marginal, and so it still relies on significant investments. If you look at all the companies who are moving forward in this space, with Pandora for example, they're looking to get that cash that allows them to expand. ....

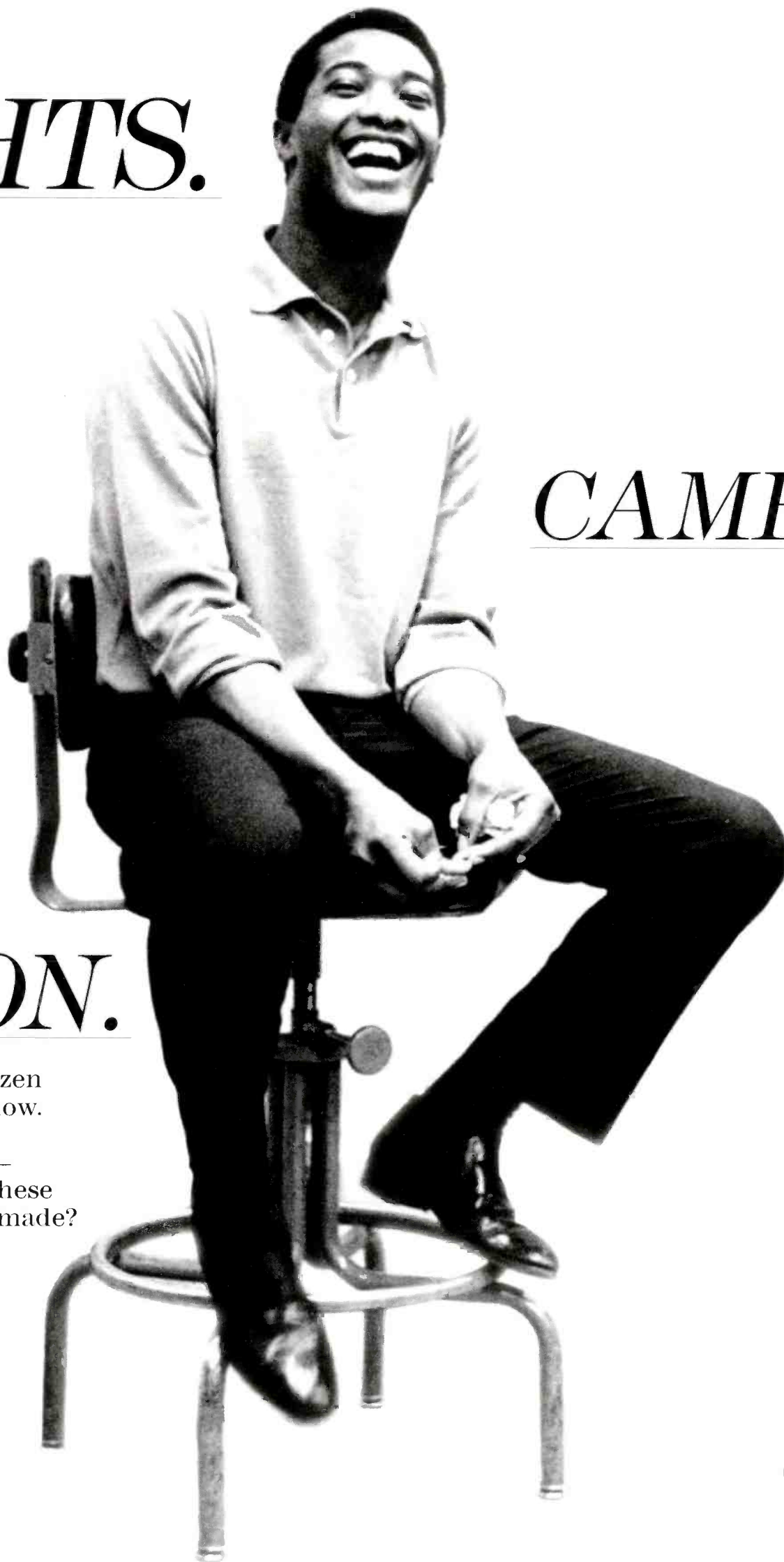
At the end of the day, people don't stream music or download music. They listen to music. That's what we have to make much easier.

# RIGHTS.

# CAMERA.

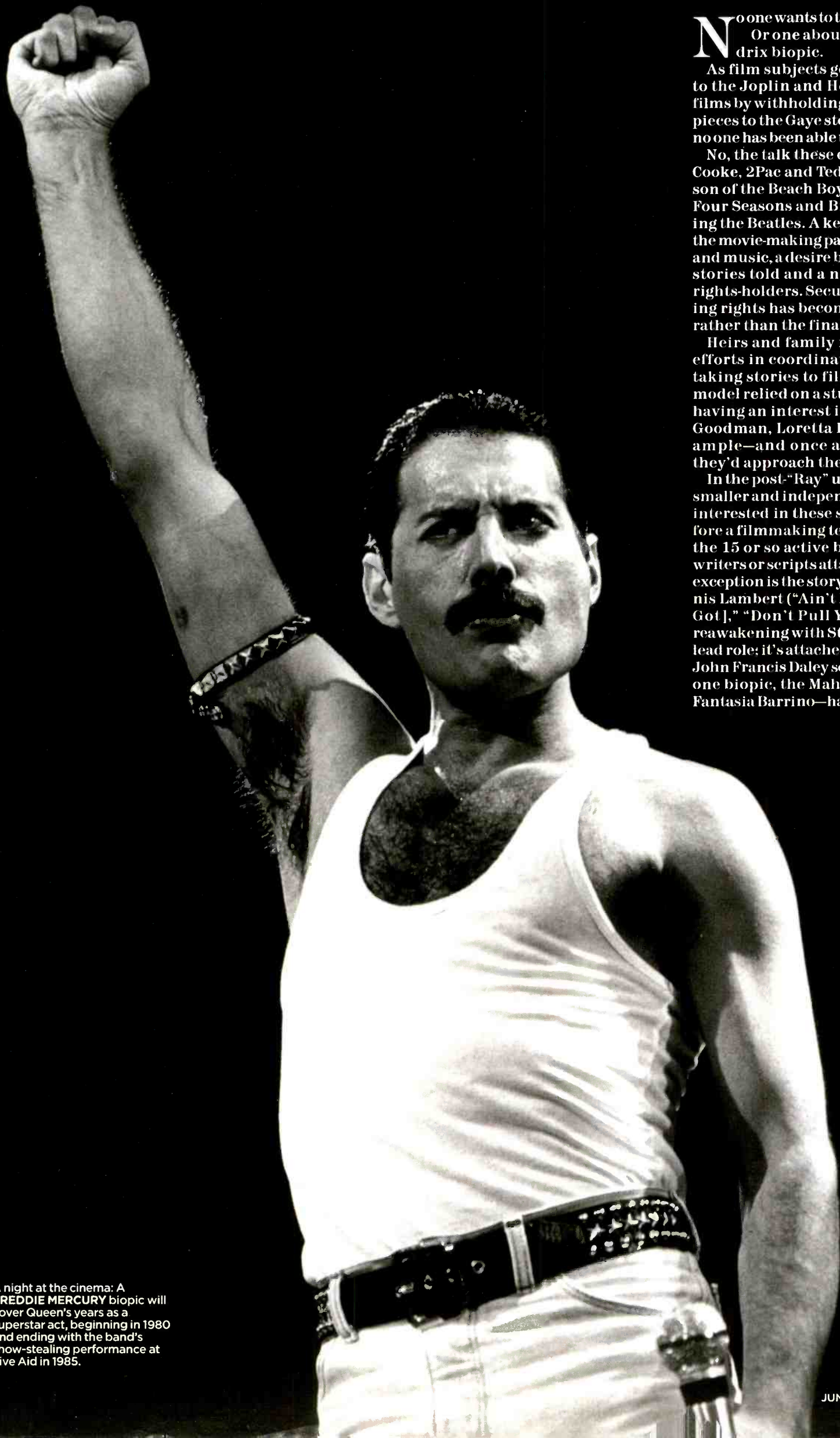
# ACTION.

There are more than a dozen biopics in motion right now. Most are championed by independent producers—not studios. The reason these movies may actually get made? Securing recordings and publishing rights has become the *first* order of business—rather than the final step—in setting up a film **BY PHIL GALLO**



Bring it on home to me: The script for a **SAM COOKE** film is based on the 2005 book "Dream Boogie: The Triumph of Sam Cooke."

MICHAEL OCHS ARCHIVES/GETTY IMAGES



No one wants to talk about a Marvin Gaye movie. Or one about Janis Joplin, or a Jimi Hendrix biopic.

As film subjects go, they're problematic. Heirs to the Joplin and Hendrix estates have blocked films by withholding music and image rights. The pieces to the Gaye story are in so many hands that no one has been able to collect them all in one place.

No, the talk these days is about Queen and Sam Cooke, 2Pac and Teddy Pendergrass, Dennis Wilson of the Beach Boys, Frankie Valli's days in the Four Seasons and Brian Epstein's career managing the Beatles. A key factor—and this is a shift in the movie-making paradigm—is access to life rights and music, a desire by stars and heirs to have their stories told and a new level of proactivity from rights-holders. Securing recordings and publishing rights has become the first order of business rather than the final step in setting up a film.

Heirs and family members are making better efforts in coordinating with publishers before taking stories to filmmakers. The 20th-century model relied on a studio or production company having an interest in a musician's story—Benny Goodman, Loretta Lynn, Charlie Parker, for example—and once all the pieces were in place, they'd approach the copyright owners.

In the post-"Ray" universe, wherein budgets are smaller and independent companies are the most interested in these stories, rights are secured before a filmmaking team is assembled. Only one of the 15 or so active biopics with directors, stars, writers or scripts attached has studio backing. The exception is the story of songwriter/producer Dennis Lambert ("Ain't No Woman [Like the One I've Got]," "Don't Pull Your Love") and his musical reawakening with Steve Carell ("The Office") in the lead role; it's attached to a Jonathan Goldstein and John Francis Daley script at Warner Bros. And only one biopic, the Mahalia Jackson story—starring Fantasia Barrino—has reportedly begun shooting.

A night at the cinema: A **FREDDIE MERCURY** biopic will cover Queen's years as a superstar act, beginning in 1980 and ending with the band's show-stealing performance at Live Aid in 1985.

ROGER BAMBER/LAWY

The Lambert and Jackson stories are among a dozen musician biographies that have made significant strides in the last six months toward becoming reality. "The time is right" is a common refrain among filmmakers, about half of whom note that their movies will focus on a specific time in an artist's life rather than an entire life span.

For decades, biopic scripts have dramatized a kind of rise, fall and redemption arc, but an increasing number of filmmakers are focusing instead on a specific issue and/or time period—Queen as superstars, Wilson's post-Beach Boys years, Lambert's tour of the Philippines—to drive their stories. In most cases the story involves overcoming an obstacle, becoming more than just a chronological detailing of a life and career.

"The power of music and second chances drives the Lambert story," says Jody Lambert, who shot a documentary about his father's career revival. The 2008 movie "Of All the Things" screened at South by Southwest and other film festivals. "Any place where people get their mojo back is a good story, very universal," he says. Lambert knows the tale will get some Hollywood-style tweaking in the retelling.

He's hardly alone, though, in taking an active role in ensuring that the story is delivered correctly. The living members of Queen—Brian May, Roger Taylor and John Deacon—created the company Queen Films and joined producer Graham King's GK Films in getting the band's tale—which will begin in 1980 and end with Queen's Live Aid performance in 1985—turned into a film. "Borat" creator Sacha Baron Cohen will star as the late Freddie Mercury. GK Films, which backed "The Departed," "The Town" and biopics "The Aviator" and "Ali," is the biggest fish right now in the music biopic pond.

"You can't get through four guys' lives from scratch," says four-time Academy Award winner King, who adds that the movie's time frame was chosen because it's the period during which Queen reached superstar status. "Making a movie about someone who is no longer with us provides advantages and disadvantages. This movie is about Queen. You've got to respect the individuals."

ABKCO president Jody Klein owns and controls Sam Cooke's recordings and publishing and has commissioned a script based on Peter Guralnick's 2005 book "Dream Boogie: The Triumph of Sam Cooke" (Little, Brown). With the blessing of Cooke's heirs, he's started shopping it to directors. The life of Beatles manager Brian Epstein, aka "the Fifth Beatle," is moving forward with six to 10 Beatles songs, according to executive producer Vivek Tiwary. His Tiwary Entertainment Group, which has produced the road tours of musicals "American Idiot" and "The Addams Family," has been involved with the project since late 2005.

A son and daughter of Beach Boy Wilson have teamed with former Warner/Chappell executive Brad Rosenberger and filmmakers Randy Miller and Jody Savin ("Bottle Shock") to tell the drummer's story (focusing on the '70s) in "The Drummer." "Jersey Boys," the musical about Frankie Valli and the Four Seasons, is aiming for a fall 2013 release from GK Films. King calls



When he was fab: **BRIAN EPSTEIN'S** days as manager of **THE BEATLES** will receive the biopic treatment.

it "a passion project, something I pursued stronger than anything else in my career."

Judy McHugh Larkin has commissioned a script about the life of John Larkin, an itinerant jazz pianist who, despite a stuttering problem, sold millions of CDs as Scatman John. EMI Publishing is assisting in getting the script to potential producers.

On the flip side, and proof of how valuable a family's involvement can be, the Jerry Garcia estate last year put the kibosh on Amir Bar-Lev's film based on a Topper Lilien adaptation of Robert Greenfield's 1996 book "Dark Star: An Oral Biography of Jerry Garcia" (William Morrow). The estate said it wouldn't license recordings from the Grateful Dead or Garcia's solo works and that access to family members wouldn't be provided.

#### BIOPIC VS. DOCUMENTARY

As stars age and the Internet threatens to mash up all but the most recent pop culture history, more musical artists are vol-

unteering for biopic treatment.

Aretha Franklin has suggested actresses she would like to portray her—Halle Berry, Jennifer Hudson and Patina Miller from Broadway's "Sister Act"—but specifics about a script or financing aren't forthcoming (though the Queen of Soul has said she's secured funding). And Ice Cube recently mentioned on TBS' "Lopez Tonight" that he was working on an N.W.A. film, but said little more than that "it's definitely a story to be told."

Are such moves a pre-emptive strike? If artists or their heirs publicly state that they're working on their own film, a rival production might back down. The biopics that do get made require a tenacious filmmaker and the support of rights-holders, usually family members.

"When you look at how long it takes to make a biopic, it's easier to do these stories as documentaries," says filmmaker David Leaf, who's branching out into scripted films after hav-

## A FLOCK OF DOCS

### Musicians' Stories Are Pegged For Screens Big And Small

Beyond the world of biopics is the land of music-centric documentaries, many of which are limited to film festival play before a DVD release. Several musical documentaries have already screened in theaters with more to come this summer. Here's a look at significant documentaries in the pipeline.

**PEARL JAM, "TWENTY":** Directed by Cameron Crowe, who has said he set out to do for Pearl Jam what "The Kids Are Alright" did for the Who. It's scheduled for release in September, most likely while PJ is on the road, and will air on PBS Oct. 21. Columbia Records will release a soundtrack, and Simon & Schuster will publish a companion book.

**GEORGE HARRISON, "LIVING IN THE MATERIAL WORLD":** Martin Scorsese developed the film with Harrison's widow, Olivia, beginning in 2007. The film was offered for sale at this year's Cannes Film Market with the intention of a 2011 release.

**BOB MARLEY, "MARLEY":** Director Kevin Macdonald ("The Last King of Scotland") screened 15 minutes of teaser footage from the Tuff Gong/Shangri-La Entertainment film at Cannes to distributors. The movie is the first authorized use of material from the Marley family's private archives.

**THE POLICE, "CAN'T STAND LOSING YOU: SURVIVING THE POLICE":** Director Lauren Lazin chronicles the Police through the eyes of band guitarist Andy Summers. For sale in Cannes, its release is expected this year.



**A TRIBE CALLED QUEST, "BEATS, RHYMES & LIFE":** Actor Michael Rapaport's documentary on the revolutionary rap group debuted at the Sundance Film Festival this year. Sony Pictures Classics will start a platform release July 8, hitting 32 cities by the end of summer.

**BLOWFLY, "THE WEIRD WORLD OF BLOWFLY":** Having been screened at eight film festivals, Jonathan Furmanski's directorial debut covers the story of the '60s/'70s X-rated rapper, Clarence Reid. Variance Film is releasing the movie, starting with New York and Los Angeles on July 8.





## WHO'S WHO

### Eight very busy synch licensing execs

#### NATASHA BALDWIN

@tashbaldwin

#### Imagem Music Group

Group VP of synchs and creative services

**Catalog highlights:** Rodgers & Hammerstein, Phil Collins, Steve Reich, the Temper Trap, M.I.A.

#### MICHELLE BELCHER

#### Primary Wave Music

West Coast GM/head of film & TV

**Catalog highlights:** Nirvana, Aerosmith, Def Leppard, Hall & Oates, Steve Earle

#### RON BROITMAN

#### Warner/Chappell Music

Senior VP/head of synchronization

**Catalog highlights:** George & Ira Gershwin, Gamble & Huff, Radiohead, Muse, Katy Perry

#### WENDE CROWLEY

#### Sony/ATV Music Publishing

VP of film & TV music

**Catalog highlights:** The Beatles, Lady Gaga, Jerry Leiber & Mike Stoller, Taylor Swift

#### BRIAN LAMBERT

#### Universal Music Publishing Group

Senior VP of film/TV music

**Catalog highlights:** Elton John, Bon Jovi, Adele, Mary J. Blige, Eminem

#### BRIAN MONACO

#### EMI Music Publishing

Executive VP of sales and strategic marketing

**Catalog highlights:** Kanye West, Beyoncé, Jay-Z, Alicia Keys, Stargate

#### ED RAZZANO

#### BMG Chrysalis

VP of film & TV and catalog marketing

**Catalog highlights:** The Black Eyed Peas, MGMT, John Legend, Carly Simon, Duran Duran

#### SARA WALKER

#### Ultra International Music Publishing

Senior director of licensing and synchronization

**Catalog highlights:** Sandy "Vee" Wilhelm, deadmau5, Pitbull, Kaskadee, Benny Benassi

ing made documentary features about chapters in the lives of John Lennon, James Brown and Brian Wilson. "There are different storytelling challenges. As a screenwriter, we talk about emotional truth and in documentaries it's literal truth. You can compress time and characters in a biopic in a way that you can't in a documentary."

The current crop of proposed biopics could enhance awareness and value of the artist's catalogs—crucial for those acts whose songs wouldn't otherwise be licensed.

Hinging on the Carell film being made or the documentary released, Lambert plans to get his father's music back in print, especially a newly pressed vinyl version of his lone 1972 solo album, "Bags and Things." "The Drummer" not only brings attention to Wilson's 1977 album "Pacific Ocean Blue," which Sony Legacy reissued two years ago, but also gives Rosenberger a shot at issuing unreleased solo tracks, quite possibly on the label he recently launched, Omnivore Recordings. The Scat-

man John film would take advantage of two catalogs at EMI: Larkin's European hits like "Scatman (Ski-Ba-Bop-Ba-Dop-Bop)" and the songs of Jimmy McHugh, owned by McHugh Music, that Larkin would've played as a jazz pianist.

Biopics once required a star or at least a hot newcomer to play a legend to get a green light—Kurt Russell as Elvis Presley, Lou Diamond Phillips as Ritchie Valens or Tom Cruise as Phil Spector (a film that Cameron Crowe conceived in the late '90s but abandoned about eight years ago). "Walk the Line," the 2005 Johnny Cash/June Carter story starring Joaquin Phoenix and Reese Witherspoon—and the all-time highest-grossing musical biopic at \$119.5 million—reinvigorated interest in such superstar stories as James Brown and the Beach Boys, but those films never materialized.

Instead, during the last several years cult artists have been the focus of biopics, many of which target niche audiences. This year's lone biopic with a release date, "Gainsbourg: A Hero," follows that pattern: The French film, which made \$12 million in Europe, targets hipsters and Francophiles enthralled by singer/songwriter Serge Gainsbourg's work in the '60s and '70s.

Other movies benefit from well-documented stories. GK Films' King says he has seen the "Jersey Boys" musical more than 20 times in at least five different cities. "It's pure entertainment," he says. "We have to capture the essence of the musical but tell the story slightly differently. This is 'Goodfellas' with good music."

The story of Tupac Shakur, which Morgan Creek is doing with Antoine Fuqua directing and the hip-hop superstar's mother Afeni Shakur Davis executive-producing, is a much

talked-about property. No one has been cast as the rapper—unknowns are being considered, and Soulja Boy told MTV he was asked to audition—but it could be in motion by summer's end.

Such a nonfictional hip-hop story might be attractive to film financiers. The semifiictional "8 Mile," starring Eminem, was budgeted at \$40 million and pulled in \$116.7 million domestically in 2002. The 2006 film "Get Rich or Die Tryin'," loosely based on the life of 50 Cent, had a worldwide gross of \$46 million and a production budget of \$38 million. "Notorious" (2009), about murdered star Christopher "the Notorious B.I.G." Wallace, pulled in more money at the box office—\$36.8 million in the United States, according to figures tallied by Box Office Mojo—than any other musical biopic of the last five years. But rap, despite the success of "8 Mile," is still considered a niche subject for many distributors.

Box-office results can be confusing in terms of what the public wants to see: "Ray," released in October 2004 after director Taylor Hackford spent 16 years researching the film, wrangling the rights for it and annually apologizing to Charles about it failing to secure financing, earned \$75.3 million at the U.S. box office and earned Jamie Foxx an Academy Award. But Kevin Spacey's Bobby Darin project, "Beyond the Sea," which started with director Barry Levinson in 1986 and wound up in Spacey's hands in 1997, made only \$6.3 million.

"These days you are either below \$10 million or above \$80 million," says Randall Miller, who's directing and producing the Wilson biopic and writing one about CBGB club owner Hilly Kristal. "That's not to say you can't have a quality film and good actors, just that you need to be really frugal." Translation: You need the

**VARIOUS ARTISTS, "REJOICE AND SHOUT":** Magnolia Pictures will release director Don McGlynn's "definitive history of gospel music" on June 17. The film—featuring interviews with Smokey Robinson, Mavis Staples, Ira Tucker and others, plus archival footage of such legends as Mahalia Jackson and Sister Rosetta Tharpe—played the festival circuit in 2010, including the Seattle and San Francisco international film fests and BAMcinemaFEST in Brooklyn.

**JOHNNIE JOHNSON, "JOHNNIE BE GOODE":** Art Holliday's documentary on the pianist who first hired Chuck Berry and then played on all his hits is nearing postproduction. The film, executive-produced by the late George Hickenlooper, will be heavy on interviews with such rockers as the Rolling Stones and Eric Clapton as it attempts to set straight the Berry-Johnson story.

**FOO FIGHTERS, "BACK AND FORTH":** Screened at South by Southwest and in theaters across the United States and United Kingdom in early April, James Moll's film will be released on DVD June 13.

**PHIL OCHS, "THERE BUT FOR FORTUNE":** Kenneth Bower's documentary on the '60s folk singer pulled in \$250,000 from exclusive theatrical runs between December and May. First Run Features will release it on DVD July 19.



**THE SWELL SEASON, "THE SWELL SEASON":** The 90-minute black-and-white film directed by Nick August-Perna, Chris Dapkins and Carlo Mirabella-Davis made its world premiere at the Tribeca Film Festival in April. The movie, which doesn't yet have distribution, captures the romance and breakup of Glen Hansard and Marketa Irglova.

**DENNIS LAMBERT, "OF ALL THE THINGS":** The chronicle of a '70s/'80s songwriter/producer rising from obscurity to perform in 2007 in the Philippines where his lone solo album had been a hit for three decades. Still without distribution after more than two years, Warner Bros. owns the rights to make a scripted version of the story.

**PETER GREEN, "THE PETER GREEN STORY—MAN OF THE WORLD":** The story of the eccentric Fleetwood Mac co-founder—and one of rock's greatest guitarists—has been kicking around since 2009 and still isn't available in the United States. Aspect Films was selling the documentary at Cannes. —PG



"Hero" worship: In recent years, cult artists like French musician SERGE GAINSBORG, pictured here with English actress/singer JANE BIRKIN, have been the focus of biopics. Playing the pair in "Gainsbourg: A Hero" are ERIC ELMOSNINO and LUCY GORDON (inset).



full cooperation of rights-holders to keep music costs down. ABKCO's Klein says that the combination of his holdings and the blessing of the Cooke family ensures that "this story is going to be told. It will not get lost in turnaround. We're not beholden to anyone—a rare position to be in." He intends to fund the movie, having already financed a script that he's taken to directors.

"I don't think I'll ever do a biopic [again]," "Ray" star Foxx told Billboard while promoting the recently released animated film "Rio," "unless something fantastic is happening with Marvin Gaye." It'll take superhuman effort to get the Gaye story told in full. Interest in his tale dates back more than 25 years when biographer David Ritz, author of the Gaye autobiography "Divided Soul," first optioned the book to Motown.

"Marvin's affairs were a mess when he died," says Ritz, who

says he hasn't had any input in the many proposed films on the soul singer's life. The latest Gaye iteration, based on reports from U.K. trade publication Screen Daily, has Julien Temple directing a version of the story that covers the artist's years in Europe when he was working on his final album, "Midnight Love."

Focusing on a specific moment in an artist's life helps keep music licensing costs to a minimum. Such a tack was taken for "Nowhere Boy," the 2009 biopic about John Lennon's childhood and teen years. A similar film has been proposed about Bob Marley's year in London that would somehow be made without the songs from his albums at the time—"Exodus" and "Kaya"—due to the Marley family's disinterest in the film.

"So much people want to capitalize," Ziggy Marley says about some of the proposals regarding his father. The Marley family

has tabled biopic offers for now, choosing to support a documentary by Kevin MacDonald ("Last King of Scotland") for Steve Bing's company Shangri-La.

"The documentary is from us—a much closer look at Bob's life because of my personal involvement," Marley adds. "Other people might do something, but that's not our thing. One day there might be a biopic but that's one day, not right now."

Half a decade ago, ideas for a Marley biopic had such names as Foxx, Lauryn Hill and Warner Bros. floating around, while

## REAL HITS— MADE-UP STORIES

'The Bodyguard,' 'A Star Is Born' Are In Motion, But 'Rock Of Ages' Leads Pack Of Music-Driven Fiction

Beyond the healthy number of true-life stories in development, there's a growing number of films in which the music is familiar—but the story is fiction. Leading the rush is "Rock of Ages," the Broadway musical packed with '80s hair-band hits, power ballads and hard rock. Adam Shankman's adaptation for New Line was scheduled to begin shooting in late May in and around Miami. Tom Cruise, the first major star to be cast, appears with Catherine Zeta-Jones, Russell Brand, Paul Giamatti, Bryan Cranston, Mary J. Blige and Alec Baldwin. New Line plans to re-

lease "Rock of Ages" on June 1, 2012.

Remakes of "The Bodyguard" and "A Star Is Born" are on the table at Warner Bros. Jeremiah Friedman and Nick Palmer were brought in to write the "Bodyguard" script in February, updating the story to focus on Internet stalkers. No talent is attached. In January, Warner Bros. announced it was moving forward with a remake of "A Star Is Born" with Clint Eastwood directing Beyoncé. The idea of remaking the musical has been kicking around the Burbank, Calif., studio for years, with such names as Joel Schumacher and Will Smith being attached. Eastwood has to first complete another biopic, one about former FBI chief J. Edgar Hoover, before starting a film that has been made three times (in 1937, with Janet Gaynor; 1954 with Judy Garland; and 1976 with Barbra Streisand).

"It's a dream come true," Beyoncé told Billboard. "Clint Eastwood is clearly the absolute best, and I'm so honored and humbled. I was in no rush to do another movie unless it was the right film, and I didn't even want to touch 'A Star

Is Born' unless it was with him. I actually learned that this project was in existence, and kind of claimed it. I want to get to work right now."

A film based on the Kinks' 1976 concept album "Schoolboys in Disgrace" got a kick in the pants at the Cannes Film Market when Warp Films announced it had enrolled in the project. Ray Davies wrote the music and is an executive producer. Jack White is in talks to rerecord the music.



Howard Gertler and Tim Perell are producing; Bobcat Goldthwait is the director.

In the United Kingdom, "Trainspotting" author Irvine Welsh is directing "DJs," a black comedy set in the late-'80s world of raves. In production now, the film stars Scottish actors Robert Carlyle and Dougray Scott. Exile Media Group promises a soundtrack of classic dance anthems.

"This Must Be the Place," which takes its title from a Talking Heads song, opened to mixed reaction at the end of the Cannes Film Festival in May. A fictional story, it stars Sean Penn as a Goth rocker who re-emerges after 30 years in seclusion and physically resembles the Cure's Robert Smith. David Byrne scored the film and received an assist from Will Oldham on the lyrics, but it also features a Byrne concert scene in which he performs the title track. It won an award at the festival for its humanist values. —PG





The queen, onscreen: Queen of Gospel MAHALIA JACKSON will be portrayed by "American Idol" victor FANTASIA BARRINO (inset).



## 'CARS 2' FRONT-RUNNER IN SLOW SUMMER FOR SOUNDTRACKS

Music Supervisors: Only Oscar Contenders Will Receive The Attention To Musical Detail Of 'Crazy Heart' And 'Burlesque'

If a soundtrack aside from "Cars 2" leads the charts this summer, it will come out of left field—all of this year's tent poles and sequels are score-driven. The "Cars 2" soundtrack comes out June 14—10 days before the film's release—and appears to have an open field until November, when the next edition of the "Twilight" saga, "Breaking Dawn—Part 1," is released. Alvin & the Chipmunks, who have become a soundtrack powerhouse, hit theaters Dec. 11 with "Chip-Wrecked," which would make the squeaky trio's latest a common item on holiday gift lists.

The centerpiece of the "Cars 2" soundtrack is a duet featuring Brad Paisley and Robbie Williams on Paisley's "Collision of Worlds." The country artist has two songs on the soundtrack, in addition to Weezer's cover of the Cars' "You Might Think" and an original from composer Michael Giacchino, "Mon Coeur Fait Vroum" (My Heart Goes Vroom), sung by French singer/songwriter Bénabar.

Late spring proved particularly tepid. The soundtracks to the two biggest films of the season—"Rio" and "Fast 5"—have stalled out of the gate despite pulling in more than \$120 million each at the box

office, according to Box Office Mojo. "Rio" (Interscope), featuring artists like Will.i.am and Jamie Foxx, has sold 20,000 copies in six weeks, according to Nielsen SoundScan; "Fast 5" (ABKCO), featuring such artists as Busta Rhymes and Don Omar, moved 19,000 in two weeks. Neither has delivered a single. The "Bridesmaids" soundtrack, which came out May 10 and doesn't feature any new music, sold next to nothing in its first week, though it provided a bump for Wilson Phillips' 21-year-old hit "Hold On" as a digital download.

"Rio" and "Cars 2" will likely prove that record labels aren't high on the lists of producers' marketing partners these days, as Fox and Disney, respectively, reach out to countless consumer product manufacturers. "Rio" had 80-plus partners to promote the film, one of which

was paint company Benjamin Moore, and "Cars 2," according to License Global magazine, is "the largest licensed merchandise program of the year."

In this era of soundtracks selling only when they feature original recordings, name performers or a Disney connection, the list of films with a shot at a run on the charts this summer is limited. As budgets for songs continue to drop, it's likely that only off-center romantic comedies will be soundtrack contenders, among them "Love, Wedding, Marriage," "Our Idiot Brother," "Friends With Benefits" and "I Melt With You." Several music supervisors express privately a concern that only potential Academy Award contenders will receive the sort of attention to musical detail found in "Crazy Heart" and "Burlesque."

Rather than bringing in star musical acts, the summer's popcorn fare is dominated by orchestral work. "X-Men First Class" has Henry Jackman's score; "Transformers: Dark of the Moon" is Steve Jablonsky; "Green Lantern" has James Newton Howard and covers of early rock tunes; and Harry Gregson-Williams is scoring "Cowboys and Aliens."

Next summer should be a much different story with the arrival of two proven performers in the music department. "Men in Black 3" is on the 2012 schedule for Memorial Day and the fourth edition of "Spider-Man" unspools July 3. Add to that the "Rock of Ages" soundtrack—that should arrive around Memorial Day as well.

—PG



# TOKYO DRIFT

Japan's live music business is suffering. Artists are canceling gigs amid nuclear jitters. **BY ROB SCHWARTZ**

**M**ore than two months after the March 11 earthquake and tsunami that devastated northeastern Japan, safety concerns over the crippled Fukushima Daiichi nuclear power plant continue to haunt the country.

Making matters worse, Tokyo Electric Power, the operator of the Fukushima plant, has undermined public confidence by its mishandling of the crisis, waiting until May to admit that three of the plant's reactors had suffered fuel meltdowns.

Amid concerns about radiation leaks, the number of international visitors to Japan plummeted 62.5% in April from a year earlier, after plunging 50.3% in March, according to preliminary estimates by the Japan National Tourism Organization.

Touring artists are among the would-be visitors who have opted to stay away. So even as Justin Bieber's manager Scooter Braun tweets, "Okay . . . next stop for me . . . #Japan" (May 16), international acts continue to cancel live performances and tours despite assurances of safety from both the local music industry and international governments, specifically the United States and Canada. The city of Tokyo, which is more than 160 miles from Fukushima, is functioning normally, as are other major touring destinations even further away from the stricken area, including Osaka, Nagoya and Fukuoka.

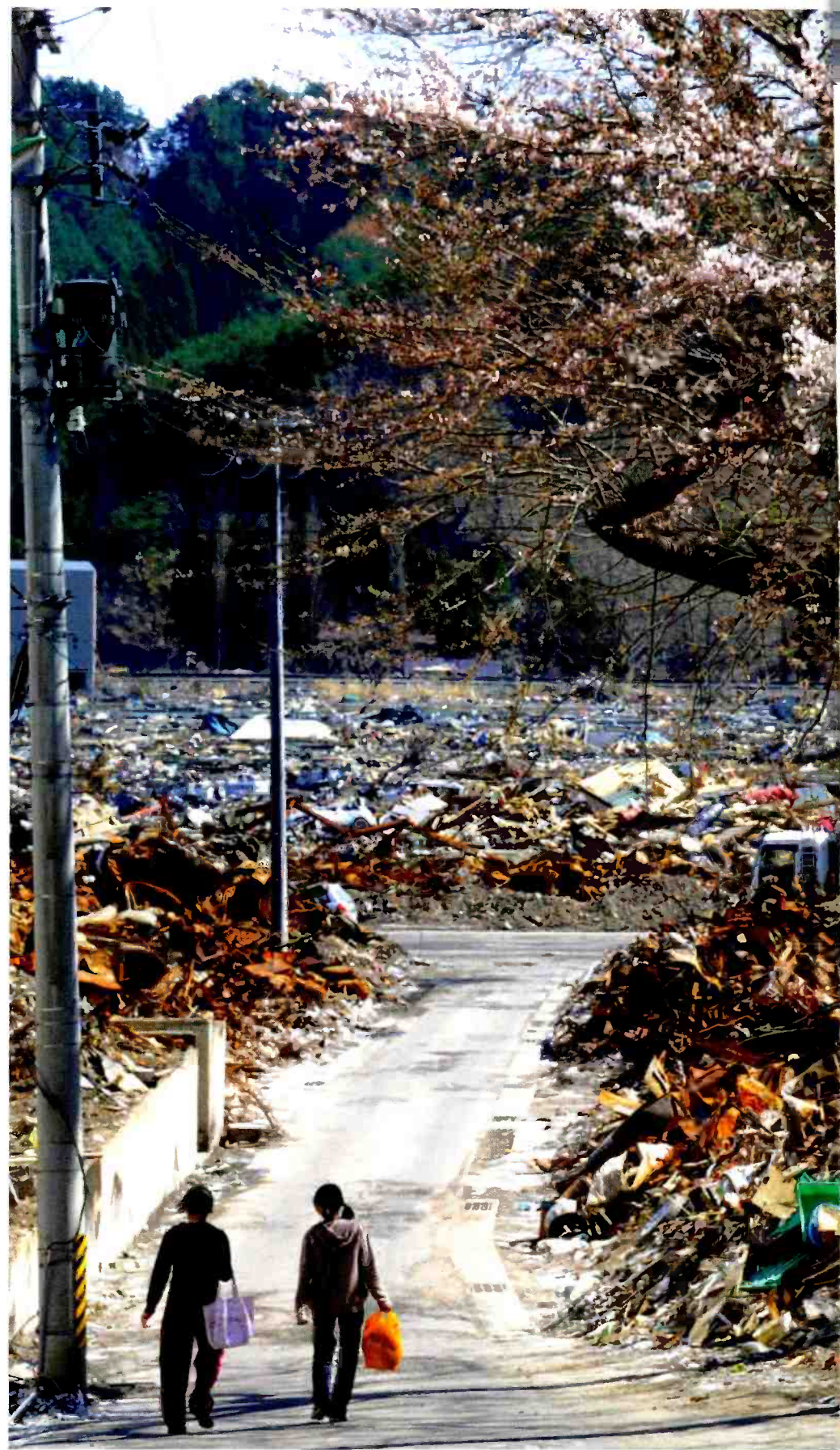
Despite the normalcy, music executives in Japan have been fielding an avalanche of queries from artists and managers worldwide. "We wouldn't ask international acts to come here if

there was any danger," Universal Music Japan (UMJ) managing director Kimi Kato says. "But the truth is, Tokyo is safe now."

Clubs in general, like Shibuya's Womb, are functioning. The iconic dance space hosted well-known techno DJ Richie Hawtin on May 4 for a special event whose intention was to promote the need for foreign artists and tourism to return to the country. Indeed, in the last four to six weeks, a number of international acts have canceled or rescheduled their Japan tour legs or appearances. Among them: Avril Lavigne, Beady Eye, Toto, Jack Johnson, Donovan Frankenreiter, Gruff Rhys, Anthrax and Hellyeah.

The truth is, there hasn't been an increase in radiation in Tokyo for more than a month. Japanese Foreign Minister Takeaki Matsumoto wrote in the International Herald Tribune on May 1, "In Tokyo . . . the level of radiation has never reached a point at which it would affect human health." Radiation readings taken during the last 30 days in Tokyo at the NHK World newsroom, the global English-language news channel on Japan's national broadcaster NHK, have been virtually the same—0.08 microsieverts per hour—very low background radiation for a major metropolis.

The U.S. State Department issued a statement in April saying that "the assessment of experts from the United States Nuclear Regulatory Commission, the Department of Energy and the unanimous opinion of U.S. scientific experts on the ground in Japan that the health and safety risks to areas outside of the 50-mile radius of the Fukushima Daiichi nuclear power plant are very low."



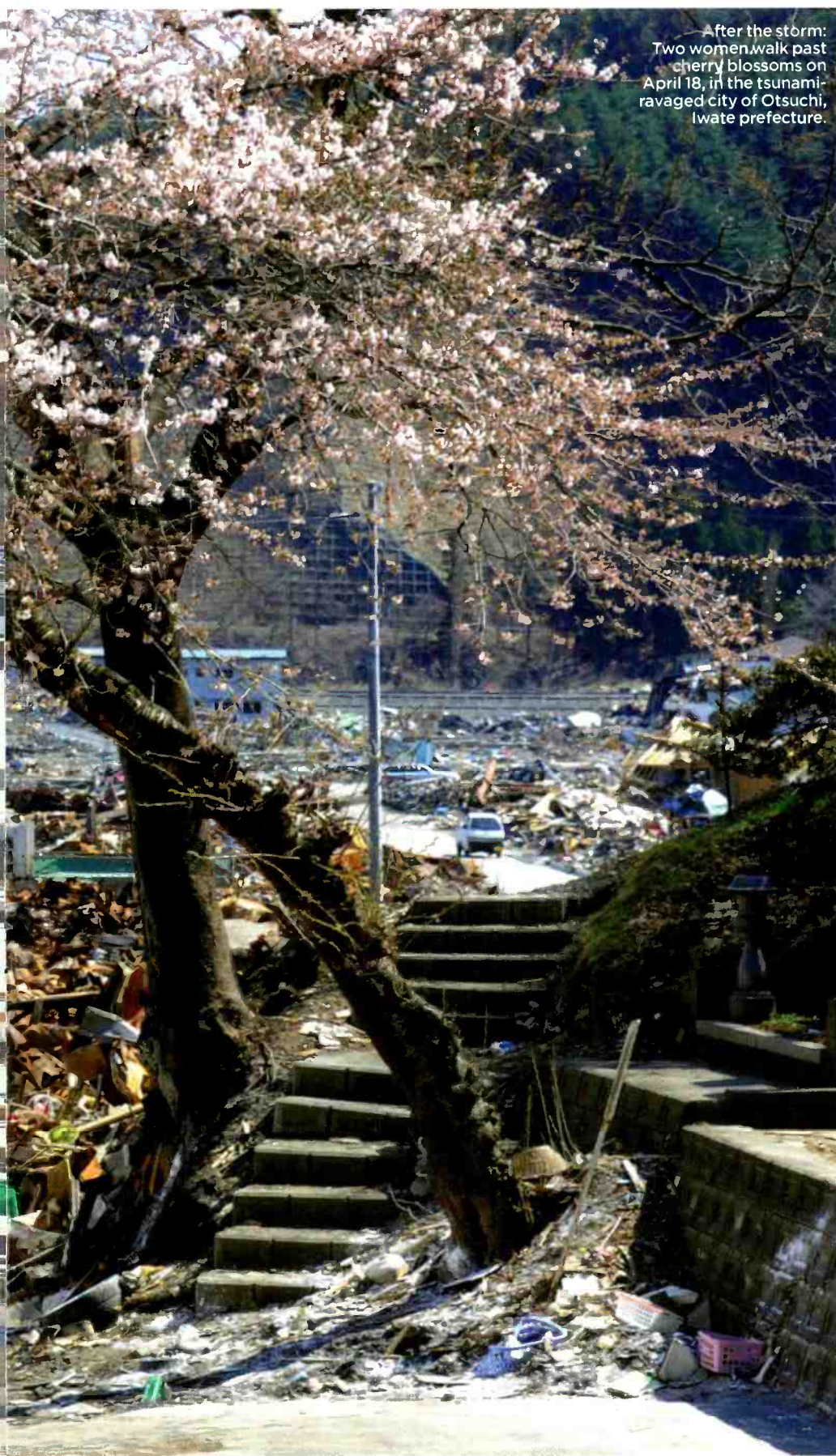
Even the Citizens Nuclear Information Center in Tokyo, which has campaigned against nuclear power in Japan for 35 years, told Billboard that "there is no immediate danger to Tokyo. We don't discourage people from coming here from overseas, especially for short periods of time."

Still, the belated disclosures by Tokyo Electric Power about meltdowns at three of the Fukushima plant's reactors have raised fresh concerns—whether warranted or not—that the situation may be worse than the power company is letting on.

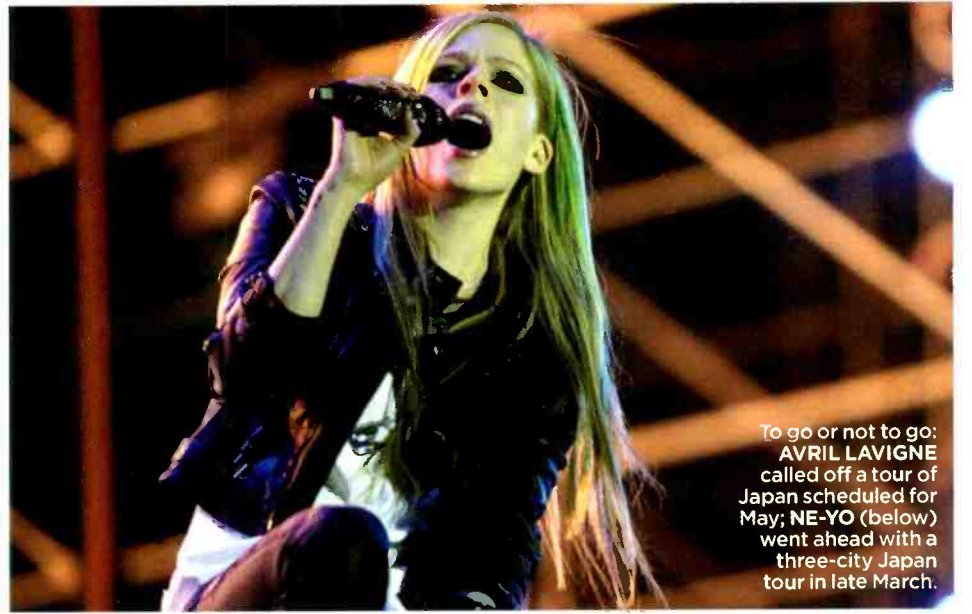
"Many promoters in Japan have been hit hard financially," says Masato Kitaguchi, executive director/COO of Hanshin Contents Link, publisher of Billboard Japan and operator of Billboard Live venues in Tokyo and Osaka. And Massy Hayashi, president of H.I.P. Hayashi Interna-

tional Promotion, a leading promoter in Japan, adds, "For any company having your income and cash flow frozen for one month is a very serious and damaging situation."

Industry insiders suggest that businesses with long-term ties to international music feel abandoned by the sudden shunning of Japan despite the danger having passed. "While few people would openly criticize bands that cancel shows, I think many people in Japan are disappointed by it," says Keith Cahoon, former CEO of Tower Japan and present CEO of Tokyo-based Hotwire Publishing. "Cyndi Lauper arrived the day of the earthquake, still played her shows, donated money to the recovery and even sang with people at the airport waiting for delayed flights. She's being celebrated as a hero in Japan." Lauper told Billboard, "I stayed in Japan because it was the right thing to do and because



After the storm: Two women walk past cherry blossoms on April 18, in the tsunami-ravaged city of Otsuchi, Iwate prefecture.



To go or not to go: AVRIL LAVIGNE called off a tour of Japan scheduled for May; NE-YO (below) went ahead with a three-city Japan tour in late March.



agement over how this situation was handled." He adds that international acts may have to do their part in the future: "You have to think the discussion may come to international artists taking lower fees to help compensate for the losses now."

There's a sense among some in the industry that their government failed them. "Not only those in the music industry but every Japanese citizen feels disappointed in the government's handling of the situation," UMJ's Kato says. After echoing that sentiment, Shimizu adds, "[The Democratic Party of Japan] wasn't mature enough to handle this crisis. It's their first time in power and they hadn't been there very long."

Moylett is hopeful. "Artists [we work with] have understood the situation and most offered a desire to support in some way. They naturally were nervous at first because of the over-egged coverage, but are beginning now to understand." Both Smash, which puts on the longest-running summer fest in Japan Fuji Rock Festival, and Creativeman, which runs the two-day, multicity Summer Sonic event, say that their summer fests won't be affected. All bookings have been confirmed.

"The dangers [for Tokyo] have been resolved but the message hasn't gotten out yet," Hanshin Contents Link's Kitaguchi says. "When artists like Lady Gaga start coming to Japan, foreign media will get the word out that Japan is safe again. It's important that international acts start coming back, and encouraging their fans—and the nation—to get back on its feet." ...

Rob Schwartz is reporting from Tokyo.



"I was disappointed": Creativeman president NAOKI SHIMIZU

we were safe. We were far away from the nuclear accidents that were happening because of the earthquake."

But Lauper's reasonable attitude appears to be the exception for international acts.

At the fashionable Shibuya headquarters of Creativeman Productions, a leading promoter of international tours in Japan, the compact office hums with its everyday efficiency—but there's a distinct and unusual atmosphere of gravity. Shibuya is one of the busiest of Tokyo's 23 wards, and president Naoki Shimizu, one of the most buoyant characters in the local music industry, seems a bit discouraged.

"It was understandable that international acts canceled their shows immediately after the disaster," he says. "But I was disappointed when the cancellations continued through April. That shows that people didn't work hard to find out

what was really happening in Japan, even though they do business with the country." Lavigne, who was scheduled for the first performance of a Japan tour on May 17, canceled all dates.

Some artists have decided to push forward. Ne-Yo went ahead with his Creativeman-promoted, three-city tour that ran March 21-27. There were donation boxes at the shows, and he also sold wristbands for charity. "He raised about \$60,000," Shimizu says, "which was delivered to those in need. I'm grateful to him for keeping the dates and raising money."

It's a complex situation. Bieber, for example, faced a reported "mutiny" from his crew—they didn't want to go to Japan. TMZ reported on May 5 that Bieber's crew was refusing to come to Japan and UMJ's Kato confirmed that had been the case, though he added that people finally accepted that Japan was safe. Bieber ar-

rived in Japan for a show at Osaka Zepp on May 17, followed by a May 19 show at Tokyo's Nippon Budokan.

Braun didn't comment on the reports about Bieber's crew, but confirmed that his team made sure things were safe for everyone. "We spoke to the embassies," he said before he made the journey. "We spoke to radiation specialists, spoke to the U.S. government, the Canadian government, the Japanese government. We spoke to . . . a couple of professors who specialize in radiation who are familiar with what's going on there. We felt like we got the answers we needed."

But Bieber's decision highlights issues that go beyond the artists.

"What I learned is that there are more people than just the artists involved in the decision to cancel shows," Shimizu says. "Not only do managers and crew have a say in things, but family members also tend to worry." He also notes that some venues—like Tokyo's Zepp and Studio Coast, for example—dropped their cancellation fees in March due to the natural disaster, but admits that the continued nixing of shows has taken a toll. "Famous venues, like Nippon Budokan, are owned by big companies, so they have no problem," Shimizu says. "But small ones, like clubs, are suffering a lot, and some of them have had to fold."

Johnnie "Fingers" Moylett, a producer at Smash, a major promoter of international concerts in Japan, takes this point further. "The quake effected all business right across Japan. But . . . it's had a domino effect on businesses that rely on international and domestic acts—the venues, rental companies, hotels, transport and the like have all been affected."

Sebastian Mair, president of Japan-based consultancy Music Solutions in Tokyo, is acutely aware of the difficulties. "I hope there won't be strained relations between Japanese promoters and international bands and man-

Besties: **BRITNEY SPEARS** and **RIHANNA** just after their exuberant, raucous opening performance/pillow fight (inset) at the 2011 Billboard Music Awards.



# BBMAS: CALL IT A COMEBACK!



NE-YO

"THE BILLBOARD MUSIC AWARDS ARE BACK!"

With that simple one-liner, ABC introduced the return of the legendary franchise to the MGM Grand Arena in Las Vegas on May 22. And by the end of the telecast, hosted by "Hangover II" star Ken Jeong, there was absolutely no doubt.

Packed with surprises and unforgettable moments, the Billboard Music Awards won the night's ratings crown.

The telecast dominated the ratings across the board in key demographics, drawing a 2.9 among adults 18-49, translating to more than 3.8 million viewers (see story, page 29). The evening's head-turning highlights ranged from Britney Spears delivering a pair of unexpected performances with Rihanna and Nicki Minaj to an airborne Cee Lo Green performing on a levitating piano. Not to mention Beyoncé receiving the Billboard Millennium Award after a jaw-dropping, first-ever performance of her latest single, "Run the World (Girls)."

Eminem and Justin Bieber reigned as the night's big winners. Bieber led the pack with seven awards, followed by Eminem, who took six. (The rapper's trophies—including top artist, top male artist and top Billboard 200 album—weren't presented during the telecast.) In addition to the Billboard.com Fan Favorite Award, Bieber took home prizes in such chart-based categories as top new artist and top pop album. Receiving a standing ovation as he accepted his new artist honor, Bieber thanked his mother and fans, noting, "Every day is crazy, getting to make so many people smile."

Joining Eminem and Bieber in the winner's circle was Taylor Swift, who was part of a six-way tie for second place with Rihanna, Lady Gaga, Usher, Mumford & Sons and Taio Cruz, who each won three trophies. Swift, whose wins included top Billboard 200 artist and top country artist, told the audience, "The impact of an album determined by fans just gave me another reason to be completely in love with you." The evening's additional winners included Lady Antebellum, Bruno Mars and the Black Eyed Peas. (For a complete list of winners, see page 27.)

"What's special about a Billboard Music Award is that it's a true fan award," Billboard editorial director Bill Werde says. "It's about the people who purchase music, listen to the radio

## BILLBOARD MUSIC AWARDS RETURN FOR FIRST TIME SINCE 2006: ROCK VEGAS AND ABC; WIN THE NIGHT IN RATINGS; BOAST ICONIC PERFORMANCES; HOST AND HONOR ASTOUNDING LIST OF CHART-TOPPERS AND LEGENDS

BY JASON LIPSHUTZ & GAIL MITCHELL

and buy concert tickets. It represents a goal achieved: the contact between artists and fans."

In addition to celebrating today's hottest acts, the Billboard Music Awards paid tribute to musical legends. Beyoncé fit snugly into both categories as she performed her kinetic single, "Run the World (Girls)." In an ambitious undertaking, the singer performed against a blank white screen in synch with various video images, then was joined by a host of black-clad, flag-bearing dancers. Prior to her show-stopping performance, she was saluted with a black-and-white video montage featuring Barbra Streisand, Bono, Lady Gaga, Stevie Wonder and Michelle Obama, as well as her father Mathew Knowles and mother Tina, who presented the Millennium Award to her daughter.

U2 also received a special salute by earning this year's top touring artist award with its record-breaking 360° tour. And Billboard Icon Award

honoree Neil Diamond capped the night by performing two of his classics, "Sweet Caroline" and "America." On accepting the award, Diamond said, "I don't know exactly what it means to be an icon, but I always wanted to be one."

Even before Rihanna—dressed in a white dominatrix outfit complete with over-the-knee boots—emerged to the throbbing beat of her hit "S&M," the mood inside the sold-out MGM Grand Arena was electric. Then when Spears—clad similarly in black and sporting matching bunny ears—hit the stage to join Rihanna in their remix of the song, the arena erupted in a deafening roar. Ten years after rocking the BBMA stage with "I'm a Slave 4 U," Spears later teamed with Nicki Minaj for a reworking of her own hit single, "Till the World Ends," after the latter performed her latest pop-inflected track, "Super Bass."

Overall, the ceremony showcased a diverse

mix of musical stars who dazzled the crowd. The lineup included country acts Lady Antebellum and Keith Urban; pop breakouts Taio Cruz and Ke\$ha, whose dramatic drop from the arena rafters during her performance of "Animal"/"Blow" elicited gasps from the audience; pop-rockers OneRepublic; and the Black Eyed Peas, who ripped through an energetic medley of hits. Cee Lo performed a medley as well—including "Bright Lights, Bigger City" and "Forget You"—on a swirling, suspended piano.

The Billboard Music Awards were also packed with other unique onstage collaborations: Mary J. Blige brought out Lil Wayne for a stirring version of her latest single, "Someone to Love Me (Naked)," while Pitbull joined forces with Ne-Yo and Nayer for his new hit, "Give Me Everything." Electro-pop upstarts Far\*East Movement teamed with OneRepublic's Ryan Tedder for "Rocketeer" and then invited Snoop Dogg onstage for "If I Was You (OMG)."

Presenters at the show included Kelly Rowland, Randy Jackson, Selena Gomez, Kylie Minogue, Trey Songz, Matthew Morrison, Keri Hilson and Bret Michaels.

Tying the show together were the antics of first-time host Jeong. After opening the show with a glitzy song-and-dance alongside Minaj and Train's Pat Monahan, Jeong discovered his inner Elvis with "Modern Family" star Eric Stonestreet, played banjo with Urban and quickly conceded to Blink-182's Travis Barker in a drum-off.

The awards finalists and winners were determined by a combination of chart performances and social and streaming activity as chronicled in Billboard and on Billboard.com during the eligibility period of Feb. 28, 2010, through March 1, 2011. The 46 award categories were based on measures provided by Billboard's data partners including sales data from Nielsen SoundScan, radio airplay monitored by Nielsen BDS, streaming data measured by TubeMogul and Nielsen BDS, social media consumption gauged by Next Big Sound and tour grosses tracked by Billboard Boxscore.

Last broadcast in December 2006, the Billboard Music Awards were presented in partnership with Chevrolet and the Las Vegas Convention and Visitors Authority. It also marks the first time that ABC broadcast the event. ....

Additional reporting by Phil Gallo.



Army of me:  
BEYONCÉ  
performing "Run  
the World (Girls)."



JOE JONAS

THE BILLBOARD Q&A

# Beyoncé

BILLBOARD'S MILLENNIUM  
AWARD HONOREE ON POWER,  
MUSIC AND INSPIRATION

BY RAY ROGERS

PHOTOGRAPH BY MASON POOLE

"Ladies, our revolution has begun!"

That declaration from Beyoncé served as introduction to an astounding multimedia performance that brought the house down at the May 22 Billboard Music Awards. With mind-blowing graphics, unfurled flags and a legion of female warriors marching to her fierce beats, she launched into "Run the World (Girls)," the first single from her forthcoming album, "4." Days later, she owned the stage on the "American Idol" finale, performing her 2003 anthem "Crazy in Love" and debuting a new power ballad, "1+1." Just 30 days away from her album's June 28 release, Beyoncé is set to do as her first single declares: Run this mutha!

With that clenched fist raised high in the video for "Run the World (Girls)," Beyoncé clearly transmits her trademark message of female empowerment. This independent woman, set to turn the big 3-0 this year, has taken the reins of her career like never before, and she wants it known that she's definitely the one calling the shots. New album "4" was created this past year without the guidance of Mathew Knowles, her father and longtime manager. Beyoncé announced on March 28 that the two parted ways "on a business level."

In this next chapter, Beyoncé certainly seems dedicated to breaking new ground. It takes bold determinism for one of the world's biggest pop stars to release such a stridently unconventional single like the militaristic, beat-driven "Run the World (Girls)," built upon a freaky sample from relatively obscure indie fave Major Lazer's club hit, "Pon De Floor." That's just the first salvo of the unexpected collage of sonic textures and unique song structures of her new album, which features surprisingly edgy new collaborators like U.K. DJ/producer Switch (one-half of Major Lazer) along with established hitmakers like the-Dream. "There's nothing safe about it," says the-Dream, who co-wrote Beyoncé's career-redefining "Single Ladies (Put a Ring on It)" and was called in to help pen her new single. "That [kind of song treatment] would never happen with any other artist of her stature, male or female."

Beyoncé's longtime A&R rep, Teresa LaBarbera Whites, first met the singer when she was 9. "She determines where the bar is—it's really her own bar," she says. LaBarbera Whites saw the potential Beyoncé had from a very early age, and she's not alone. Choreographer Frank Gatson recalls being dumbfounded when he first met 15-year-old Beyoncé. "I remember going into the studio and seeing this young girl in her white terry-cloth outfit. This beautiful girl looked me straight in the eye and in some weird way I could just see her say, 'OK, I'm ready to do this.' When I left the studio that day, I'll never forget it: I said, 'I just saw the second coming of Michael Jackson.' All of my friends laughed at me—but they don't laugh anymore."





**So let's talk about the first single. It's a very bold statement from you.**

I actually recorded it maybe, almost a year ago . . . it felt a bit African and it felt a bit electronic and futuristic. It reminded me of what I love, which is mixing different cultures and things that typically don't go together and creating a new sound. Even in my look, I like mixing different eras together, and instruments, like we mixed a lot of live baritone sax with synths, and it created a warmer, fuller, heavy sound. A lot of natural elements mixed with futuristic elements.

I also started off doing a lot of things . . . inspired by Fela Kuti and his drums . . . I worked with the band from "Fela!" the Broadway play, for a couple of days, just to really get the feel for the soul and the heart of that music. It eventually evolved completely, because this was a year-and-a-half ago . . . And then I heard that sample and Dream, who is amazing, started humming, ". . . girls," and it evolved into the song it is now.

**What spoke to you about that beat for the song?**

It's exciting to have bridges and bounce . . . and not the same beat looped over and over again. It's definitely riskier than something a bit . . . more simple. But I feel like my job in the industry is to push the limits and I feel like I have to constantly evolve. I can never be safe. It's hard to create a new-sounding uptempo [song] that people are going to love, not only in America but around the world, or for different ages. One thing I've always stood for is making people feel good. And hopefully, with all the craziness that goes on in the world, those seconds at my concert or driving on the way to work, [people] feel strong, happy.

I know as soon as I accomplish one thing, that means just to set a higher goal. That's how I've gotten to where I am. It hasn't happened overnight; I've been doing this for so long. I've been signed to my label since I was 12 years old. I've been putting records out for 15 years. I never feel like I've reached my height. I know I still have far to go.

This song, it sounds like a dance song, but it's much deeper. When I was doing the video, we were dancing, and I like to always dance from the inside, and . . . I was trying to express to all the dancers, hundreds of girls, to think about the women in

Egypt, and think about any woman that's been put down, think about their mothers . . . or anyone in a bad relationship, and dance from that place. It almost made me want to cry when I got to the last chorus because it's emotional.

**What does power mean to you?**

Power means hard work, and sacrifice. To me, setting a good example. And not abusing your power. Still having humility . . . I've seen a lot of people who are extremely talented, a lot of people I admire . . . they're amazingly strong, powerful people that have been great examples to me. I see how you can love your family and have a passion for other people, and lead by example and not by fear. That's something I always want to do.

**Talk a little more about what music means to you.**

I recorded over 60 songs for this album. I have a lot of inspiration from '90s R&B. Also, Earth, Wind & Fire. I listened to a lot of DeBarge, a lot of Lionel Richie and Teena Marie. A lot of Jackson 5, New Edition. Florence & the Machine, Adele and Prince. I worked with some great musicians. I wanted music, R&B or pop, or whatever you want to call it, because I feel like good music is good music. I don't know what genre my album is. There isn't really a genre for it. But I wanted to focus on bridges and chord changes and chord progressions and melody. And also add my hip-hop influences, and keep some of the aggressive staccato melodies and singing as well.

I really wanted to focus on my vocal performance. I gave myself a lot more freedom to really belt out some of the songs. I also have some songs that are a little more open . . . You can really focus on just my vocal performance and the lyrics. Just bringing soul singing back . . . I used a lot of my brassiness and grittiness—some of the things in my voice that people hear during my live performances, but not necessarily on my records.

**Where does this new sense of freedom to explore come from?**

Well, I'm 29 . . . going to be approaching 30. And I took over a year off . . . saw so many shows because I traveled, and spent

**“I'm excited about growing. I've hired my own team of people and started managing myself.”**



One for the millennium: BEYONCÉ receives her Billboard Millennium Award from her mother, TINA KNOWLES, and her nephew, DANIEL JULEZ; right: B performing "Run the World (Girls)."



time with my husband. I was able to see Muse and Rage Against the Machine, so many great bands that also inspired the album. I never get to go to concerts. I'm always performing and touring. And some of the artists, I'd never been exposed to.

[Also], just . . . having some life experiences, and waking up in my own bed, eating whatever I wanted and going to Broadway plays and going to museums and seeing documentaries. Having time to grow as a human being really inspired me and gave me a lot of things to pull from for this new album . . . I feel like I know who I am and don't feel like I have to put myself in a box. No one can define me. I can just have fun, and have the artistic freedom to do whatever I want.

**There have been some key new business decisions in your world—this is the first record you're producing and releasing without your longtime manager, your father.**

At this point I'm taking everything my Dad taught me, that my mother taught me—and thank God I still have the support of my family, and they have my support always—and I'm able to do things my way. Not that I wasn't able to before, but I feel like at this age, this stage of my life, I see my parents in other businesses. My mother and I have our clothing line together; we just sold our company. My father built his company, and my mother owns her hair salon and she builds up that brand.

It gets to a point where you grow and there are other things for you to do. It's exciting for me to do this on my own and hire my own team of people. When you've been working with the same people for 15 years, it's not that there's anything wrong that happened, it's just kind of a natural thing for you [to] eventually have your own ideas. I'm excited about growing. I've hired my own team of people and started managing myself.

**How did your father take it?**

My Dad is very supportive. He's always my father. He loves me

and I love him unconditionally. I'm happy that I've gotten to where I am because of his support and his hard work and his brilliance.

**I heard you worked with U.K. DJ/producer Switch on one more song.**

It was called "End of Time."

**What did he bring to the mix? What was the collaboration like?**

He brought something so modern, especially with his percussion and his drums. Some of the things that he did with chopping up my voice, it was really interesting. He added some great elements to "Run the World." And he did something really edgy. He's really chill and humble, and I love what he did to the songs.

**Do you have any other skill sets or plans that you're thinking about nurturing?**

Definitely the directing and editing. I've always edited my own videos, I've always written my video treatments . . . collaborated with the directors. I have a passion for photography and editing and directing. But I have so many things going on, I'd have to wait until I slow down a bit and have time to focus, because I don't like to do things unless I can do them 100%.

**What about acting? Isn't there a Clint Eastwood remake of "A Star Is Born" in your future? (See story, page 16.)**

Yes, it is. I'm so—I don't even know the words to describe it. I'm still in shock that it's going to really happen. It's a dream come true.

**Let's look at some of the milestones of your career.**

Working with Wyclef [Jean] on [1997's] Destiny's Child single "No, No, No." I remember the first time we sang for him, and he said, "OK, I'm going to work with these girls." We were so young and so green and so in awe of everything, so happy to meet him, and [we] couldn't wait to sing for him.

**When did you realize you had a desire to perform?**

I knew from . . . maybe around 8, that I got lost when I got onstage. It was like the most comfortable hour, a place where I could not be shy and not be aware of everything in my own world. When I met the girls [in Destiny's Child], I fell in love with harmony and . . . being among other women, and being in a group with a bunch of people who had the same passions that I had. I feel that way when I'm onstage and singing with the girls in the band and my background singers. I love harmony, and I love unity.

**Are there other specific moments with Destiny's Child?**

"Independent Women." I remember us winning our Grammy [in 2001 for "Say My Name"]. That was incredible for us. I remember "Say My Name" . . . it was such a classic R&B song. All of that . . . fast [tempo], the melody . . . the lyrics being kind of jumbled together and playing around with the melodies in between all those fast lyrics. It was just something that was fresh on the radio. It inspired a whole movement in R&B. Being a part of that was incredible. [2003's] "Crazy in Love," of course. A lot of things.

**What's the most important thing you want to communicate at this point in your life as an artist?**

I want this album to make you feel love . . . all aspects of love. Because, sometimes in relationships, you have your struggles. But ultimately, I want people to feel positivity and be able to pop in the album and escape, and feel like strong, happy human beings.



KYLIE MINOGUE



"Rihanna. Taylor Swift. Lady Antebellum. Justin Bieber. All the big names won awards. But as it goes with awards shows, it was the performances that made the show . . . Keith Urban . . . Mary J. Blige and Lil Wayne . . . Beyoncé . . . rocked the place into a frenzy . . . the event's goings-on were heavily and hilariously tweeted." —CNN

"Spectacular and surprising performances . . . awards for artists who sold the most records, had the most radio airplay or succeeded in getting the most downloads." —THE DARTMOUTH



# RING THE ALARM: BEYONCÉ RUNS THE WORLD

A BRILLIANT PERFORMANCE; ACCOLADES FROM FIRST LADY MICHELLE OBAMA, GAGA AND BONO; A TEARY MOTHER/DAUGHTER MOMENT; A SHOUT-OUT TO HER HUSBAND—MISS KNOWLES WINS BILLBOARD'S MILLENNIUM AWARD

BY PHIL GALLO

On a night filled with intense star power, Beyoncé delivered the first live performance of her current single, "Run the World (Girls)." The bodacious set that married technological wonderment with the singer's athletic movements and an army of dancers brought down the house at the sold-out MGM Grand Arena in Las Vegas. Not to mention a metallic macramé-ish dress that had the audience—and Twitter—on fire.

Beyoncé was honored with the Billboard Millennium Award after her unannounced performance (the news did leak, the day before) at the May 22 awards show, which recognized her career achievements and influence in the music industry. Her mother, Tina Knowles, presented the award after the audience watched a videotape of tributes from Michelle Obama, Lady Gaga, the-Dream, Bono, her parents and others, all of whom spoke of the power of her music and personality.

"I'm very proud of her," Obama said, "very proud of the woman she is and the role model she provides to so many women. And I truly congratulate her on all her success." Barbra Streisand: "Great performers have a sound and style that is all their own and that's why so many people love Beyoncé. And so do I."

Stevie Wonder said, "She's able to go to many places but keep still that class. I like that." Kenneth "Babyface" Edmonds gushed, "She inspired me to want to be more of an artist." Bono's prediction? "She makes songs that will live forever."

While catching her breath after the physically strenuous performance, Beyoncé thanked her family, current and former members of Destiny's Child and her husband—"I love me some Jay-Z," she said. And the audience roared. He was in the front row, standing, like everyone else in the venue. Twitter seemed on the verge of overdrive. The tags were #bbma and #Beyonce, and it seemed tweeters couldn't type fast enough.

"I thank all the legends who said all those beautiful things to me," Beyoncé said. "I grew up loving and admiring all the people who were on that tape. This is a moment I have to soak in because it is one of the best memories of my life."

Her version of "Run the World (Girls)" featured 50 female dancers with the star's choreography synchronized to videotaped elements. She caught and tossed a red spear; grabbed a

floating globe, put it in her mouth and then exhaled it out; she made lines dip and curve based on her hand movements. Beyoncé based her stage set on an Italian TV performance by Lorella Cuccarini that the artist's makeup artist had shown her on YouTube a year ago.

"It inspired me so much," Beyoncé told AOL Music a few days after the awards. "The technology and concept were so genius . . . I never worked so hard on anything in my life as that performance for the Billboard awards."

One of the designers of Cuccarini's video, Kenzo Digital, worked on Beyoncé's video as well. "She took that idea and blew it up to an epic level," said Don Mischer Productions' Charlie Haykel, co-executive producer of the Billboard Music Awards. "She put her whole team on it and the great thing about them is they leave no stone unturned."

During rehearsal, Beyoncé politely went back and forth with Mischer and director Louis J. Horvitz over everything from microphone placement to camera angles to the direction her mother was facing when the award presentation was made on a small stage in the center of the arena.

"In the professional—and perfectionist—way she pushes herself, she does something like nothing you've ever seen on television," said Mark Bracco, VP of alternative series and specials at ABC Entertainment. "She's amazing. Watching her during rehearsal you saw how difficult it was to line up with the screen and how much she wanted it to be perfect."

Thanks to Beyoncé's performance and the May 18 release of the "Run the World (Girls)" video, the song's digital track sales totaled 41,000 units in the week ended May 22, more than tripling from sales of 13,000 in the prior week, according to Nielsen SoundScan.

Billboard editorial director Bill Werde, who participated in the booking of the show, saw Beyoncé's performance as a highlight in a well-rounded night. "It's great," he said, "when you can recognize a truly singular talent, in this case Beyoncé, also give an Icon Award to Neil Diamond for the length and stability of his career and, at the same time, give an opportunity to [Billboard.com/Chevrolet Cruze-ing to Las Vegas battle of the bands winner] Gentleman Hall—all of it breaking in real time." ■■■



Reunited: KELLY ROWLAND, BEYONCÉ and MICHELLE WILLIAMS at the BBMAS.





"We liked [Jeong] swimming in the gondola river and harassing gondola riders at the Venetian . . . Jeong's Flavor Flav was kind of funny, especially since he kept yelling, 'Not racist, not racist!' "

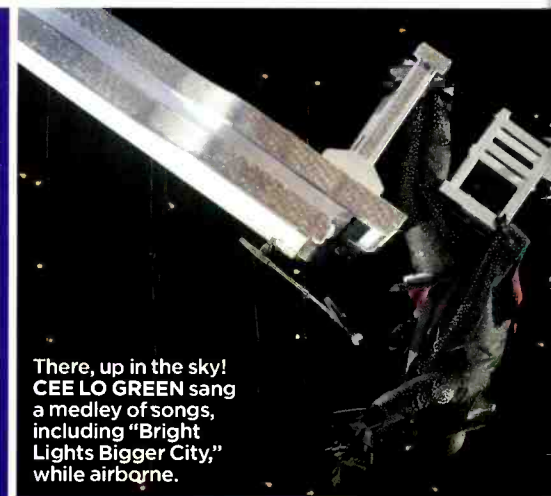
—ZAP2IT

"The crowd cheered as Justin Bieber and his girlfriend Selena Gomez gave each other a big kiss during the Billboard Awards."

—THE DAILY MAIL



Ladies' men: PITBULL and NE-YO (inset) performed alongside Vegas-style showgirls.



There, up in the sky! CEE LO GREEN sang a medley of songs, including "Bright Lights Bigger City," while airborne.

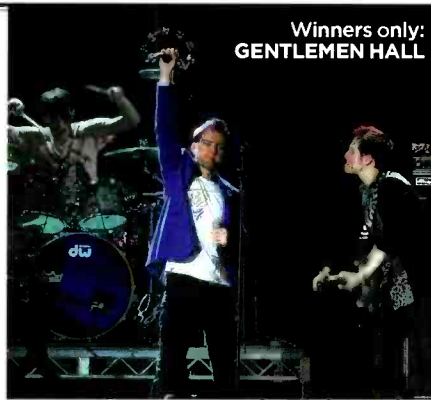


"Love" is in (and on) the air: MARY J. BLIGE performed a duet with Lil Wayne—"Someone to Love Me (Naked)."

## GENTLEMEN PREFER WINNING

Gentlemen Hall won the Billboard.com/Chevrolet Cruze-ing to Las Vegas battle of the bands, earning the group a coveted performance slot in front of a nationally televised audience at the Billboard Music Awards. "It was the biggest adrenaline rush I've ever had in my life—1.21 gigawatts right to my soul," singer Gavin McDevitt told Billboard.com right after the Boston rockers' performance of "All Our Love."

In a live showdown on May 18 at Las Vegas' Fremont Street Experience, Gentlemen Hall won the battle of the bands by prevailing over sweet-voiced Californian A.J. Rafael; Seattle's dapper Hotels; Houston's tireless Otenki; Charlotte, N.C.'s



Winners only: GENTLEMEN HALL

rocking Side by Side; and Michigan's pop-ish Lightning Love.

Determining the winner was a panel of judges that included Sugar Ray's Mark McGrath, who served as MC; Fertility Records co-founder/president Marc Messmer; and Billboard editorial director Bill Werde.

—Jessica Letkemann

Blown away: KESHA wowed the crowd with performances of "Animal" and "Blow."





KELLY ROWLAND



50 CENT AND FLOYD MAYWEATHER JR.

# Billboard 2011 MUSIC AWARDS WRAP-UP

"Bubblin' hot... The 2011 Billboard Music Awards... proved to be an interesting show with some fantastic performances from many of today's hottest in the industry."

—TECHNORATI

## DIAMOND JUBILEE

When Neil Diamond led a rousing audience singalong of his classics "Sweet Caroline" and "America," the singer proved that old school still rules. Diamond's spirited closing of the Billboard Music Awards also underscored why he was

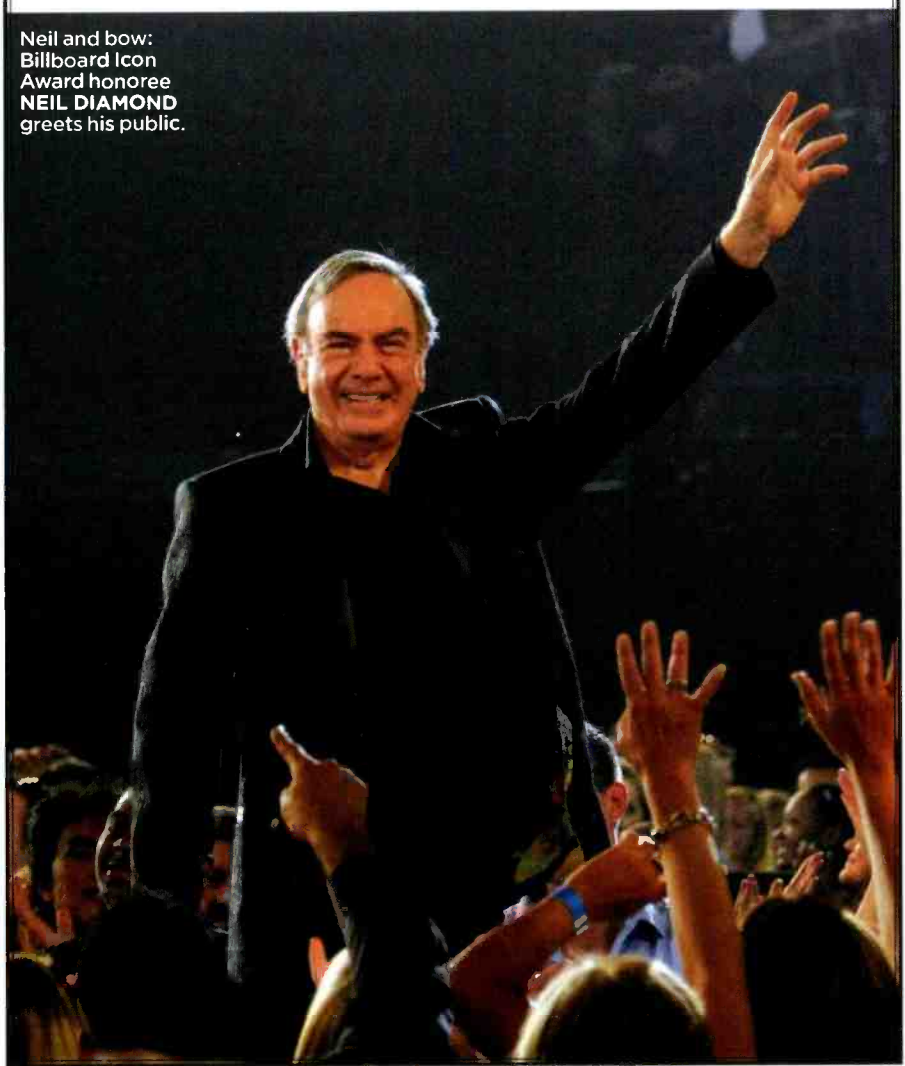
chosen to receive the Billboard Icon Award. "Glee" star Matthew Morrison presented the award, which honors the cultural impact of an artist whose extraordinary talent as a creator, writer and entertainer has stood the test of time.

A Billboard charts mainstay for more than 40 years, Diamond has accumulated 39 top 10 singles and 18 platinum albums.

With 17 top 10 albums—including his first No. 1 in 2008, "Home Before Dark"—Diamond is one of only four male artists to scale the Billboard 200's top 10 in each decade since the '60s.

"I would've settled for a top 10 record," Diamond said jokingly, upon accepting the award. "You didn't have to do the whole award thing." —Gail Mitchell

Neil and bow: Billboard Icon Award honoree NEIL DIAMOND greets his public.



# 2011 BILLBOARD MUSIC AWARDS WINNERS



FERGIE

- ARTIST AWARDS**  
**TOP ARTIST** Eminem
- TOP NEW ARTIST** Justin Bieber
- TOP MALE ARTIST** Eminem
- TOP FEMALE ARTIST** Rihanna
- TOP DUO/GROUP** The Black Eyed Peas
- TOP BILLBOARD 200 ARTIST** Taylor Swift
- TOP HOT 100 ARTIST** Katy Perry
- TOP DIGITAL SONGS ARTIST** Katy Perry
- TOP RADIO SONGS ARTIST** Rihanna
- TOP TOURING ARTIST** U2
- TOP SOCIAL ARTIST** Justin Bieber
- TOP STREAMING ARTIST** Justin Bieber
- TOP DIGITAL MEDIA ARTIST** Justin Bieber
- TOP POP ARTIST** Lady Gaga
- TOP R&B ARTIST** Usher
- TOP RAP ARTIST** Eminem
- TOP COUNTRY ARTIST** Taylor Swift
- TOP ROCK ARTIST** Train
- TOP ALTERNATIVE ARTIST** Mumford & Sons
- TOP LATIN ARTIST** Shakira
- TOP DANCE/ELECTRONIC ARTIST** Lady Gaga
- TOP CHRISTIAN ARTIST** Chris Tomlin
- SPECIAL AWARDS**  
**MILLENNIUM AWARD** Beyoncé
- TOURING AWARD** U2
- ICON AWARD** Neil Diamond
- ALBUMS AWARDS**  
**TOP BILLBOARD 200 ALBUM** Eminem, "Recovery"
- TOP POP ALBUM** Justin Bieber, "My World"; Katy Perry, "Teenage Dream" (tie)
- TOP R&B ALBUM** Usher, "Raymond V. Raymond"
- TOP RAP ALBUM** Eminem, "Recovery"
- TOP COUNTRY ALBUM** Taylor Swift, "Speak Now"
- TOP ROCK ALBUM** Mumford & Sons, "Sigh No More"
- TOP ALTERNATIVE ALBUM** Mumford & Sons, "Sigh No More"
- TOP LATIN ALBUM** Enrique Iglesias, "Euphoria"
- TOP DANCE/ELECTRONIC ALBUM** Lady Gaga, "The Fame"
- TOP CHRISTIAN ALBUM** Skillet, "Awake"
- SONG AWARDS**  
**TOP HOT 100 SONG** Taio Cruz, "Dynamite"
- TOP DIGITAL SONG** Taio Cruz, "Dynamite"
- TOP RADIO SONG** Bruno Mars, "Just the Way You Are"
- TOP STREAMING SONG (Audio)** Nelly, "Just a Dream"
- TOP STREAMING SONG (Video)** Justin Bieber Featuring Ludacris, "Baby"
- TOP POP SONG** Taio Cruz, "Dynamite"
- TOP R&B SONG** Usher Featuring Will.i.am, "OMG"
- TOP RAP SONG** Eminem Featuring Rihanna, "Love the Way You Lie"
- TOP COUNTRY SONG** Lady Antebellum, "Need You Now"
- TOP ROCK SONG** Train, "Hey, Soul Sister"
- TOP ALTERNATIVE SONG** Neon Trees, "Animal"
- TOP LATIN SONG** Shakira Featuring Freshlyground, "Waka Waka (This Time for Africa)"
- TOP DANCE SONG** Edward Maya & Vika Jigulina, "Stereo Love"
- TOP CHRISTIAN SONG** Chris Tomlin, "Our God"

## EXECUTIVE DECISIONS

"I attended with a few writers and managers; everyone's initial comment was the production and the performances were of a fun, border-pushing quality. The thought was, 'Can Billboard be more cutting edge than other shows? And is it because it's Vegas?' It was great, a fun experience... It gave the people what they want... The huge ratings show that great songs from great songwriters and producers still resonate with America, and artists who deliver these songs uniquely and cleverly are a deep part of the American culture... It is interesting to see awards that reflect the general public's involve-

ment with music. Being in the business, I often think we're disconnected from what the good folks of the rest of the world enjoy, or we put pop music down as not critically important, but really it's more important that everyday people find enjoyment in the music. Song awards should be for the artists, songwriters and producers—the world needs to know these amazingly talented people."

—JOHN RUDOLPH, CEO, BUG MUSIC

"One of the best and most creative awards shows I've seen in years. Cee Lo loved the BBMA experience. He

appreciates Richard Beckman and the producers giving him the ability to express his creative genius. In addition to Cee Lo's groundbreaking performance... I thought Beyoncé's performance was unbelievable... creatively, athletically and magically outstanding. I liked the fact that there were only a few high-profile awards—it made them more meaningful."

—LARRY MESTEL, PARTNER/CEO, PRIMARY WAVE MUSIC

"This was a home-run show. The artists who performed had a blast and the whole atmosphere was relaxed and playful. There's such a need for these successful artists to be seen live on TV performing the smashes the public love. Not You-

Tube or Vevo—but the real thing. Beyoncé stole the show with her extraordinary performance. Taio Cruz won the biggest singalong reaction to the 5 million-selling monster that is "Dynamite," proving that the song and artist deserved the specific awards won. And the U2 arrival just sealed the show."

—DAVID MASSEY, PRESIDENT, MERCURY RECORDS

"The show was really well-produced, exciting for the artists. They really enjoyed it, and they really appreciated the fan involvement aspect. Many of the artists were thanking fans from the stage. I was impressed with the ratings. I was at the last Billboard Awards—we had Janet Jack-

son. It needed an overhaul in a sense. I think next year will be great. The label groups will be even more involved now that they see what it is. I really enjoyed the Rihanna and Britney performance—a great opening moment."

—STEVE BARTELS, PRESIDENT/COO, ISLAND DEF JAM

"The Billboard Music Awards was a fun and enjoyable experience with a nice selection of artists and presenters. I was grateful that there were no long speeches or lengthy video montages and tributes. The ratings reflect America's same sentiments."

—MELISSA LONNER, SENIOR PRODUCER, NBC'S "TODAY"



SELENA GOMEZ

"Musicians weren't the only ones in the spotlight during the show. 'Modern Family' [star] Eric Stonestreet was debazzing as an Elvis impersonator, along with master of ceremonies Ken Jeong."

—THE INSIDER

"On a host scale of James Franco to Neil Patrick Harris, [Ken Jeong] ranked somewhere in the 'acceptable' range, especially when he reverted to the slightly gross humor we all love."

—ENTERTAINMENT WEEKLY

# BBMAS— BACKSTAGE

KERI HILSON



STARS HAVE A LAUGH,  
GIVE THANKS AND SHARE  
ASPIRATIONS

BY PHIL GALLO

Behind the scenes at the 2011 Billboard Music Awards, winners got face to face with the media during the show while presenters and performers found a place to hang out before entering the arena. Randy Jackson, who between his TV and producing jobs seems to know everyone in the music industry, truly held court in the hour that preceded the show. The "American Idol" host greeted Taio Cruz, members of Far\*East Movement, background singers and even a few members of the production crew with bear hugs and hearty handshakes. A few more highlights from all the backstage banter:

**1** Snoop Dogg heard part of a question thrown his way and he responded with a piercing "Is that Robin Leach?" Indeed, the "Lifestyles of the Rich and Famous" host-turned-Las Vegas newspaper columnist was inquiring about the MC's hairstyle. It didn't matter. Snoop immediately launched into a spot-on imitation of Leach's over-the-top "Lifestyles" introduction, rattling off his own accomplishments in a thick Australian accent that had the press room convulsing with laughter.

**2** U2 made a surprise visit backstage after winning the top touring artist award. "It's a magic trick," Bono said, addressing how the band's team made the 360° tour feel intimate in stadiums. The Edge added, "Thinking about how many people came to the shows—7 million—I still can't get my head around that figure." Bono mentioned that the band continues to work on new material. "There are lots of U2 albums," he said. "Why would they want another one? We're in the laboratory experimenting."

**3** Of the seven Billboard Music Awards Justin Bieber won, he was most proud of earning top new artist. "The best moment," he said, "was seeing my mom's eyes and how proud she is."

**4** Taylor Swift explained her approach to her upcoming tour: "Telling a story is one of my favorite things to do. [The show has] lots of moving parts. There are elements of surprise, pyro, very theatrical parts—lots of fun stuff that I finally get to do . . . We went on a song-by-song basis to make each special." Swift, who added three Billboard Music Awards to the staggering number of honors she's won in her short career, said, "I love being at these all-genre awards shows . . . I still freak out when my name is called. Fans have done it all for me."

**5** It seems performers are always asked in the press room who they'd like to collaborate with. Among the answers: Bieber picked Jay-Z and Will.i.am; Swift said she'd like to co-write with Bruno Mars; Snoop was adamant about Sade; and Pitbull concluded his list with the late Celia Cruz—he wants to incorporate one of her recordings into one of his songs.



## PAUL McGUINNESS TALKS 'CONCERT PEOPLE'—AND MARY J.'S BBMA PERFORMANCE

U2 manager/business partner Paul McGuinness has long been an integral part of the band's success, and with the group winning a touring Billboard Music Award, performing on the "American Idol" finale and relaunching the most successful tour of all time, McGuinness and the band are as busy as ever. Billboard editorial director Bill Werde spoke with McGuinness about the ever-changing state of the music business, as well as the significance of U2's newest achievement.

—Alex Chapman

**Congratulations on winning the top touring artist award. What does that mean to the band?**

It's more important to be the best than the biggest, but I think they've managed to do both.

**I don't think you get to be the biggest unless you're the best, really. By the end of this tour, we'll have**



grossed three-quarters of a billion dollars. But the really important figure to me is the number of people that will have seen it, which is well over 7 million. That number is bigger than anything anyone has ever done before. And it kind of shows what's happened in . . . the shift in the music industry, away from recorded music. There was a time when people in the record companies used to look down on the concert people, a little bit as if they were like circus folks.

**Like live music was a secondhand operation.**

It's changed enormously, and the record companies are trying to figure

out how to monetize what they make, and I hope that will be achieved eventually. Morally, it's very clear to me what has happened. These multimillion-dollar industries have been built on the back of free content from the movie studios, from the record companies, and that's not fair. I wish the people that got the money would share it. Otherwise, we're going to have a very impoverished music industry in the years to come.

**What was your favorite moment of the show?**

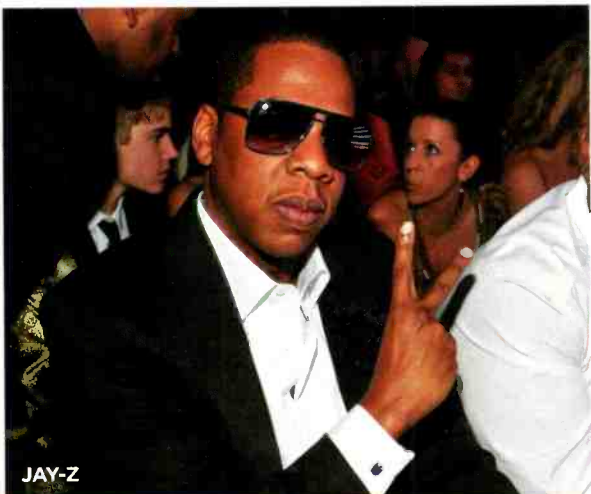
I haven't seen much of the show, but I saw Mary J. Blige and that was brilliant.



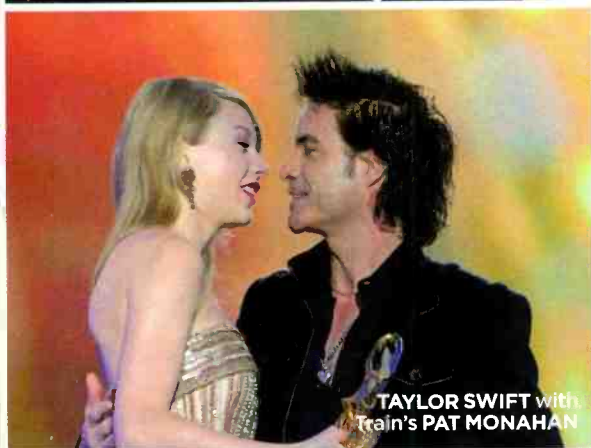
DOWNTOWN JULIE BROWN

"It was a . . . mountain of memorable moments, from a mid-air spinning piano created by illusionist David Copperfield . . . with Cee Lo Green at the controls . . . to an S&M decked-out pillow fight between Britney Spears and Rihanna . . . Show director Lou J. Horvitz . . . was tight-lipped about the budget . . . he would only say it was 'huge for TV.' He used 18 cameras for the three-hour telecast and a crew of 300."

—THE LAS VEGAS SUN



JAY-Z



TAYLOR SWIFT with Train's PAT MONAHAN



KEN JEONG and NICKI MINAJ



TAIO CRUZ with "Glee" star MATTHEW MORRISON

## BILLBOARD MUSIC AWARDS 2012? 'WE'LL BRING IT BACK NEXT YEAR'

PLUS: BEHIND THE MAGIC MOMENTS OF THE 2011 BBMAs  
BY PHIL GALLO

The idea to revive the Billboard Music Awards began last summer. A May airdate was selected in December. Teams at Don Mischer Productions, ABC and Billboard parent company Prometheus Global Media began booking talent and discussing performances.

"At the beginning of the season and TV year, we saw room for a musical event in May," says Mark Bracco, VP of alternative series and specials at ABC Entertainment. "It appeared to be a good time to get artists promoting summer tours and new singles, and I think we were right, based on the response we got from the music community. This is a good time to get artists out."

Britney Spears was among the artists who appeared on the telecast with a tour to promote. Her two appearances were late additions, her presence not even noted on the show's call sheets or rehearsal schedule. In the end, her duets with Rihanna ("S&M") and tour mate Nicki Minaj ("Till the End of the World") were among the most chatted-about.

"The process for the creative elements starts with the artist," says Don Mischer Productions' Charlie Haykel, co-executive producer of the Billboard Music Awards. "The artist has the vision, the perspective, and we have the task of figuring out, How do we do this? How do we make this as true as possible to the artist's vision? You want a 'wow' factor."

Some moments, though, you just can't produce—the Justin Bieber/Selena Gomez kiss (while in the audience) or Eric Stonestreet singing "Sweet Caroline." In the end, Haykel says, quoting veteran Academy Awards producer Gil Cates, "You have to

have the awards gods smile on you. We just create an environment where stuff can happen."

"Our ambition was to create an award show based on actual success and not opinion—focusing on the empirical," Prometheus Global Media CEO Richard Beckman says, "a show that moved, covered different musical styles and didn't take itself too seriously. We wanted to elevate the level of the show, to make artists happy so they'd enjoy the experience. That translated into tremendous energy in the room. All the artists I spoke with after the show said it was the most fun they'd had at an awards show in years."

And as far as 2012? "We'll bring it back next year," Beckman says. "We're committed to becoming a staple of television."

Haykel describes some of the night's visual spectacles and how they came together:

**Cee Lo Green, flying and spinning:** "He was inspired by a video of Keith Emerson in the 1970s. We had an A-team on our staff and one of the benefits of being in Vegas is that there are a lot of companies that make [aerial equipment]. I worked in the control booth but I went out into the house for that one because I wanted to see the audience. When it levitated it was cool; when it started to spin, people were surprised; and they went crazy when it moved vertically."

**Ke\$ha, soaring:** "She came to us with a really creative idea from two Australian designers. She wanted lasers to make an impression from the get-go, swoop down and then have a lot of fun."

**Rihanna with Spears:** "They brought that to the table, and they pulled it together. No one was expecting it—there was a roar of the crowd when Rihanna started and they went insane when they [saw] Britney."

**Mary J. Blige and Lil Wayne:** "Blige was passionate about the song. Wayne had a gig the night before so he flew in on show day. We're used to people coming in late so we designed a set that was similar to the video. They pulled it off with minimal rehearsal because they're two pros."

**Minaj in the opening number with host Ken Jeong, and performing "Super Bass":** "The level of commitment she put into the opening number elevated [it]. She did the same thing with her stage show for ["Super Bass"]."

**Neil Diamond singing "Sweet Caroline" and "America":** "When he started the song everyone was immediately into it. We always joke that we love a choir and from a production standpoint, it elevated the show. We want people to leave humming a song, feeling energized. The choir gave Neil a chance to take the song to another level—that is the magic of Don Mischer."

## MAJOR RATINGS/ DEMOGRAPHIC VICTORY

The Billboard Music Awards' May 22 return to TV was successful, guiding ABC to wins across the board in the important demographic races. Held at Las Vegas' MGM Grand Garden Arena, the show drew its biggest audience since 2003 and improved on 2006's numbers, the last year it was staged. The three-hour telecast was watched by 4.1 million viewers in the 25-54 demographic and by 3.9 million viewers in the coveted 18-49 demo, according to Nielsen. Overall, an average of 7.9 million viewers watched the show.

The audience tuning in to the Billboard Music Awards rose to more than 9.4 million viewers during the 9:00-9:30 p.m. slot. It was also the most-watched show between 8 p.m. and 9:30 p.m. The telecast dominated the season finale of NBC's "Celebrity Apprentice" by 7% in the 18-49 demo and by 76% in adults 18-34.

—Phil Gallo



NICKI MINAJ



KESHA

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RISING TALENT IN THE MUSIC BUSINESS

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# MUSIC

ROCK BY DEBORAH EVANS PRICE

## MUSIC CITY MAGIC

### Dave Stewart Spends A Week In Nashville And Delivers A Gem

From his legendary work with Eurythmics to his recent collaboration with Stevie Nicks on her latest album, "In Your Dreams," Dave Stewart has had a reputation for capturing magic in the studio. He does it again on his new album, "The Blackbird Diaries," due Aug. 23 on Weapons of Mass Entertainment/Surfdog Records/Razor & Tie.

Recorded in Nashville at John and Martina McBride's Blackbird Studio, Stewart's 12-song set features guest appearances by Nicks, Martina McBride, Colbie Callait and the Secret Sisters. The Grammy Award-winning veteran British artist/writer/producer decided to record his new project in Nashville after visiting the McBrides.

"I ended up just falling in love with the whole idea of Nashville and the whole idea of recording there," says Stewart, 58. "Two weeks after I met John and Martina, I flew back and started recording the album, but I forgot that I didn't have any songs, so I had to write them all on the spot."

The album was recorded in less than a week. "It was five days and nights, but the nights were mostly drinking vodka," he says. "There wasn't a lot of recording going on."

Stewart credits John McBride, who mixed the album, with helping him assemble a stellar band of studio musicians, including guitarist Tom Bukovac, drummer Chad Cromwell, bassist Michael Rhodes, steel guitarist Dan Dugmore and Mike Rojas on piano.

"I felt at home and people just accepted me as somebody who was one of them," says Stewart, who during his 30-year career has worked with Mick Jagger, Bono, B.B. King, Tom Petty and many others. "I know people who have gone to Nashville to make albums and come with some idea of making a country album, but I didn't go with any idea of that in my head. I just came because I was drawn towards it, and while I was writing songs on the spot, I just let it happen. It's got this weird mixture, like an Englishman landing in a country, blues and rock atmosphere, but it has kind of a quirky side to it too."

"Cheaper Than Free," his duet with Nicks, is included on both their albums and was inspired by a comment from actress Reese Witherspoon.



An Englishman in Nashville:  
DAVE STEWART

"Reese Witherspoon was in the studio watching me and Stevie record, and when I said I was coming to Nashville for the first time she said, 'Oh, you can stay in my condo,'" Stewart recalls. "Stevie said, 'Yeah, that would be cheap,' and Reese said, 'What's cheaper than free?' I turned around and said, 'Hey, that's a great song,' and Stevie and I wrote it."

Stewart says closing track "Country Wine," featuring the Secret Sisters, was inspired by his Nashville experience. As he was finishing the album, he realized he hadn't written a country song. "I couldn't believe I'd been in Nashville with all these great country players and didn't write one country song, so 15 minutes later I came out with 'Country Wine,'" he says. "This is how Nashville made me feel. We all sang it and played it live together and that was the end of the album. It's like a sweet little end to the story."

Fans who visit his website, DaveStewart.com, can view the trailer for an upcoming film based on "The Blackbird Diaries." The clip features Joss Stone and Diane Birch. "We've been using this video to supplement our online press and marketing initiatives, as it's a fantastic introduction to the album," Razor & Tie product manager Matthew Amoroso says. "It gives an interesting look into Dave's world of songwriting—not to mention it's fun to watch Dave, Joss and Diane Birch cut their acting teeth."

In addition to "Diaries" and co-writing and producing Nicks' album, Stewart co-wrote and co-produced Stone's latest record. He has also written a musical adaptation of the 1990 Patrick Swayze/Demi Moore/Whoopi Goldberg film "Ghost" with writer/producer Glen Ballard.

"That's been a very big success in Manchester [England] and now it's moving to the West End of London to open in June," Stewart says. "I'm flying over for the premiere. I think next fall probably is the time it will open on Broadway."

In the meantime, Stewart is busy promoting "Diaries" with media appearances stateside. The album, Amoroso says, "will find a home with a wide demographic of listeners. Whether it's older fans of Dave's previous work with the Eurythmics to younger fans just discovering classic artists like Tom Petty, Dire Straits, Warren Zevon and Bob Dylan, anyone with an ear for well-written rock'n'roll will love this album."

**"People have gone to Nashville to make albums and come with some idea of making a country album, but I didn't go with any idea of that in my head."**

—DAVE STEWART

# ALBUMS

## R&B

### ARETHA FRANKLIN A Woman Falling Out of Love

Producers: various  
Aretha's Records

Release Date: May 3

It's been a long time since we've had new music from the Queen of Soul—eight years since "So Damn Happy," not counting her 2008 Christmas album. And Franklin's unspecified health issues of the past year have only added to the anticipation for her new Walmart-exclusive set, "A Woman Falling Out of Love." The good news is that she's still in good form. Franklin's legendary voice is robust and still merits r-e-s-p-e-c-t, particularly on the emotive gospel tracks "New Day" and "Faithful," the latter a duet with fellow Grammy Award winner Karen Clark-Sheard. Franklin—who penned three songs on the album and produced five—also turns in a lusty rendition of B.B. King's "Sweet Sixteen" and offers a moving take on the theme from "The Way We Were" (featuring Ronald Isley). But the track "Theme From a Summer Place" is rendered a bit hokey by spoken parts. Elsewhere,



### TINIE TEMPAH

Disc-Overy

Producers: various  
Capitol Records

Release Date: May 17

This young English MC first drew notice as a member of the United Kingdom's hipster-beloved grime scene. Several years later, though, Tinie Tempah has more or less become Britain's B.o.B, churning out radio-bait singles with catchy, sung hooks and pop-rap production values. Last year his major-label debut, "Disc-Overy," was one of England's biggest commercial hits. Now the album arrives on U.S. shores equipped with three bonus tracks clearly designed to repeat the trick here: "Till I'm Gone" pairs Tempah with rapper Wiz Khalifa over a sparkly groove produced by duo Stargate, who also helmed the moody "Love Suicide" (featuring Ester Dean). For "So Addicted" the rapper recruited knob-twiddler Boi-1da (Drake, Eminem). Even without those U.S.-only cuts, "Disc-Overy" seems well-suited for an American breakthrough, though you sometimes wish Tempah sounded like he was having more fun on his ascent. Only "Miami 2 Ibiza," an appealingly trashy collaboration with Swedish House Mafia, shakes loose the stink of uncut ambition.—MW

"How Long I've Waited," "Put It Back Together Again" and the smoky "When Two Become One" follow a polished, contemporary path. And her presidential inaugural arrangement of the bonus track "My Country 'Tis of Thee" is a souvenir of a late-career high point.—GG

### MUSIQ SOULCHILD

MusiQInTheMagiq

Producers: various  
Atlantic Records

Release Date: May 3

"Now that I'm grown and I'm sexy . . . I'm ready for a change," Musiq Soulchild tells listeners early on his sixth album, "MusiQInTheMagiq." And there are changes afoot in these 12 songs. Still steeped in neo-soul stylings and a smooth, organic kind of buoyancy, the Philadelphia-bred singer/songwriter spends most of the set pledging devotion and fidelity. For instance, a chance encounter with a hottie at the gas station on "single" finds him driving away with only mild regret because his true love is back at home. And when things turn rocky on "back-towhere" and "dowehaveto," he's all about making it right rather than moving on. Musiq certainly makes it all sound right, from the club-tilted single "anything" (featuring Swizz Beatz) to the Motown-style bounce of "lovecontract." Other noteworthy moments include the slick pop crossover of "waitingstill," the soulful glide of the John Legend-assisted "silver&gold" and an assortment of slow jams ("sayido," "medicine").



tempo. Classic influences from Led Zeppelin, Pink Floyd and Heart appear on the songs "Say No More," "Disappear" (which closes with a Hendrix-esque solo) and "Up From Dust." She also touches on old-school progressive rock with "Flames" and "Morning Time" while ruminating on higher consciousness and emotional paralysis. Although every cut is a worthy listen, the track "Everything Becomes Whole" is the clear champion: Its propulsive beat and Fimm's ardent performance indicate that it would be a fiery trip indeed if she decides to take a longer detour through alternative rock territory.—CT

## FUNK

### DENNIS COFFEY

Dennis Coffey

Producer: Al Sutton  
Strut Records

Release Date: April 26

Save for his 1971 instrumental hit "Scorpio," Dennis Coffey's name is probably best-known to funk and soul aficionados. He does, after all, have a Hall of Fame session résumé, primarily with Motown (the wah-wah on the Temptations' "Cloud Nine" is on the tip of that iceberg)—but also with luminaries from Funkadelic to Quincy Jones and Barbra Streisand. Coffey's first album in five years shows that at 70 years old he can still shred with the ferocity of Steve Vai and Joe Satriani. And mix those six-string fireworks with the cool taste of a true Funk Brother. "Dennis Coffey" covers all of those bases by mixing original instrumentals—including the shagadelic "7th Galaxy" and the feisty "Miss Millie"—with an army of guest vocalists joining for songs Coffey originally played on. Among them are Parliament's "All Your Goodies Are Gone" (with Mayer Hawthorne), Cold Fact's "Only Good for Conversation" (with Paolo Nutini) and 100 Proof (Aged in Soul)'s "Somebody's Been Sleeping in My Bed" (with the BellRays' Lisa Kekaula). All that makes for a revelatory set that should shine some overdue spotlight on this unsung hero.—GG

Maturing but hardly mellowing, Musiq Soulchild's credentials remain admirably intact.—GG

## ROCK

### SARAH FIMM

Near Infinite Possibility

Producer: David Baron  
Sarah Fimm

Release Date: May 5

We always knew that Sarah

Fimm—consummate songwriter, enchanting singer/pianist—could jam in her own vibrant, transcendent kind of way. But the steadfastly independent artist has let her inner rock child loose on new album "Near Infinite Possibility," as her atmospheric soundscapes now throb and undulate with a new emphasis on guitar, percussion and



### JENNIFER LOPEZ

Love?

Producers: various  
Island Def Jam

Release Date: May 3

Buoyed by her job as the most discerning (and yes, beautiful) judge on "American Idol," Jennifer Lopez returns to the music spotlight with an album whose greatest strength, despite its title, lies in its precision: its actual sound, thematic diversity and the way it translates this now-41-year-old pop star's talents to 2011. Lopez was among the first to believably unite hip-hop, dance and pop, and the stable of hitmakers on "Love?" presents the artist with her best genre-mixing material in years. Not surprisingly, it leans most heavily on tension-building, four-on-the-floor productions, but there's also delicious R&B release to be found in songs like the-Dream-crafted bonus track "Take Care" and "I'm Into You" (featuring Lil Wayne). There are a few missteps: "Good Hit" is overwrought and echoes Nicki Minaj too closely, and the Lady Gaga contributions—"Hypnotico" and "Invading My Mind"—sound like possible discarded tracks from the forthcoming "Born This Way." But "Love?" almost always plays to Lopez's strengths, and when it does, it's a success.—MH

## BOOKER T. JONES

The Road From Memphis



### BOOKER T. JONES

The Road From Memphis

Producers: Booker T. Jones,  
Ahmir "Questlove" Thompson,  
Rob Schnapf

Anti-

Release Date: May 10

A slap of organ-driven funk that captures Booker T. Jones in a tighter setting than 2009 Anti- debut "Potato Hole," new album "The Road From Memphis" is as forward-thinking as it is a tribute to his days leading Stax Records house band the MG's. The Roots drummer Ahmir "Questlove" Thompson, guitarist Captain Kirk Douglas and bassist Owen Biddle assume the roles of Al Jackson, Steve Cropper and Duck Dunn (respectively) in keeping the tracks—most of them Jones compositions—focused and intense, particularly on album highlights "Walking Papers" and "The Vamp." Guest vocalists deliver impressive results, especially the National's Matt Berninger, who duets with Sharon Jones on the smooth groove of "Representing Memphis." My Morning Jacket's Jim James and Lou Reed blend well on "Progress" despite their lack of traditional soul power. Confident performances and the richness in Jones' organ playing, along with Rob Schnapf's balanced and artful mix, give the album muscle, even with the dicey decision to cover Gnarl Barkley's "Crazy."—PG



# REVIEWS

## SINGLES

### BLACK VEIL BRIDES

Fallen Angels (3:44)

Producer: Josh Abraham

Writers: various

Publishers: various

Lava/Universal Republic



Anyone who's caught an earful of Black Veil Brides through the years, especially 2010's "We Stitch These Wounds," won't be surprised by the large-scale soundscape of this first blast from the forthcoming "Set the World on Fire." Fusing biblical mythology with the quintet's penchant for encouraging affirmations—"Take joy in who you are," "We only want to be ourselves"—"Fallen Angels" powers along with tight, melodic punk/metal precision. After a big drumbeat and chant worthy of Def Leppard, the song takes off at full gallop, with twin guitar leads giving way to Andy Six's throaty growl. The chorus is an anthemic battle cry—"We scream! We shout!"—and guitarist Jake Pitts lets loose on a solo section that wouldn't sound out of place in a vintage Deep Purple or Iron Maiden song. This will certainly heat up anticipation for when "Fire" arrives June 14.—GG

girl just up on the set/Playing 'Black Ops,' let her drive my Chevy box to the corner store/Rocking Adidas flip-flops and some J.Crew argyle socks/Now watch them speed bumps, love, don't fuck my rims up." His many Twitter followers might call that #Jetlife.—EN

### DANCE/ELECTRONICA

#### JUNIOR BOYS

Banana Ripple (9:15)

Producers: Junior Boys

Writer: J. Greenspan

Publisher: Domino Publishing Domino

Most bands don't choose the dense, nine-minute closer from their new album as a lead single. Yet unlike Junior Boys, who specialize in late-night electronica, most bands aren't capable of crafting a nine-minute jam that can hold attention spans for its entirety. With "Banana Ripple" (from their upcoming "It's All True" album), Canada's resident dancefloor experts have thrown commercial logic out the window in order to follow their ass-shaking muse. Jeremy Greenspan and Matt Didemus layer on surefire boogie tricks—synth bass



### LUKE BRYAN

Country Girl

(Shake It for Me)

(3:47)

Producers: Mark

Bright, Jeff

Stevens

Writers: L. Bryan,

D. Davidson

Publishers: various

Capitol Nashville

Country music is a

genre that's heavy

on story lines, but

it's also known for

such lighthearted

fare as Trace Adkins' "Honky Tonk Badonkadonk" and Tim McGraw's "I Like It, I Love It." While "Country Girl (Shake It for Me)" doesn't carry the gravity of Luke Bryan's

previous hit "Do I," an ode to a relationship on the edge, or "The Car in Front of Me,"

which deals with the death of a loved one, the singer/songwriter's latest is still a tasty

treat. The track is heavy on bass and light on the lyrics (the title says it all), but that's

not necessarily a bad thing. Thanks to the addition of producer Mark Bright, who

works here with Bryan's longtime producer Jeff Stevens, Bryan's fiddle- and banjo-

laden thumper is destined to be a club, concert and cruising favorite.—KT



pulses, chopped guitars, drum loops, strobe-light keys, digitized horn stabs—but the

mix stays slick and uncluttered. "No, you'll never see me," emotes a mysterious falsetto floating over a fluffy disco beat. Perhaps the listener can't actually see them, but it's unmistakably the good old Boys behind the boards.—RR

### POP

#### MATT NATHANSON

Faster (3:28)

Producers: Mark Weinberg,

Matt Nathanson

Writers: M. Weinberg,

M. Nathanson

Publishers: various

Vanguard Records

"You're so delicious/You're

so soft/Sweet on the tip of

my tongue/You taste like

sunlight/And strawberry

bubble gum." No, those

aren't the lyrics of a new Britney Spears single—they're a few lines in Matt Nathanson's "Faster," the first single from upcoming album "Modern Love." Spring is certainly a proper time to debut this upbeat melody, which is laced with rock, pop and folk elements. Nathanson previously gained prominence through TV and commercial synchs, and the catchy refrain of "Faster" sounds like the ideal soundtrack for a ubiquitous ad. With its joyful trumpeting and quirky lyrics reminiscent of Jason Mraz's hits, the tune has the listener picturing him- or herself frolicking in a field—preferably with a special someone who smells like strawberry bubble gum.—AK

## LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

CONTRIBUTORS: Phil Gallo, Gary Graff, Monica Herrera, Alisa Kolenovic, Jason Lipshutz, Evan Nabavian, Ryan Reed, Christa Titus, Ken Tucker, Mikael Wood

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### HIP-HOP

#### CURREN\$Y

#JetsGo (3:12)

Producer: Rahki

Writers: S. Franklin, C. Smith

Publishers: Jets Life

Publishing (BMI), Producer

Pizza Publishing (ASCAP)

Asylum/Warner Bros. Records

Using a hashtag in a song title

sounds like a shameless promotional

gimmick, but it

makes sense for Curren\$,

the New Orleans rapper who

has built a cult following

through hip-hop blogs and mixtapes. "#JetsGo" illustrates how Curren\$y and his crew, the Jets, enjoy videogames, other men's girlfriends and an endless amount of weed with a relaxed coolness in place of the typical braggadocio of hip-hop. Despite the levity of his subject matter and a lush, dreamy backdrop, Curren\$y delivers his rhymes with care and only breaks for a chorus once. He raps, "Me and your



### JORDIN SPARKS

I Am Woman (3:31)

Producers: Ryan Tedder, Inflo

Writers: R. Tedder, D. Josiah, A. Pierre

Publishers: various

19 Entertainment/Jive Records

The first two singles released from Jordin Sparks' last album, 2009's "Battlefield," represented a drastic songwriting change from the vulnerability featured on early hits "Tattoo" and "No Air": "Battlefield" and "S.O.S. (Let the Music Play)" were more confident, but also less personal representations of the pop force Sparks can be. New single "I Am Woman" follows in the same vein as a stirring call to arms with a commendable message—and a disappointing lack of the charisma that the 21-year-old clearly possesses. Ryan Tedder and Inflo's production revs up in the chorus, with bombastic drums accompanying Sparks' proclamation, "I'm a woman, I'm a woman, yes I am/Ain't nobody else can do it quite like we can." Unfortunately, the verses don't allow Sparks to celebrate her femininity in detail, instead opting to discuss stilettos and "the laws of attraction." Sparks' forthcoming third album heralds a welcome return, but "I Am Woman" lacks the personality that helped her win "American Idol" in 2007.—JL



TV BY PHIL GALLO

# It Was Written

Bravo's 'Platinum Hit' Seeks To Turn Songwriters Into Reality TV Stars



**N**BC Universal's Bravo cable network has found its success in competition shows by making stars out of the magic-makers behind the curtain. Chefs whose names still appear in small print on menus, fashion designers without a personal label and hair stylists will soon be joined by yet another group of creatives working behind the scenes: songwriters.

"Platinum Hit," a 10-episode songwriting competition that premieres May 30, assembles 12 unknown songwriters competing to win a music publishing deal with Sony/ATV and a recording deal with Sony's Jive/RCA label. The competitors have backgrounds in multiple genres—country, pop, R&B, hip-hop—and "Platinum Hit" forces them to work in areas foreign to their experience.

"We relish the creative process," says Shari Levins, the show's senior VP of production at Bravo. "This felt very much [like] our signature shows—we're not afraid to show people being as different as they are, and the judges are great and credible." Singer/songwriter Jewel serves as host and a judge, and former "American Idol" judge Kara DioGuardi heads a rotating panel of established artists that includes Leona Lewis, Natasha Bedingfield, Donna Summer, Jermaine Dupri and Taio Cruz. RCA/Jive Label Group senior VP of A&R Keith Naftaly is a recurring judge.

In each episode, contestants are given a songwriting task. The judges select a few winners and then create teams to finish and then perform the song. In the premiere, the challenge is to write a chorus about Los Angeles in a half hour, from which four hooks are selected and teams of three complete the tune. "Collaborations are essential to the show," Jewel says. "It's a battle of ideas to a complete song. The awkward moments that [arise during the collaborative process] are essential to making it watchable."

Jewel and DioGuardi say the real-life nature of the tasks were the reasons they were attracted to the show. Both describe the life of being a collaborator in very specific terms—meeting your new partner at 11 a.m. and finishing a song before lunch and a few more by quitting time—and say the show serves as a wake-up call for contestants.

"The songwriters we have use more inspiration than craft," says DioGuardi, a co-writer on Ashlee Simpson's "Pieces of Me" and Christina Aguilera's "Ain't No Other Man," who is currently working with a number of country artists.

In the premiere, contestants' eyes roll when one of them semi-melodically shouts "love it or hate it" with little sense of craft or emotion. But to DioGuardi, the catchphrase was much more of a winner than any of the other earnest melodies reminiscent of Billy Joel, Elton John or modern country.

"The concepts are the big thing—a genius title that expresses an idea or emotion that you would not ordinarily say," DioGuardi says, mentioning Katy Perry's "E.T." and Ke\$ha's "Blow" as examples. She adds that one song that came out of the collaborations was strong enough to be considered for pop singer Charice's second full-length album. But it didn't make the cut.

"Platinum Hit" was shot last winter by True Entertainment and is one of six new shows airing on Bravo this summer. Glenda Hersh, Steven Weinstock, Evan Bogart, Tim Bogart, Faye Stapleton and Marvin V. Acuna are the program's executive producers.

Like all competition shows, "Platinum Hit" will dismiss contestants, but the premiere supplied by Bravo didn't include the final scene, and Jewel was hesitant to share the show's goodbye line. But she did hint that it might go something like this: "Songwriting is a hit or a miss. That was a miss." ...

## SWEET HOME ALABAMA

Alabama returns to the top spot on Billboard's Hot Country Songs chart, as Brad Paisley's "Old Alabama," on which the group is featured, ascends 2-1.

Alabama had last reigned with "Reckless" the week of Nov. 27, 1993. The group's 17-year, six-month and one-week gap between toppers is the chart's second-longest after Elvis Presley, who waited 19 years, two months and two weeks between "Jailhouse Rock" (1957) and "Moody Blue" (1977). Alabama passes Buck Owens, who logged a 16-year, three-month span between his

No. 1s "Made in Japan" in 1972 and "Streets of Bakersfield," with Dwight Yoakam, in 1988.

"Old Alabama" marks Alabama's 33rd Hot Country Songs No. 1. (The track's bridge borrows the chorus of Alabama's sixth No. 1, "Mountain Music," which topped the May 1, 1982, chart.)

For Paisley, "Old Alabama" is his 17th Hot Country Songs No. 1, tying him with Kenny Chesney for most leaders on the ranking since Dec. 11, 1999, when Paisley spent his first week at the summit with "He Didn't Have to Be."

—Gary Trust



Breakfast jam: BRAD PAISLEY (second from left) and members of ALABAMA performing on ABC's "Good Morning America" on May 24.

### COUNTRY STRONG

Here's a look at the acts with the most No. 1s in the 67-year history of Billboard's Hot Country Songs chart.

TOTAL NO. 1s	ARTIST	NO. 1 SPAN
44	George Strait	1982-2009
40	Conway Twitty	1968-86
38	Merle Haggard	1967-88
35	Ronnie Milsap	1974-89
33	Alabama	1980-2011
29	Charlie Pride	1969-83
28	Eddy Arnold	1947-68
26	Alan Jackson	1991-2010
25	Dolly Parton	1971-2006
24	Reba McEntire	1983-2011
24	Tim McGraw	1994-2011

Chapter and verse: TRIN-I-TEE 5:7





In the director's chair:  
KATE BUSH

POP BY RICHARD SMIRKE

# A League Of Her Own

Kate Bush Hits Big In The U.K. With 'Director's Cut'

Three decades after scoring her first hit, Kate Bush is once again troubling the top of the U.K. charts.

"Director's Cut," the British singer's first studio album since 2005's "Ariel" and her first new release

through her label Fish People, debuted at No. 2 on the U.K. albums chart on May 22 with first-week sales of 34,800, according to the Official Charts Co. The 11-track set—which features reworked versions of mate-

rial from Bush's 1989 studio set, "The Sensual World," and 1993's "The Red Shoes"—is Bush's 10th U.K. top 10.

Though released on Fish People, "Director's Cut" continues the artist's career-

long association with EMI through a global services deal, in which the major will handle sales, distribution and marketing in most European territories. For the United Kingdom and other key markets, EMI partnered with Bush's own creative team—which includes former EMI Music worldwide vice chairman David Munns and one-time Warner Music senior executive Matthieu Lauriot-Prevost—to implement a comprehensive marketing strategy that focused on re-engaging the singer's fan base.

"We approached 'Director's Cut' as being new material and we approached it with excitement and enthusiasm for being able to go into the marketplace with new Kate Bush music," EMI Music VP of label services Michael Roe says. "If you know Kate Bush's catalog, you'll understand right away the difference between this music and the songs on 'Sensual World' and 'Red Shoes.'"

Roe credits strong support from several BBC radio stations, including adult contemporary-formatted BBC Radio 2 and BBC 6 Music, as being key sales drivers behind the album's impressive chart bow. High-profile interviews with Bush in such U.K. publications as music magazine Mojo also helped the label reach people who, Roe says, "were aware of Kate Bush but had maybe not bought her records in a long while." The album has generated a strong response from media platforms throughout Europe, Roe adds.

Still, despite the success, a stateside release of "Director's Cut" isn't currently on the agenda, and U.S. audiences are going to have to wait even longer to see Kate Bush in concert. The singer hasn't performed live since 1979 and has said that she doesn't plan to return to the stage.

## AYO, TECHNOLOGY

On May 13, Chris Lighty, founder and CEO of Violator Management and Brand Asset Group and longtime manager of 50 Cent, launched his newest venture: Please Listen to My Demo (pleaselistentomydemo.com). The site offers up-and-coming artists a platform to submit their music directly to Lighty and a set of hand-picked A&R representatives for consideration.

"We've already seen six or seven acts that we really like, want to try to help develop and hope that they're more than just a song," Lighty says. "The whole premise, if you have the right song, is that you will work with the management company. We will help develop your career in some sort of fashion, get you signed [or] pass [you] on to the right A&R."

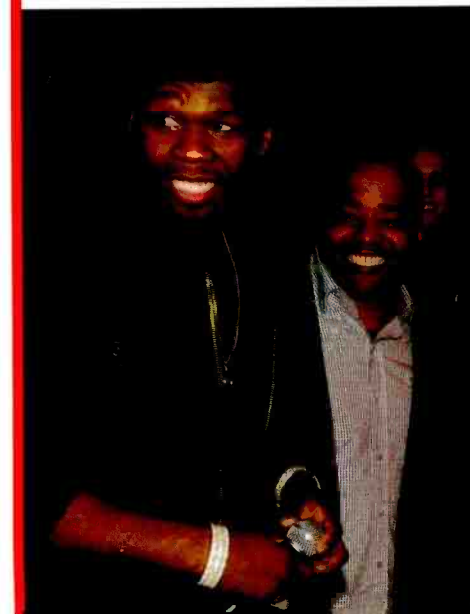
But according to Lighty, Please Listen to My Demo is just one piece of a larger digital strategy he's looking to develop in the coming months. As 50 Cent readies the release of his upcoming, still-untitled fifth solo studio album, Lighty says that he and 50 are in talks with Zynga to develop a partnership similar to the one Lady Gaga used to promote sophomore set "Born This Way" through the game FarmVille.

Separately, in April 50 Cent announced his partnership with UberMedia to launch a 50 Cent/G-Unit-themed version of UberMedia's popular Twitter client UberSocial for BlackBerry. Dubbed Uber50, the application offers exclusive artwork for BlackBerry users and sound effects created by the rapper.

"As the business changes and adapts to [this] kind of movement so should our marketing," says Lighty, who has propelled the careers of Busta Rhymes, Soulja Boy, Missy Elliott, Diddy Simmons and others since entering the business in 1989. "Right now no record label is on the Web. I hope this leads to [copycats]. Let's start to capitalize on the Internet."

—Erika Ramirez

Listen here: 50 CENT and Violator Management CEO CHRIS LIGHTY



## TWO-STEP

With three singles going to three different formats, gospel act Trin-i-tee 5:7 is targeting its diverse fan base with the release of its seventh studio album, "Angel & Chanelle" (Music World Gospel), on May 31. Lead single "Over & Over," featuring writer/producer P.J. Morton, is No. 7 on Billboard's Gospel Songs chart.

"'Over & Over' is everybody's story. I know that's how we felt when we first heard it," Trin-i-tee 5:7's Angel Taylor says. "So many people have stories about how the song has touched their lives, and when we perform the song, we hardly have to sing it because the audience knows all the words. That's the most amazing feeling."

Music World is also working two other singles: "Heaven Hear My Heart" at adult R&B and "I Am Not Alone" at contemporary Christian. Videos for "Over & Over" and "Heaven Hear My Heart" have

been released, and clips are in the works for "I Am Not Alone" and "God's Grace Remix," a remake of Trin-i-tee 5:7's first single.

"Angel & Chanelle" represents a new chapter for one of gospel's most successful female groups. Previously a trio—Taylor, Chanelle Haynes and Adrian Anderson—Trin-i-tee 5:7 became a duo when Anderson exited last fall to devote time to her cosmetics line. "She was our makeup artist before she joined the group and that's something she always wanted to do," Taylor says.

The New Orleans-based duo is on a 25-city promotional tour to support the new album, appearing on shows like BET's "106 & Park" and "The Mo'Nique Show," in addition to the Trinity Broadcasting Network and two JCTV specials. The act will also perform at the Essence Music Festival, set for July Fourth weekend in New Orleans.

Music World plans to release "Angel & Chanelle" to retail in two versions—a standard 12-track set and a limited-edition deluxe version featuring 17 songs, available exclusively at Walmart. The album will also be released as an iTunes LP and the label will support the project with a multimedia rollout.

"We are seeding the marketplace with behind-the-scenes, making-of-the-music-video [footage]; track-by-track descriptions of the album; Ustream chats; and weekly blogs," Music World Gospel senior VP Nichelle Poindexter says. "Much of this content will be featured on strategic partners' sites such as Essence.com, BET.com and Centric.com."

Music World Entertainment founder and president/CEO Mathew Knowles sees "Angel & Chanelle" as "career-changing," adding, "We are positioned to further expand their audience and platform."

—Deborah Evans Price

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THE BAND PERRY

## 'IDOL' IMPACT

>>After the Band Perry and Thompson Square had their current Country Digital Songs hits (Nos. 4 and 5, respectively; see page 43) performed last week by "American Idol" contestants, they post gains that exceed 50%. Meanwhile, Teen Italian vocal trio Il Volo also benefits from an "Idol" performance, entering the Billboard 200 at No. 10.

## IT'S NOT THE END

>>The rapture predicted for May 21 didn't live up to its hype. But people were singing along to R.E.M.'s "It's the End of the World As We Know It (And I Feel Fine)" (10,000 downloads, up 634%) and Blondie's "Rapture" (3,000, up 218%).



## AT LAST: NO. 1

>>New Song finally grabs its first No. 1 on the Christian Albums list with its 12th charting effort as "One True God" debuts atop the list with 14,000. The act formed in 1981 and notched its first chart hit in 1989.

# CHART BEAT

>>"Pure Imagination" graces the Billboard Hot 100 for the first time, as the "Glee" cast's cover of the song from the 1971 film "Willy Wonka & the Chocolate Factory" enters at No. 59. Michael Feinstein's interpretation has charted on Jazz Digital Songs and Kid Digital Songs, while Mariah Carey released a remix of her 1999 No. 4 Hot 100 hit, "I Still Believe," that incorporated the cinema classic's melody.

>>Speaking of Carey, her husband, multimedia entertainer Nick Cannon, debuts at No. 3 on Comedy Albums with "Mr. Showbiz," released digitally May 16. (A physical version is due May 31.) The set is his first entry on Top R&B/Hip-Hop Albums (No. 66) since 2003 when his self-titled debut reached No. 15.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

Billboard

# CHARTS

## Adele In Elite Company, And 'Mormon' Rules

As expected, Adele's "21" album continues to cling to the No. 1 spot on the Billboard 200 for a ninth nonconsecutive week—just the fourth album since 2000 to spend that long at No. 1. It sold 137,000 last week, according to Nielsen SoundScan (down 12%).

In the history of the Billboard 200—dating back to 1956—"21" is only the 12th album by a woman to spend nine weeks or more atop the list. The longest reign for a female album is Whitney Houston's "The Bodyguard" soundtrack, with 20 weeks at No. 1.

The others? Carole King's "Tapestry" (1971, 15 weeks), Houston's self-titled album (1986, 14), Judy Garland's "Judy at Carnegie Hall" (1961, 13), Alanis Morissette's "Jagged Little Pill" (1995, 12), Mariah Carey's self-titled album (1991, 11), Houston's "Whitney" (1987, 11), Taylor Swift's "Fearless" (2008, 11), Paula Abdul's "Forever Your Girl" (1989, 10), the Singing Nun's self-titled album (1963, 10) and Janis Joplin's "Pearl" (1971; nine).

"21" has been a remarkably consistent-selling album—but if you're reading this, you're likely not surprised by this nugget. With 137,000 sold this past

week, that marks the set's fifth straight week where it has sold at least 100,000 copies. Since its debut, it has yet to sell fewer than 88,000 copies in a week.

What's more remarkable is that an album that, at least on the surface, seemed to be destined for huge success with NPR fans and triple A radio listeners, has generated a bona fide top 40 smash with "Rolling in the Deep." (It's No. 3 on Mainstream Top 40 airplay this week.)

I can't tell you how jarring—yet triumphant and pleasing—it was to hear "Rolling" on K11S Los Angeles one morning on the drive into work. It was sandwiched between Britney Spears' "Till the World Ends" and Lady Gaga's "Judas" on the station's top five countdown at 9 a.m.

**GAGA, RAH RAH:** Surely Adele's "21" won't be No. 1 next week, as Lady Gaga's "Born This Way" is expected to bow atop the list with as many as 1 million copies sold.

The folks at Interscope and Universal Music Group Distribution left no stone unturned when it came to finding opportunities to promote the set—and to sell it in unconventional ways and lo-

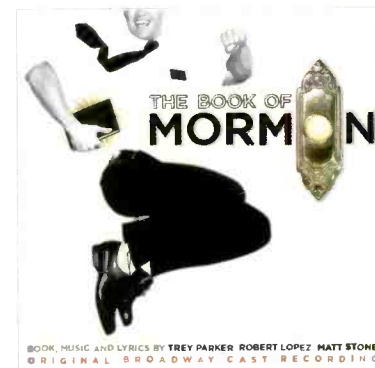
ocations. The one unconventional promotion that Gaga's record company wasn't affiliated with was Amazon MP3's amazingly low 99 cent one-day discount on the set on Monday, May 23. Sources indicate the stunt may have brought in more than 300,000 downloads of the album alone (see story, page 5).

If "Born This Way" hits the magic 1 million mark, it will be the 17th album to sell a million copies in one week, and the first to do so since Taylor Swift's "Speak Now" debuted at No. 1 on the Nov. 13, 2010, chart with 1.1 million sold.

Considering it was only two weeks ago when industry sources were projecting that "Born" was "only" going to do around 500,000, having it approach 1 million (even with Amazon MP3's 99 cent stunt goosing the first week) is mighty impressive.

**HOT 'MORMON' ACTION:** The original Broadway cast recording of "The Book of Mormon" (13,000) flies onto the Billboard 200 at No. 31, the highest-charting cast album since Disney's "The Little Mermaid" arrived at No. 26 on the March 15, 2008, chart (20,000). The start for "Mormon" is also the best debut sales week for a cast set since "Mermaid."

Naturally, "Mormon" also starts at



No. 1 on the Top Cast Albums chart—the 24th topper since the list began in 2006. Plus, "Mormon" notches the best sales week for a digital-only cast album, as its physical edition won't street until June 7.

The show—with music and lyrics by "South Park" creators Trey Parker and Matt Stone and "Avenue Q" co-writer Robert Lopez—recently earned 14 Tony Award nominations, the most of any show this year.

Ads touting the cast album have been running during airings of "South Park" on Comedy Central, while Parker and Stone have chatted up the show on everything from NBC's "Today" to "The Daily Show With Jon Stewart." The set also received prominent placement in the iTunes Store last week.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,407,000	1,779,000	24,284,000
Last Week	5,679,000	1,826,000	24,787,000
Change	-4.8%	-2.6%	-2.0%
This Week Last Year	5,324,000	1,535,000	21,991,000
Change	1.6%	15.9%	10.4%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2010	2011	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	120,431,000	119,192,000	-1.0%
Digital Tracks	466,262,000	511,444,000	9.7%
Store Singles	793,000	1,078,000	35.9%
<b>Total</b>	<b>587,486,000</b>	<b>631,714,000</b>	<b>7.5%</b>
Albums w/TEA*	167,057,200	170,336,400	2.0%

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

### ALBUM SALES

'10	120.4 million
'11	119.2 million

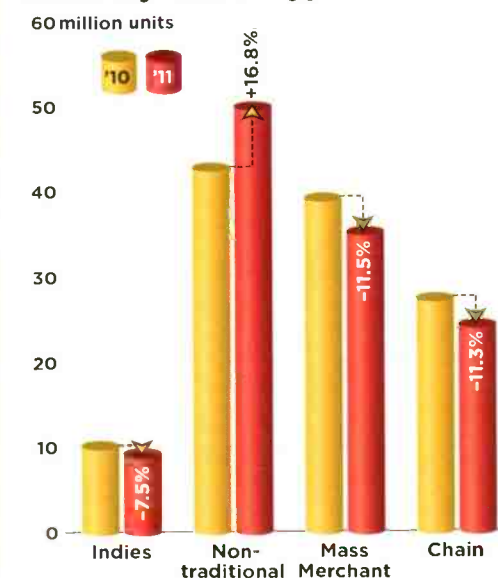
### SALES BY ALBUM FORMAT

CD	86,747,000	79,576,000	-8.3%
Digital	32,612,000	38,139,000	16.9%
Vinyl	1,058,000	1,453,000	37.3%
Other	15,000	24,000	60.0%

For week ending May 22, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

### Year-To-Date Album Sales By Store Type





Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Face to Face, Lynyrd Skynyrd, Eric Clapton, Journey, and Chris Tomlin.

The band's latest single and video, for the album's "So Far Away," keeps making inroads: It's bulleted at No. 26 on Rock Songs, while the video has garnered more than 1 million views on YouTube.

His latest video, "I Lift My Hands," premiered in the iTunes store last week, prompting an increase for the song's parent album (up 20%).

The Band drummer/vocalist's new album (4,000) was recorded live at the Ryman Auditorium in Nashville and boasts such guests as Sheryl Crow, Buddy Miller and John Hiatt.

Singer/songwriter's album comes charging back onto the list with its best sales week in a month, courtesy of Amazon MP3, which offered it as a Daily Deal on May 22 for \$3.99. It's up 111%.

As excitement grows for his "This Is Country Music" album, which will impact the charts next week, his most recent set rises with a 136% gain. It also helps that Amazon MP3 sold it for \$3.99 on May 19.

Continuation of the Billboard 200 chart table, including entries for Yolanda Adams, Eric Church, Eminem, and various other acts.

Summary table for chart entries, including sub-charts for Original Cast, Soundtrack, and other categories.

Summary table for chart entries, including sub-charts for Soundtrack, Glee, and other categories.

INDEPENDENT

Chart listing for Independent Albums. Top entry: #1 Jason Aldean - My Kinda Party. Other entries include Mumford & Sons, Fleet Foxes, Ben Harper, Tyler, The Creator, Dispatch, Colt Ford, Kate Voegelé, Randy Travis, Mobay, Radiohead, Aaron Lewis, Kelly Price, Sixx:A.M., Thompson Square, Sarah Jarosz, The Civil Wars, Face to Face, Donny & Marie, Killer Mike, Booker T. Jones, Black Label Society, Arcade Fire, Levon Helm, Five Finger Death Punch, Yolanda Adams, Brett Dennen, Okkervil River, The Countdown Kids, Kim Burrell, Deadmau5, The Antlers, Soundtrack, Steve Earle, The Countdown Kids, Bela Fleck & The Flecktones, Explosions in the Sky, Asking Alexandria, The Head and the Heart, Cage the Elephant, Krizz Kaliko, Vampires Everywhere!, Silverstein, Brantley Gilbert, A Day to Remember, Fitz & the Tantrums, Jim Jones, Ray Lamontagne and The Pariah Dogs, Intocable.

SOCIAL 50

Chart listing for Social 50. Top entry: #1 Lady Gaga - Streamline/Konlive/Interscope. Other entries include Justin Bieber, Rihanna, Shakira, Akon, Eminem, Beyoncé, Katy Perry, Lil Wayne, Michael Jackson, Nicki Minaj, Bob Marley, Avril Lavigne, The Black Eyed Peas, Chris Brown, Selena Gomez, Taylor Swift, Jennifer Lopez, Pitbull, Linkin Park, LMFAO, Usher, Adele, Wiz Khalifa, Enrique Iglesias, Snoop Dogg, Deadmau5, Britney Spears, David Guetta, Drake, Ludacris, 50 Cent, Don Omar, Tiesto, Kesha, Justin Timberlake, Beastie Boys, Green Day, Kanye West, Coldplay, Alicia Keys, Demi Lovato, Avenged Sevenfold, Pink, Nickelback, Guns N' Roses, Metallica, Fleet Foxes, Christina Grimmie, Mariah Carey.

YAHOO! MUSIC VIDEO

Chart listing for Yahoo! Music Video. Top entry: #1 What Are Words - Chris Medina. Other entries include E.T., Katy Perry featuring Kanye West, Personal Jesus, I'm Into You, Look at Me Now, F\*\*kin' Perfect, On the Floor, Steal Your Heart, S&M, Rihanna, F\*\*k You (Forget You), She Ain't You, The Lazy Song, I Need a Doctor, Till the World Ends, Rolling in the Deep.

AOL RADIO SONGS

Chart listing for AOL Radio Songs. Top entry: #1 Rolling in the Deep - Adele. Other entries include Just Can't Get Enough, On the Floor, If I Die Young, For the First Time, Good Life, Till the World Ends, The Show Goes On, The Lazy Song, Give Me Everything, Never Gonna Leave This Bed, Roll Up, Who Says, I Need a Doctor, The Edge of Glory.

NEXT BIG SOUND 25

Chart listing for Next Big Sound 25. Top entry: Gentlemen Hall. Other entries include The Weeknd, Amir Beso, Vicci Martinez, Abel Pintos, Frida Gold, Birdy, Zombi, Anth MeLo, Into It. Over It., Aysele Teymurzadeh, Mary Magdalan, Wolf People, Luke Pickett, Action Item.

Selena Gomez moves 18-16 on the Social 50 thanks to a 2.2 million gain in Vevo plays (up 340%). Her latest single, "Who Says" (with the Scene), has brought in a massive 34 million plays and is bulletted at No. 19 on the Pop Songs chart. Last week she was in the news thanks to her shooting the last scenes for her hit Disney series "Wizards of Waverly Place," the release of her Teen Vogue cover and her Billboard Music Awards smooch with Justin Bieber.



Fleet Foxes make their debut on the Social 50, arriving at No. 48. The Seattle-based folk rock group made impressive gains on Facebook (40%) and Twitter (78%), with a weekly total gain of 16,000 fans and 2,100 followers, respectively. In support of their second album, "Helplessness Blues," Fleet Foxes made their first U.S. TV performance on "Late Night With Jimmy Fallon" on May 20.



INDEPENDENT: Reflects titles sold via independent distributor, including those fulfilled via major branch distributors. SOCIAL 50: A ranking of the most active artists on the worlds' leading social networking sites. Artist popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.







HOT COUNTRY SONGS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER / PROMOTION LABEL, CERT., PEAK POSITION. Top entry: #1 OLD ALABAMA by Brad Paisley Featuring Alabama.



Trio's 25th top 10 draws Greatest Gainer honors (up 4.2 million audience impressions) and reaches a new peak at No. 2. Group has now entered the top 10 at least once each year since 2000 when its first single, "Prayin' for Daylight," peaked at No. 3. On Country Digital Songs, track moves 38,000 downloads and ranks at No. 9.



Singer's fourth top 10 marks his quickest climb to the upper tier, rising 11-9 in its 15th chart week. Each of his previous top 10s also did time at No. 1, most recently when "Voices" topped the Feb. 19 chart.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER / PROMOTION LABEL, CERT., PEAK POSITION. Top entry: #26 WON'T BE LONELY LONG by Josh Thompson.

TOP COUNTRY ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT., PEAK POSITION. Top entry: #1 JASON ALDEAN My Kinda Party.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE), Title, CERT., PEAK POSITION. Top entry: #27 JOSH TURNER Icon: Josh Turner.

BLUEGRASS ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER / DISTRIBUTING LABEL, Title, CERT., PEAK POSITION. Top entry: #1 ALISON KRAUSS & UNION STATION Paper Airplane.

BETWEEN THE BULLETS 'OLD' IS HOT AT NO. 1



Brad Paisley claims the quickest No. 1 in eight months on Hot Country Songs (11 weeks), scoring his 17th leader with "Old Alabama" and taking featured act Alabama to the summit for the first time in more than 17 years. The song is Alabama's 33rd No. 1, and only four acts have logged more overall leaders (see page 34).

Paisley also pops on at No. 36 with "Remind Me," a duet pairing with Carrie Underwood driven by unsolicited album play from Paisley's new "This Is Country Music" set. For more on these feats, go to billboard.com/chartbeat. —Wade Jessen



DANCE CLUB SONGS™ chart with columns for THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entries include 'ORIGINAL SIN' by Michael Jackson and 'WHAT A FEELING' by Alex Gaudino.

TRADITIONAL JAZZ ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and CERT. Top entry is 'MICHAEL BUBLE' by Michael Buble.

TRADITIONAL CLASSICAL ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and CERT. Top entry is 'VARIOUS ARTISTS' with 'THE ROYAL WEDDING'.

CONTEMPORARY JAZZ ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and CERT. Top entry is 'BELA FLECK & THE FLECKTONES'.

CLASSICAL CROSSOVER ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and CERT. Top entry is 'IL VOLO' by Il Volo.

DANCE/ELECTRONIC ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and CERT. Top entry is 'LADY GAGA' by Lady Gaga.

DANCE AIRPLAY™ chart with columns for THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entry is 'MR. SAXOBEAT' by Alexandra Stan.

SMOOTH JAZZ SONGS™ chart with columns for THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and CERT. Top entry is 'CONTACT' by Boney James.

WORLD ALBUMS™ chart with columns for THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and CERT. Top entry is 'CELTIC WOMAN'.

See charts legend on billboard.biz for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY, 6 dance stations are electronically monitored 24 hours a day, 7 days a week.



EURO DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS.

JAPAN BILLBOARD JAPAN HOT 100. (HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JUNE 4, 2011. 1 NEW WHITE KAT-TUN JOHNNY'S ENT.

UNITED KINGDOM SINGLES. (THE OFFICIAL UK CHARTS CO.) JUNE 4, 2011. 1 4 GIVE ME EVERYTHING PITBULL FT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS.

GERMANY SINGLES. (MEDIA CONTROL) JUNE 4, 2011. 1 1 CALL MY NAME PIETRO LOMBARDI UNIVERSAL.

FRANCE DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 2 PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM CHERRY/TREE.

CANADA BILLBOARD CANADIAN HOT 100. (NIELSEN SOUNDSCAN/BDS) JUNE 4, 2011. 1 1 ROLLING IN THE DEEP ADELE XL.

AUSTRALIA DIGITAL SONGS. (ARIA) JUNE 4, 2011. 1 1 PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM CHERRY/TREE.

ITALY DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 4 DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO.

SPAIN DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 1 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND.

IRELAND DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 1 LIPSTICK JEDWARD PLANET JEDWARD.

SWEDEN DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 5 LIPSTICK JEDWARD PLANET JEDWARD.

NORWAY DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 1 WHAT ARE WORDS CHRIS MEDINA 19.

NETHERLANDS DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 1 HAPPINESS ALEXIS JORDAN STARROC/ROC NATION.

BELGIUM DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 1 SET FIRE TO THE RAIN ADELE XL.

AUSTRIA DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 NEW LIPSTICK JEDWARD PLANET JEDWARD.

SWITZERLAND DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 2 ON THE FLOOR JENNIFER LOPEZ FT. PITBULL ISLAND.

FINLAND DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 RE POIKA (SAUNOO) POJU SKY/SOUND.

NEW ZEALAND DIGITAL SONGS. (NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 4, 2011. 1 1 PARTY ROCK ANTHEM LMFAO FT. LAUREN BENNETT & GOODROCK PARTY ROCK/WILLIAM CHERRY/TREE.

MEXICO AIRPLAY. (NIELSEN BDS) JUNE 4, 2011. 1 1 LLUVIA AL CORAZON MANA WARNER.

BRAZIL ALBUMS. (APBD/NIELSEN) MAY 8, 2011. 1 1 PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL.







BMI president/CEO **Del Bryant** (left) and executive director of film/TV relations **Ray Yee** (right) congratulate **Alan Menken** for his award-winning work on the animated film "Tangled." PHOTO: LESTER COHEN



**Brian Tyler** could've used an extra set of hands to carry his BMI Film/TV Awards for work on "Battle: Los Angeles," "The Expendables," "Fast Five" and "Hawaii Five-O." PHOTO: RANDALL MICHAELSON



## BMI FILM/TV AWARDS

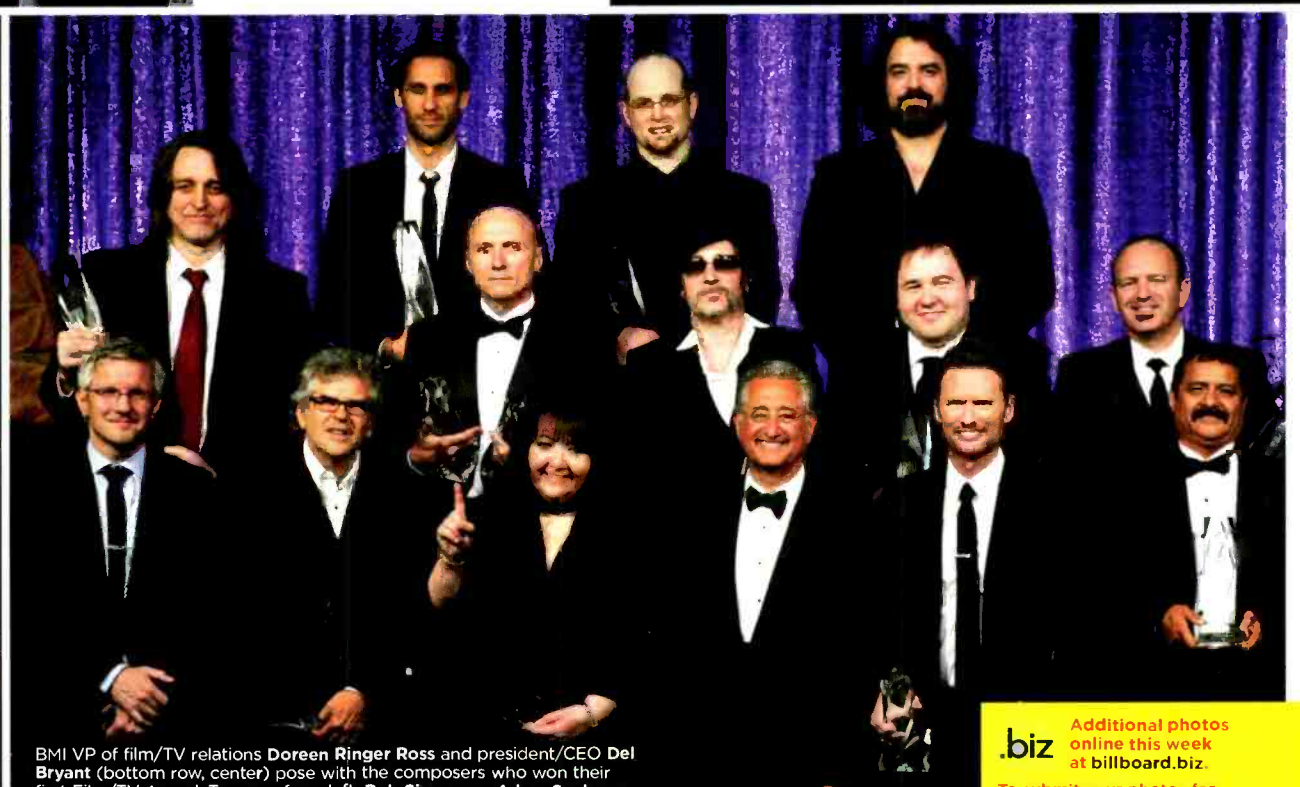
BMI hosted its annual Film/TV Awards on May 18 at the Beverly Wilshire Hotel in Los Angeles. Among the composers honored were Richard Kirk Award recipient **David Arnold** ("The Chronicles of Narnia: The Voyage of the Dawn Treader"), **Atticus Ross** ("The Social Network"), **Brian Tyler** ("Hawaii Five-O," "The Expendables") and **Harry Gregson-Williams** ("The Town," "Unstoppable," "Prince of Persia: The Sands of Time," "Shrek Forever After").

**LEFT:** From left: **David Buckley** ("The Good Wife"), **David Arnold**, BMI VP of film/TV relations **Doreen Ringer Ross**, **George S. Clinton** and **Nathan Barr** ("True Blood"). PHOTO: RANDALL MICHAELSON

**RIGHT:** Known for his work on James Bond films, **David Arnold** (center) was honored with the Richard Kirk Award. BMI president/CEO **Del Bryant** and VP of film/TV relations **Doreen Ringer Ross** presented the award to Arnold after a clip reel showed his score highlights. PHOTO: RANDALL MICHAELSON

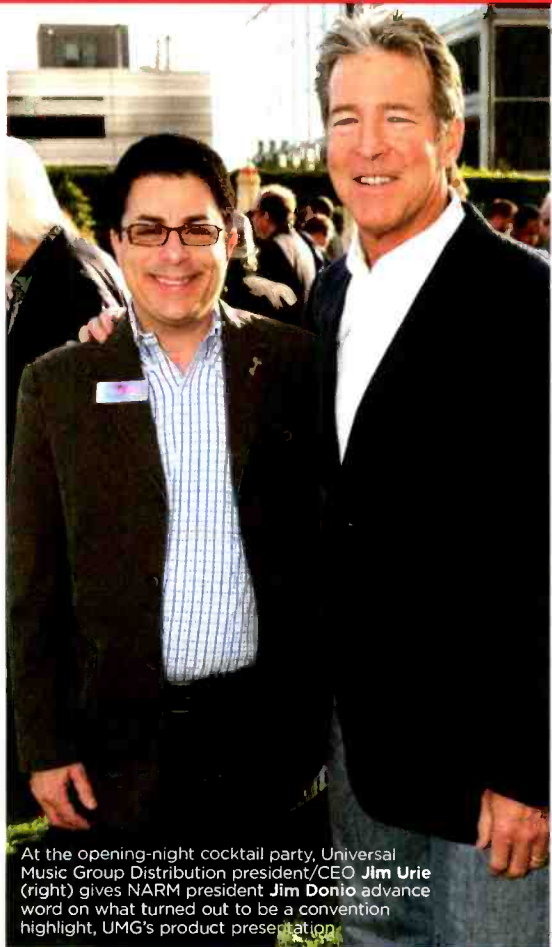


BMI composer and Academy Award winner **Atticus Ross** shows off his two awards for his work on "The Social Network," which he scored with **Trent Reznor**. They're currently scoring a U.S. version of "The Girl With the Dragon Tattoo," due in December. PHOTO: RANDALL MICHAELSON



BMI VP of film/TV relations **Doreen Ringer Ross** and president/CEO **Del Bryant** (bottom row, center) pose with the composers who won their first Film/TV Award. Top row, from left: **Rob Simonsen**, **Adam Sanborne** and **Adam Berry**; middle: **Jamie Dunlap**, **Andy Kubiszewski**, **Danny Saber**, **Baltazar Hinojosa** and **Doug Biden**; bottom: **Paul Haslinger**, **Mark Morgan**, **Brian Tyler** and **Teodoro Bello**. PHOTO: LESTER COHEN

**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).  
To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).



At the opening-night cocktail party, Universal Music Group Distribution president/CEO **Jim Urie** (right) gives NARM president **Jim Donio** advance word on what turned out to be a convention highlight, UMG's product presentation.



## NARM CONFERENCE

The National Assn. of Recording Merchandisers convention made a triumphant return to Los Angeles after a 21-year absence. About 1,000 delegates attended the May 10-12 event to catch up on all the music industry's hot-button issues. PHOTOS: LESTER AUSTIN/UNIVERSAL IMAGE, ORLANDO, FL

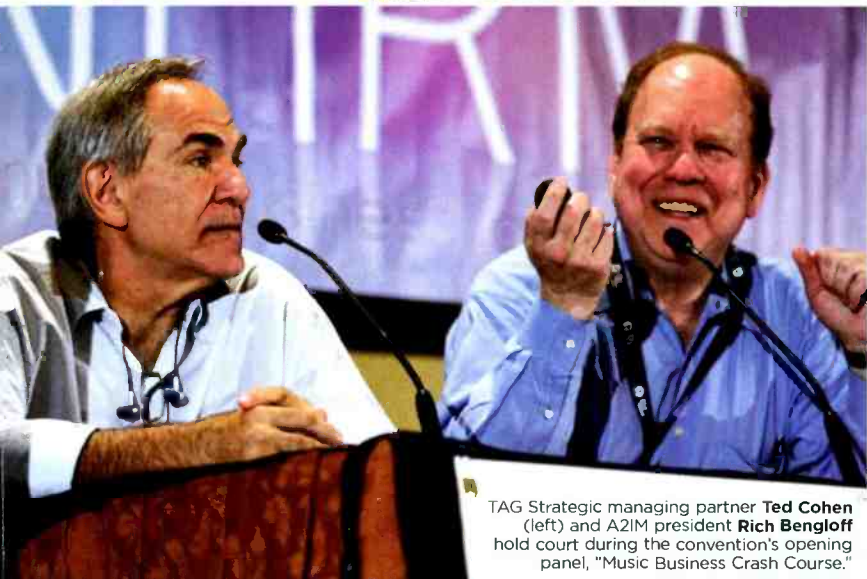
**ABOVE LEFT:** **Kenneth Gamble** (at podium) and **Leon Huff** received NARM's outstanding achievement award for musical collaboration.

**ABOVE RIGHT:** Metal Blade Records CEO **Brian Slagel**, RED president **Bob Morelli** and senior VP of product development **Alan Becker** (from left) talk about plans for the upcoming new release from the Black Dahlia Murder.

**BELOW CENTER:** Hastings president/chairman/CEO **John Marmaduke** (left) is presented with NARM's President's Award for sustained executive achievement by president **Jim Donio**.



BMG North America president **Billy Mann** makes a point during his keynote session.



TAG Strategic managing partner **Ted Cohen** (left) and A2IM president **Rich Bengloff** hold court during the convention's opening panel, "Music Business Crash Course."



**ABOVE:** From left: Anderson Merchandising president **Bill Lardie**, Sony Music Entertainment executive VP of sales **Darren Stupak** and NARM president **Jim Donio** huddle before the convention's closing awards dinner.

**BELOW:** RightsFlow senior VP of sales and marketing **Michael Kauffman** (left) tells Rocket Science founder **Kevin Day** (center) and GM **Mike Regan** that not only is there life beyond Universal Music Group, where all three formerly worked, but there's life beyond the retail and sales side of the industry.



**Brian Wilson** received NARM's Chairman's Award for sustained creative achievement from chairman **Rachelle Friedman**, co-owner of J&R Music World, and herself a recipient along with her husband of NARM's Independent Spirit Award.



**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).

To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).

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CMA  
COUNTRY MUSIC ASSOCIATION

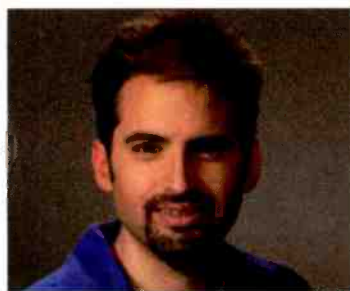
# COUNTRY MUSIC SUMMIT

IN ASSOCIATION WITH ShowClix  
TICKETING

LAST CHANCE  
TO REGISTER!

JUNE 6-7, 2011  
RENAISSANCE DOWNTOWN  
NASHVILLE, TN

## NETWORK WITH THE BEST IN THE BIZ



Jay Frank  
CMT



Pat Higdon  
UMPG, Nashville



Laura Hutfless  
Creative Artists Agency



Ken Levitan  
(Trace Adkins, Kid Rock)



Brian O'Connell  
Live Nation Country Music



Brad Turcotte  
Big Machine Label Group



Erv Woolsley  
(George Strait)

AND SO  
MANY MORE!

Full Schedule Available at:  
[CountryMusicSummit.com](http://CountryMusicSummit.com)

### PLUS:

- Keynote Q&As with Carrie Underwood and Kenny Chesney
- The CMA Global Artist Party
- AristoMedia Global Showcase
- Networking Happy Hour and Roundtables
- Closing Cocktail Reception - Hosted by Sony Music Nashville - Featuring Kellie Pickler

## REGISTER TODAY AND SAVE!

### CountryMusicSummit.com

For Information, call: 212.493.4263 or [Conferences@Billboard.com](mailto:Conferences@Billboard.com)



PRESENTING SPONSORS:



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# Katy Perry

- #1 BILLBOARD TOP 200 ALBUM!
- 1<sup>ST</sup> ARTIST IN BILLBOARD HOT 100 HISTORY TO SPEND 52 CONSECUTIVE WEEKS IN THE TOP 10!
- 1<sup>ST</sup> FEMALE ARTIST IN OVER 20 YEARS TO DELIVER 4 HOT 100 #1s FROM ONE ALBUM!
- #1 "CALIFORNIA GURLS" – THE BEST-SELLING DIGITAL SONG OF 2010!
- #1 "TEENAGE DREAM"
- #1 "FIREWORK" - 183 MILLION VIDEO VIEWS!
- #1 "E.T." FEAT KANYE WEST – HIGHEST NUMBER OF TOP 40 PLAYS IN A SINGLE WEEK IN THE HISTORY OF BDS!
- 60-DATE, SOLD OUT "CALIFORNIA DREAMS" ARENA TOUR OF THE WORLD!

# CONGRATULATIONS

ON A RECORD-BREAKING YEAR FOR *TEENAGE DREAM*!  
From Your Capitol Records/EMI Family

"LAST FRIDAY NIGHT (TGIF)" NEW SINGLE 5.23.11 AND VIDEO 6.13.11; CALIFORNIA DREAMS US TOUR 6.7.11

Direct Management Group, Inc./Bradford Cobb, Martin Kirker and Steve Jensen