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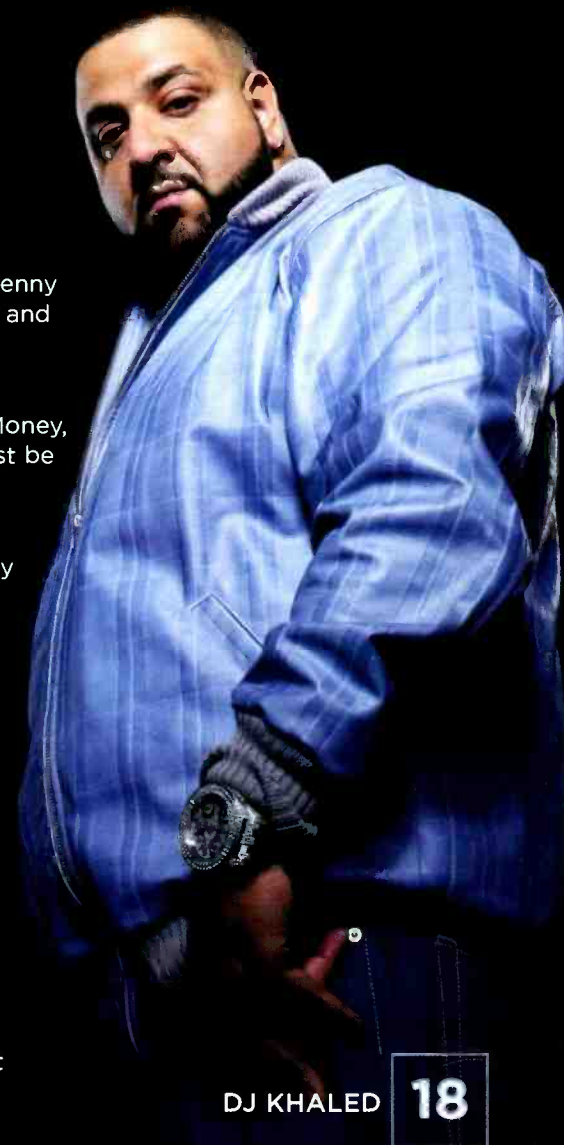
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DJ KHALED 18

360 DEGREES OF BILLBOARD

HOME FRONT

Online

.COM EXCLUSIVES
Visit Billboard.com at 4:30 p.m. ET on June 6 to watch Billboard cover star **Jason Aldean** talk country hitmaking, answer fan tweets and more during our live Q&A direct from Nashville.

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.

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



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Apple secures cloud deals with majors



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>>>CAVALLO TO RETIRE AS DISNEY MUSIC CHAIRMAN

Bob Cavallo will retire in January as chairman of Disney Music Group. Ken Bunt has been promoted to executive VP and will run Disney Music Group upon Cavallo's retirement. Cavallo has been with Walt Disney Studios for more than 13 years. Chief among his accomplishments was the reorganization of the company's recorded music, music publishing and concert operations into one centralized business entity, the Disney Music Group.

>>>SONY RESTORES QRIOCITY NETWORK

Sony Corp. began restoring its PlayStation Network in the United States, Europe and parts of Asia on June 2 after hackers stole customer data and sent services offline in April. Customers will also be able to download music again on their PlayStation3 consoles and PCs through Sony's Qriocity music service. Sony shut down the network after a massive security breach that affected more than 100 million online accounts.

>>>GIL SCOTT-HERON DIES AT 62

Gil Scott-Heron, who helped lay the groundwork for rap by fusing minimalistic percussion, political expression and spoken-word poetry on such songs as "The Revolution Will Not Be Televised," died May 27. He was 62. Scott-Heron's influence on rap was such that he sometimes was referred to as the Godfather of Rap, a title that he rejected.

Reporting by Phil Gallo and the Associated Press.

UP FRONT

DIGITAL BY ANTONY BRUNO

Best Frenemies

Rivalry Emerges Between Vevo And YouTube. The Issue? Live-Streaming Rights

Competition over the increasingly lucrative rights to stream concerts live over the Internet is pitting close partners Vevo and YouTube against one another.

Take, for instance, Bonnaroo. The June 9-12 festival in Manchester, Tenn., will be streamed exclusively on Vevo. Last year, YouTube had the rights.

What happened?

"They decided it was really important to them to get that on an exclusive basis and were willing to pay for it," YouTube VP of business development Chris Maxcy says. "We competed with them and they won."

Not that YouTube hasn't scored its own big events this year. In April, it live-streamed the Coachella festival in Indio, Calif. And bidding is under way for the rights to upcoming festivals like Lollapalooza and Outside Lands, among others.

The competition for live-streaming rights has "definitely increased," says Jonathan Mayers, president of Bonnaroo co-producer Superfly Presents.

"These different platforms are looking for association with premium brands and the artists and the events," Mayers says. "That space is more active than it's ever been."

That's because there's big money to be made. Vevo only began airing live concerts on its site last year, but already CEO Rio Caraeff says such deals are driving revenue into the mid- to high seven figures, and attracting between 5 million and 10 million unique viewers for each event.

"We wouldn't be doing this



Two halves: MY MORNING JACKET performing at the Louisville (Ky.) Palace Theatre on May 31, which Vevo and YouTube both live-streamed as part of the Unstaged live music series sponsored by American Express.

if we didn't think it was a critical thing to do," Caraeff says. "It's a pain in the ass. But if you're to build a premium video experience and distribution company, you can't rest on other people's music videos."

Vevo was created to corner the market, largely, on those music videos. Any Web outlet that wants to stream music videos from Vevo stakeholders Universal Music Group and Sony Music Entertainment and that of content partner EMI Music Group, has no choice but to syndicate through Vevo.

The only music videos YouTube doesn't need to syndicate from Vevo are user-created clips and live events. In addition to last year's Bonnaroo and this year's Coachella, YouTube has hosted live streams of perform-

ances by U2, Paul McCartney and Bon Jovi. Maxcy says the company hopes to add "substantially more."

"Users like it and the advertisers like it as well," he says. "The growth curve online in terms of the revenue generated is phenomenal, and I expect it to be a meaningful proportion of our overall revenue as we push forward into the next 12 months."

YouTube's advantage is its massive user base and global presence. In May, the company disclosed that it streams 3 billion videos per day. It's also available worldwide and has a massive advertising sales force.

By contrast, Vevo is available in only three countries, with a fraction of YouTube's audience and a far smaller sales team. So it is competing on features and

relationships. Vevo's mobile and iPad apps let live-stream viewers choose from multiple camera angles, for instance. The mobile app can also alert users when a live event is about to start, and Caraeff says half of Vevo's 6 million mobile users opt in for that feature. In all, he says, 15% of Vevo's live-streaming traffic comes from mobile or iPad devices.

But Vevo's ace in the hole is its label relationships. While the labels hold no rights over artists' live events, they do wield influence with the managers and artists who may be considering adding a live-stream component to their concerts. They also have relationships with

YouTube and, as Vevo stakeholders, try to persuade YouTube to involve Vevo in any live-streaming initiatives.

"There are times when the labels will say they really want us to partner with Vevo on something because they're an owner in that company," Maxcy says. "But there's also an equal number of cases where artists, managers or labels come to us saying it's just easier to work directly with YouTube."

Despite their burgeoning rivalry over live-streaming rights, Vevo and YouTube are equal partners in a live series called Unstaged, sponsored by American Express, that has aired live concerts by Arcade Fire, Duran Duran and most recently My Morning Jacket. And Caraeff insists that Vevo only plans to exclusively host around four exclusive "tent-pole" events per year.

But there are only so many big-ticket events—like Bonnaroo, Coachella or a tour stop by a superstar artist—that can serve as cornerstones for a live-music strategy. These are the kinds of events that YouTube and Vevo are vying for.

"We can bump up against them in the marketplace, but I think it's a healthy competition," Caraeff says. "It's healthy because it creates choices and options for artists and event producers and for consumers. It causes everybody to do a better job, work a little bit harder and create a better experience." ...

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DIGITAL BY ED CHRISTMAN

This Year's Model

As Apple Secures iCloud Deals With The Majors, A New Payment Standard Emerges



Still searching: Google co-founder SERGEY BRIN at the Google I/O conference in San Francisco on May 11, when the company unveiled its Music Beta cloud service.

Just days ahead of its planned unveiling of its iCloud service, Apple has succeeded in securing licensing deals from all four major labels and music publishers.

In fact, it's probably done more: By agreeing to pay major publishers a 12% cut of iCloud revenue, it may have set a new, higher digital payment standard for publishers, whose share of revenue from a digital service is typically about 10% or less.

Apple CEO Steve Jobs and other senior executives will provide details about the iCloud service during a June 6 keynote presentation at the company's annual Worldwide Developers Conference in San Francisco.

Universal Music Group was the final major label to come to terms for the iCloud service, according to sources familiar with the situation. Apple has agreed to pay major labels approximately 58% of revenue, leaving Apple with about 30%.

While sources say Universal and Sony Music Entertainment were asking for 60% of revenue, they now suggest that a last-minute compromise was reached to accommodate the 12% royalty rate being paid to publishers.

Apple has yet to reach deals with independent publishers and labels. Sources say that it will offer indie publishers the same 12% rate it is paying major publishers. However, Apple began negotiations with independent labels by offering them only a 53% revenue cut. Some indie-label executives say

they're pushing back on Apple to get a higher cut.

Meanwhile, Google is still negotiating with the major labels and publishers for its Music Beta cloud service, which it unveiled May 11 at the Google I/O conference in San Francisco. One of the obstacles to those talks was the fact that Universal and Sony Music Entertainment were seeking a 60% revenue cut, while Google agreed to pay major publishers a 12% revenue share and retain 30% for itself, according to sources. Universal and Sony, those sources say, wanted publishers to receive a smaller share.

Not all industry observers agree that the majors are making

a play to cut the publishers' share. "Nowadays, the majors are trying to get 80% of the revenue in the new digital deals coming their way, so I am guessing that the majors are trying to cut Google's and Apple's share," a source familiar with the situation says.

Although Google has offered major labels and publishers similar revenue cuts as Apple, it doesn't wield nearly the same leverage with them. Apple's iTunes store accounted for about 33% of U.S. recorded-music revenue in 2010 (Billboard, May 14).

Disagreement over revenue splits hasn't been the only hurdle in the Google talks, with some sources noting that differences also remain over advances and demands that the search giant be more active in fighting music piracy.

Apple, Google and Amazon, which like Google has launched a basic cloud music service without label and publisher deals, want to offer scan-and-match-style locker services, under which they would scan users' digital music libraries and match the songs the services have licenses for in a centralized server, rather than require every user to upload their music to a cloud-based storage locker. The amount each service pays music rights-holders for individual tracks would depend on usage, with payment splits pro-rated by actual plays.

gently to fill the site with engaging content every day."

May's unprecedented traffic numbers—the site also saw a record-setting 74.8 million page views for the month—were buoyed by content surrounding the 2011 Billboard Music Awards. The Billboard.com Fan Favorite poll garnered more than 1.6 million votes in less than two weeks, while the BBMA-related photo galleries received more than 5.5 million page views during the month. Additionally, Billboard.com partnered with Ustream to produce a live broadcast of backstage interviews at the BMAs, which received more than 1 million viewers between the two platforms.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD.COM SETS MONTHLY TRAFFIC RECORD WITH 10 MILLION UNIQUE VISITORS IN MAY

Billboard.com enjoyed a blockbuster month in May, surpassing the 10 million unique-visitor mark for the first time in its 15-year history. The milestone of 10,038,051 uniques, according to Google Analytics, shatters the consumer-facing music site's previous one-month high of 8.6 million,

set in March.

"I could not be more proud of our team and this accomplishment," Billboard.com editor M. Tye Comer says. "Reaching the 10 million unique mark is a remarkable achievement, and it speaks to the tireless efforts of the editors and writers who work dili-

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RADIO BY PAUL HEINE

Rocks Off

Rock Formats Fall Out Of Favor With Station Owners And Advertisers

Once among radio's most stalwart formats, rock radio is losing ground—and confidence—among station groups, advertisers and record labels. Ratings have steadily dwindled to where just 12 of the top 25 markets have a current-song-based rock station in the top 10 of Arbitron's April ratings. In the first three months of the year, rockers in two top 25 markets vanished, including Miami, which doesn't have a current-based rock station, and Portland, Ore., where KUFO fell out of orbit after 16 years in the format.

Active rock is more endangered than alternative; its narrow focus on hard rock and sophomore jocks has alienated female listeners at a time when marketers are allocating more of their ad dollars to female-friendly formats like top 40 and adult contemporary. The list of stadium-filling rock acts has shrunk and fewer songs are crossing over from rock to other formats. Rock doesn't have a Lady Gaga or a Katy Perry, or anything remotely close.

"If you don't have a big, anchor morning show and you're not in a position to pull in a reasonable amount of females, then it's a very tough go," says John Dickey, COO at Cumulus Media, which will be the nation's third-largest station owner after it closes on a \$2.4 billion acquisition of Citadel Broadcasting later this year. "Economically, it's not a real viable format long term."

CBS Radio-owned rock stations were so dependent on Howard Stern to turbocharge their ratings that, after the syndicated morning man bolted for satellite radio in January 2006, virtually all of those that carried his show vacated the format, including big-name stations like WXRK New York, WBCN Boston and WKRK Detroit.

Rock's male-dominated audience often puts it at the short end of the advertising stick. Men account for nearly three-quarters of active rock listening and two-thirds of mainstream rock, ac-

ording to Arbitron. Alternative station audiences are better balanced. "In markets that have a big top 40, urban or young country station, active rock may be No. 1 or No. 2 in men 18-34, but only fifth in total persons 18-34," says Jon Zellner, senior VP of programming at Clear Channel, the country's largest radio owner. "That's not a good story for sales, especially when the qualitative profile of the audience is not great."

Only half of adult active rock listeners attended college or received a degree, compared with two-thirds of alternative listeners, according to Scarborough Research. Alternative listeners also index higher for household income.

Years of overreliance on grunge, classic hard rock and new bands with similar genetics has diminished active rock's appeal. "The format painted itself into a corner by playing too narrow of a sound," Capitol Music Group VP of promotion Ray Gmeiner says. "People get tired of the same thing over and over again."

A lack of mass-appeal hits has hurt all current rock formats. Just two top 10 songs on Billboard's Active Rock chart this year have crossed to the Mainstream Top 40, Adult Top 40 or Adult Contemporary tallies: Stone Sour's "Hesitate," which peaked at No. 25 on Adult Top 40 in May, and Three Days Grace's "Lost in You" (No. 37 on Adult Top 40 this week). Two did so during the first four months of 2006, compared with seven that did in the same period in 2001. Alternative has also experienced a decline, though not as sharp, from nine in 2001 to four so far this year.

Label execs say fewer rock stations and tighter playlists have made it harder for them to break new bands. "It's extremely difficult for everyone who promotes records to rock radio," RCA Records senior VP of rock music Bill Burrs says. "There are fewer outlets and we're all vying for that same slot."

Exacerbating the situation, quirky indie-rock college stations are fast becoming an endan-



gered species. In recent months, the University of San Francisco, Rice University, Trevecca Nazarene University, Texas Tech University and other schools have sold or agreed to sell their radio stations.

Fewer outlets, smaller audiences and tighter playlists have changed expectations and strategies inside label promotion departments. "We're much more succinct and focused in how we launch records now," Burrs says. "You've got to know whether you've got a hit and know the right stations to take it to. In the old days we'd go after everything."

The new landscape is doing little to help things at the cash register. Rock album sales are up 2.3% year-to-date through May 29, versus a 0.4% uptick for overall U.S. album sales, according to Nielsen SoundScan. But sales in the genre have fared worse in each of the last

two years compared with the broader market. Rock album sales plunged 16.5% in 2010 and 18.4% in 2009, compared with declines of 12.8% and 12.7%, respectively, in total album sales, according to SoundScan.

"We don't see the kind of sales impact from current airplay and from radio promotions around a concert performance like we used to," Gmeiner says.

That's causing a rock rethink at some major labels. "If we continue to see less sales impact on rock bands after extensive amounts of airplay, A&R departments across the board will be much more selective about the rock bands they sign," Gmeiner says. That's already begun at Capitol, he observes, where a new A&R team is paying more attention to young-targeting alternative acts and less to older-skewing active rock bands. ♦♦♦

STATION TO STATION

How Rock Still Thrives In Philly, Seattle And Other Markets

Despite shrinking ratings and a loss of stations, rock and alternative stations continue to thrive in about one-third of the top 35 markets, including Los Angeles, Houston and Philadelphia. Most have decades in the format, deeply entrenched market positions and a full staff of live and local personalities, including a market-leading morning show with a larger audience than the rest of the station's programs.

Case in point: Greater Media's WMMR Philadelphia. No. 1 among listeners aged 18-34 and No. 3 in 25-54 in Arbitron's latest

monthly ratings, the 43-year-old active rocker has the city's top-rated personality morning show ("Preston & Steve"), an iconic midday personality (Pierre Robert), an afternoon host connected with the local music scene (Jaxon) and a night jock who serves as the voice of the NBA's 76ers and is wired into Philly's other major sports franchises (Matt Cord).

"Personalities are the difference maker between us and Pandora or Spotify," WMMR PD Bill Weston says. "Having voices that help the audience identify with the community

where they live and try to make them care about music as they get older is vitally important."

While Metallica, Pearl Jam and AC/DC remain core acts, WMMR and other successful

rock stations are also cherry-picking songs from Billboard's Alternative chart, such as the Black Keys and Cage the Elephant, while playing more mainstream, classic and pop

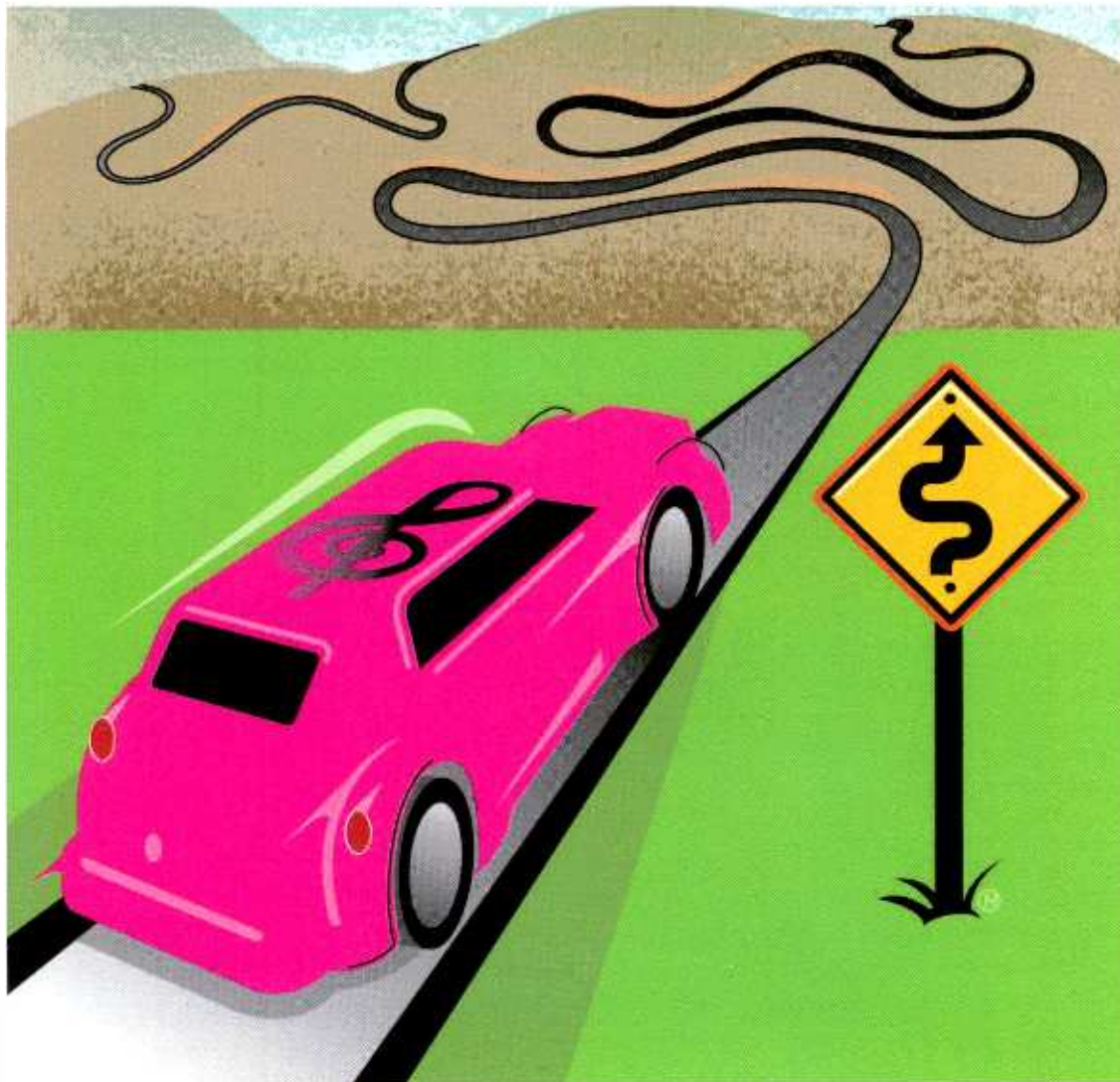
rock. Like top 40, rock programmers have found that a broader musical palette plays better in the top 48 markets measured by Arbitron's Portable People Meter electronic ratings system.

A wider playlist and well-known personalities are also a winning formula for Entercom's 40-year rocker KISW, which is Seattle's top station in the 18-34 and 25-54 demos. "Successful rock stations have changed their direction, especially when they are the heritage station in the market," Entercom/Seattle VP of programming and operations Dave Richards says. "Some of these other stations haven't evolved away from the jackass

mentality that helped differentiate them from alternative in the '90s."

Alternative stations in Los Angeles (KROQ), Houston (KTBB), Detroit (CIMX), Denver (KTCL), Indianapolis (WRZX) and Pittsburgh (WXDX) have climbed to first or second place in the 18-34 demo by drawing a balanced mix of male and female listeners. "Alternative is much more female-friendly than active rock and therefore has a broader appeal," Clear Channel senior VP of programming Jon Zellner says. "Five Finger Death Punch and Black Stone Cherry are very edgy and don't have the same appeal as the Foo Fighters or Cage the Elephant." —PH





PUBLISHING BY ED CHRISTMAN

Road Curves Ahead

Shifts In Digital Licensing Pose Challenges For Performance Rights Organizations

After decades of occupying one of the most stable corners of the music business, performance rights organizations (PRO) are starting to face uncertainty and competitive challenges.

EMI Music Publishing announced in May that it plans to issue bundled mechanical and performance licenses directly to online services for its EMI April Music catalog, assuming responsibility for functions previously handled by ASCAP (see Opinion, page 9). It's a move that other leading music publishers are expected to make.

Greater interest in direct digital licensing among publishers, efforts to establish Pan-European licensing and the creation of a global repertoire database are reshaping the landscape being navigated by ASCAP and its fellow U.S. performing rights organizations BMI and SESAC.

ASCAP CEO John LoFrumento says that decisions by clients to take charge of some digital licensing won't threaten the PRO's business. He points out that EMI's move only affects online music users who aren't currently licensed or do not have licenses in effect with ASCAP and excludes broadcast or broadcast digital rights, cable, satellite

and all other offline media. Moreover, he notes that the online dollars represented by EMI's decision could amount to less than 1% of ASCAP's total annual revenue.

"We see the efficiency of licensing in bundles," LoFrumento says. "We feel very strongly that is something that will be the next step in this business environment. This will result in a new business model over the next few years."

U.S. PROs continue to enjoy relative financial stability. For instance, ASCAP's annual revenue fell 6% in 2010 to \$935 million, but that was down from a record-high \$995 million in the prior year. Still, moves toward direct licensing could potentially erode PRO revenue. But Richard Conlon, BMI senior VP of corporate strategy, communications and new media, says the PROs will weather these challenges, though he acknowledges that the business is in flux.

"The core construct of BMI will be very different in five or 10 years as we start to virtualize and as the dynamics of the global footprints start to change the global nature of copyright," Conlon says.

In a statement, SESAC president/

COO Pat Collins says that PROs have already contended with technological changes for years.

"More music is being consumed today than ever before," Collins says, adding that the Internet has "brought efficiencies to the tracking, identifying and payment processes that were unthinkable 10 years ago. These developing technological advances will allow SESAC to achieve even more robust licensing on behalf of the copyright owner, thus increasing royalty distributions."

In a trend that's bound to be discussed again at the World Copyright Summit in Brussels June 6-8, publishers and collection societies across the Atlantic are contending with a shift to Pan-European licensing.

To meet a mandate by the European Commission to provide one-stop licensing for digital music providers that want to do business in multiple European countries, Universal Music Publishing Group and Sony/ATV Music Publishing have each formed a joint venture vehicle with a European collection society to handle all of their Anglo-American repertoire, while EMI has formed a JV with two societies. Warner/Chappell Music's Pan-European Digi-

tal Licensing initiative is working with seven European societies so far to provide digital music users a choice of which society they want to work with. Each time one of these vehicles handles licensing for a digital music service, it eliminates opportunities previously handled by each country's own collection society.

Moreover, some industry observers suggest that the Pan-European licensing vehicles concept could soon evolve into global licensing mechanisms for the digital marketplace.

As they establish bundled, all-in digital licensing for both mechanical and performance rights, publishers must be careful not to undermine standard royalty rates, Conlon says. "When bundling you are doing so to make it easier to license, but you have to make sure not to squeeze out some value," he says.

Meanwhile, efforts to create a global repertoire database could enable direct licensing, which would further affect local societies' revenue collections. But others dismiss that possibility, saying that a global database would ensure a more efficient marketplace—for example, ensuring songwriting claims don't add up to more than 100%, a very common problem—while allowing collection societies to continue to compete on services.

In the meantime, the ability of digital music users to track and report in greater detail will also spur change. The emerging digital market is already providing "more transparency and accountability," says Conlon, who notes the PROs do well in worlds of complexity that are also becoming more fractionalized.

"We scale well and are totally exponential," he says. "We are dealing with and translating the long tail . . . handling billions of performances every quarter. We are optimized to handle what will be an increasingly fragmented medium and marketplace."

But improved accounting systems have enabled "some [digital users] to consider going direct" to rights-holders like publishers, Music Reports Inc. founder/chairman Ron Gertz says. "They will trade the convenience of [PRO blanket licensing] to do a la carte licensing."

That dynamic will be matched by major music publishers looking to increase profits in difficult times by doing direct licensing deals in easily trackable media like those offered by digital music providers. The bundling of rights and direct deals are among the market forces that will increase competition among collection societies.

If publishers pull back licensing rights from PROs, how will those organizations compensate for that lost

revenue? Some industry executives are predicting mergers will take place among collection societies around the world, creating regional licensing hubs. But others speculate that some societies may move to grant multiterritory rights for their exclusive repertoire.

Meanwhile, music publishing executives predict that current trends will lead to a consolidation of backroom functions among rival PROs. In fact, ASCAP's LoFrumento is advocating that scenario.

Collection societies "use the same database and we have the same information on the members' share; we all use similar systems," he says. "The idea of multiple back offices with multiple personnel doesn't bode well for us. As the music industry faces the future, we have to look at the functions that we are not competing on and combine them. We need to start a dialogue with other societies."

Moreover, LoFrumento thinks that if an independent third-party back office could be created, publishers may want to join such an initiative.

In the meantime, ASCAP just finished development of a new back-office distribution system, which will provide members with 24/7 access to the organization's database as well as increased transparency.

Another issue expected to drive the evolution of PROs is the growth in the number of registered songwriters, who are demanding more services.

"We have been working on this for the last five years: how to create and extend electronic services in the virtual world," BMI's Conlon says.

Regardless of what happens in the digital market, PROs will always have general performance licensing to fall back on because monitoring song plays at bars, clubs and stores requires boots on the ground to track.

But here, too, they face challenges, as was illustrated last year when two federal courts approximately halved the negotiated annual blanket fee that music service providers like Muzak and DMX pay BMI and ASCAP for every apparel store, beauty salon and health club for which they program music.

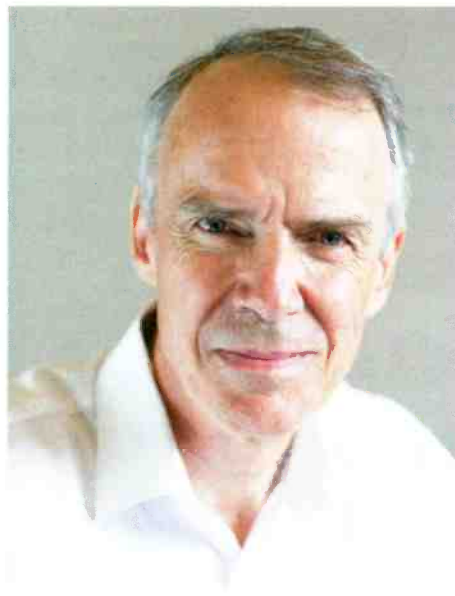
The court rulings, both of which are being appealed by BMI and ASCAP, set up a carve-out mechanism to allow DMX to license and pay for music directly from a publisher and then get a discount from the blanket fee based on the proportion of music played that was directly licensed. The case could encourage other music service providers to push for similar carve-outs, a concept that could potentially be applied to terrestrial radio.

"The world is changing faster than anybody thought," LoFrumento says.

BY ROGER FAXON

Innovation Required

Publishers Must Embrace New Ways To License Music To Digital Services



In a music environment that has seen every fundamental premise, assumption and certainty blown away during the last 10 years, there is always much talk of innovation.

The nature of music delivery and consumption changes year after year, as new entrants come into the market to offer exciting channels to music fans across the world. This dynamism and excitement have played an important role in ensuring that more music is being used than ever before. Innovation is omnipresent in the life of the industry—except with regard to licensing the very services that innovate the most.

The simple fact is that as the representatives of the greatest songwriting and recording talent in the world, we as an industry have a duty to encourage digital platforms and services to come to market for the benefit of creators and consumers alike. Yet while we expect them to break boundaries and push technology and user experience further than ever before, record companies and publishers alike seem determined to cling to an existing licensing framework that does little to advance the cause of creators.

We are in a new world, one in which the distinctions between the rights of traditional types of music usages are blurring, reflecting technology's ongoing enrichment of the music experience.

Digital music services want to be able to offer their customers the ability to download music, stream tracks, see videos, engage with rich editorial content, sing along to lyrics and interact with content. All of these have traditionally required separate licenses from separate bodies. That places a huge burden of time and money on new services. When faced with an industry as unwelcoming as music to new players, it

would be little surprise if they turned their attentions to more approachable forms of media.

Put simply, the music industry will be failing in its duty to the creative talent it represents if it doesn't put its licensing house in order. That's why in May, EMI Music Publishing took the pioneering step of withdrawing from ASCAP the new-media rights for the EMI April Music catalog (see story, page 8).

Now, I wouldn't want anyone to think that I believe ASCAP has done a poor job with the April catalog. I'm an admirer of ASCAP chairman Paul Williams, CEO John LoFrumento and the entire organization, on whose board I sit. I am happy that they will continue to represent EMI's traditional broadcast rights, and they have been very supportive of this latest initiative.

However, the changing world of digital music means that it is imperative that we explore new ways to encourage innovation, in order to allow our music to find as broad an audience as it possibly can. And that means exploring ways to unify the rights in our catalog.

Services don't care what specific rights are called or which part of the value chain those rights sit within—they just want to get the permission to do what they want to do, in a timely and efficient manner. Rather than forcing services to adapt to our processes, it is incumbent on us to adapt to their needs, and only by doing so will we speed digital development.

Of course, unification of rights is not the only tool that we have to use to reduce complexity in this space. In particular, we also need a global

rights database in order to be sure that the user community knows exactly where and how to assemble the rights they need for every work that they wish to use. Significant progress has been made toward this goal, with music companies, digital platforms and industry institutions recognizing that the establishment of a global rights database would reduce the impediments to access that exist today.

Removal of the barriers to growth has to be a key focus for our industry in the coming months and years. EMI

Music Publishing's removal of its new-media rights from ASCAP is one important experiment in that regard. The existing licensing framework was not designed for a world in which music is omnipresent—its overhaul is essential if we are to foster an environment in which consumers can be meaningfully engaged with music, and in which creators can achieve the successful outcomes that their passion and hard work so deserve.

The existing licensing framework was not designed for a world in which music is omnipresent.

Roger Faxon is chairman/CEO of EMI Music Publishing and CEO of EMI Group.

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New Game Plan

After A Foray Into Interactive Remix Apps, MXP4 Moves Into Social Games

Among the many buzzwords that have been emerging from the startup echo chamber is the notion of the pivot—if something's not working, try something different.

It's a concept that social gaming startup MXP4 knows all too well. The Paris-based company launched in 2006 as an interactive music format billed at the time as a replacement for the ubiquitous MP3 format.

That quickly went nowhere, so the company changed focus, becoming a white-label technology provider to artists and brands that wanted to let fans interact or remix music through an embeddable app on their website or Facebook page (Billboard, Oct. 30, 2010).

Now MXP4 has unveiled its third identity—a provider of branded games for Facebook and mobile phones, under the Bopler Games banner.

This new tack isn't so much a pivot as it is a step, one informed by the company's previous iteration. During the years it operated as a white-label service provider, it signed up more than 150 artists, who used the technology to let fans interact with their music on Facebook or their websites. They included such stars as Michael Jackson, David Guetta, Big Boi and Paramore.

The company noticed that artists who embedded the app saw traffic spike as a result. Guetta's app generated 2 mil-



Bopler effect: MXP4 CEO ALBIN SERVIANT is betting that music fans are willing to interact in a game-like manner with their favorite songs; inset: MXP4's Match It game.

lion plays and registered the contact information of some 66,000 fans, according to Guetta's management. Time spent on each embedded song averaged 15 minutes, according to the company, and half

of those doing so would share their remixes with friends on Facebook.

But rolling this out on an artist-by-artist basis just couldn't scale. Hence the creation of Bopler Games. In 2009, MXP4 brought on former Vivendi Mobile Entertainment GM Albin Serviant to spearhead its gaming strategy.

Calling the white-label activity a "proof of concept" that music fans are willing to interact in a game-like manner with their favorite songs online,

MXP4 has created several custom titles designed to take the gameplay that was formerly restricted to just one artist's track and expand it to a far larger roster of songs.

The company soft-launched its game lineup in April with four titles—Match It, Space It, Pump It, Snake It—all featuring gameplay that's a variation of dodging or navigating obstacles that react to the beat or lyrics of a given song. The games feature music by KT Tunstall, Lily Allen, Fall Out Boy, Digital Underground, Afrika Bambaataa, the Jonas Brothers and other acts.

Another title, Dodge It, followed in May. And this month, the company will embark on a formal launch of the brand, complete with marketing and customer outreach on Facebook. Serviant says the plan is to have up to 12 games developed by the end of the month.

"There's a giant disconnect between music and social games on Facebook," Serviant says. And he's right. But with only about 40,000 monthly active users, Bopler Games has its work cut out for it as it goes up against the likes of Zynga, which boasts 250 million active monthly users. Zynga recently launched GagaVille, a new Lady Gaga-themed subdivision of its hugely popular FarmVille game, which represents an intriguing attempt at bridging the gap between music and social games that Bopler is targeting.

Digital Domain

ANTONY BRUNO



ECO-FRIENDLY CHARGE

Constantly recharging power-hungry smartphones and portable game players consumes a good bit of electricity. Enter the IDAPT ii Eco, an environmentally conscious charger made from recycled materials that meets all Energy Star standards while minimizing the user's carbon footprint. Most notably, it features an auto-off system that powers down the charger when it's not in use, with a quick restart button to wake it up when necessary. Interchangeable tips make it compatible with more than 4,000 different devices, including mobile handsets, cameras and other products.

The IDAPT ii Eco is available for \$25.

—AB



BITS & BRIEFS

CLOUD SERVICES MAY LIFT DIGITAL REVENUE GROWTH

U.S. revenue growth from digital music services has slowed in recent years as the market matures. But as cloud-based music streaming services extend access beyond home computers, digital growth rates may pick up, according to market research firm Parks Associates. Last year, for instance, 34% of U.S. broadband customers used their mobile phone as a music player, up from 9% who said the same in 2007. Additional features like enhanced music discovery engines and music-centric social networking tools may also kickstart digital revenue growth, Parks says.

DEADMAU5, TALENT HOUSE PARTNER FOR CONTEST

Electronica DJ deadmau5, who wears a giant mouse head during performances, is asking fans to design his new headgear. To do so, he's tapped the artist and design

community at Talenthouse.com to host a contest. Through July 12, members can submit new designs through the site, after which Talenthouse members will vote on their favorites. Deadmau5 will wear the winning design onstage, and the designer will get two VIP passes to a future show, along with a meet-and-greet with the DJ.

BURN STUDIOS LAUNCHES COLLABORATION SITE FOR DJs

During the Ibiza International Music Summit held May 25-27 in Spain, Burn Studios introduced a new cloud-based online music studio and collaboration site aimed at electronica DJs. In partnership with digital retailer Beatport and audio production specialist SAE Institute, the site (burnstudios.audiotool.com) is designed for new talent to submit their work, find educational opportunities and participate in mentoring programs with established DJs like Richie Hawtin and Sasha.

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THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	2 WKS	#1 DIRT ROAD ANTHEM	JASON ALDEAN
2	2	10	THE LAZY SONG	BRUNO MARS
3	9	1	ROLLING IN THE DEEP	ADELE
4	4	6	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
5	1	13	E.T.	KATY PERRY FEATURING KANYE WEST
6	5	17	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
7	6	7	HONEY BEE	BLAKE SHELTON
8	8	24	DOWN ON ME	JEREMIH FEATURING 50 CENT
	7	13	SURE THING	MIGUEL
10	11	12	ROLL UP	WIZ KHALIFA
			 <p>"Hustle Hard" is the week's top debut and becomes the highest-peaking ringtone for Ace Hood in his first charted solo effort (up 83%).</p>	
11	10	13	BOW CHICKA WOW WOW	MIKE POSNER FEATURING LIL WAYNE
12	12	22	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
13	14	6	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
14	13	25	F**K YOU!	CEE LO GREEN
15	16	22	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
16	18	15	THE SHOW GOES ON	LUPE FIASCO
17	20	10	I WON'T LET GO	RASCAL FLATTS
18	-	1	HUSTLE HARD	ACE HOOD
19	15	1	JUST A KISS	LADY ANTEBELLUM
20	17	32	BLACK AND YELLOW	WIZ KHALIFA

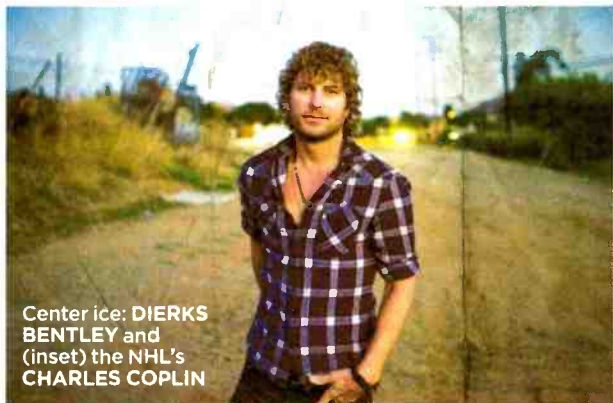
Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



BRANDING BY MITCHELL PETERS

Power Play

Ex-NFL Executive Steers The NHL Toward More Music Partnerships



Center ice: DIERKS BENTLEY and (inset) the NHL's CHARLES COPLIN

When country star Dierks Bentley isn't on the road or in the recording studio, he can usually be found at an ice rink playing hockey with some of his buddies.

So it's no surprise that the singer was excited to learn that his new party-themed single, "Am I the Only One," was played during a recent National Hockey League playoff game.

"I was watching the playoffs and my song came on," Bentley recalls, admitting that he wasn't aware the track had been licensed to the NHL. "My phone blew up with texts from friends that knew I'd get a kick out of it. I'm just thrilled that my song is getting played."

Bentley, who plays in a recreational ice hockey league in Nashville, has reason to be excited, as his new partnership with the NHL spans well beyond exposure during the playoffs.

"Am I the Only One"—which moves 16-14 this week on Billboard's Hot Country Songs chart—was featured in May in TV tune-in spots during the NHL conference finals on networks like NBC, CBC and the NHL Network. They also ran on NHL.com and team websites.

Bentley is also releasing a second music video to CMT and other platforms for "Am I the Only One," which features highlights from the 2010-11 NHL season, footage from his recent concert tour and home videos of him playing hockey.

Collaborating with musical artists isn't new for the NHL. The Goo Goo Dolls performed at last year's NHL Awards show, while the Jonas Brothers, Garth Brooks and Usher have performed at events scheduled around the NHL All-Star Game. The league also licensed Eminem's "Not Afraid" for use during telecasts of the 2010 Stanley Cup playoffs.

But the NHL's partnership with Bentley is the first such artist campaign under the leadership of Charles Coplin, a former National Football League VP of programming who joined the NHL in September as executive VP of content.

Coplin reports to another former NFL executive—NHL COO John Collins, who had previously served as president/CEO of the Cleveland Browns and senior VP of marketing and sales at the NFL.

Taking a page from the NFL's playbook, Collins and Coplin have been keen on expanding the NHL's entertainment brand through the launch of special events and artist partnerships.

In his new role, Coplin plans to leverage relationships he built as booker of the Super Bowl halftime show and use them to create unique musical opportunities for the NHL's lengthy October-June season.

"The NFL has those defined

pieces of real estate, like the kickoff show and the Super Bowl show," Coplin says. "Hockey has a different rhythm; it's an everyday sport [and] plays a couple months longer."

Collins has overseen the creation of new events during the NHL season, including the opening-day NHL Face-Off entertainment festival; the New Year's Day Winter Classic, which features a regular-season game played outdoors; and the annual NHL Awards show, which will be held June 22 at the Pearl Concert Theater in Las Vegas.



"We have such a different variety of events with such different themes and geography that it allows us to be more targeted in what we're going after," Coplin says.

Booking musical talent for a massive event like the Super Bowl halftime show, Coplin says, can be somewhat constricting, in that it needs to be an act with wide, mainstream appeal.

But with the NHL, "we have a targeted demographic and we can take some edgier acts," he says. The league says it has about 53 million fans in North America, of which it estimates 60% are between the ages of 18-49.

Coplin says he's eager to expand the NHL's relationship with more musical artists.

"We can do some things that are more aggressive or a little bit more risky," he says, "because of the nature of the sport and the demographic."

Thanks to his likable, boy-next-door image, Bentley probably wouldn't be considered an edgy or risky artist in most quarters. But Capitol Nashville senior VP of marketing Cindy Mabe says his passion for hockey makes him a natural partner for the NHL.

Mabe also says the campaign will help set up Bentley's as-yet-untitled sixth studio album, which is tentatively scheduled for release in October on Capitol Records Nashville. "Am I the Only One" is the album's first single.

"For us, it's nothing but a commercial that Dierks is coming," she says. "Dierks had the automatic walk-in because he speaks the language of hockey. He loves hockey, appreciates it and plays it."

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Everybody Dance Now

The Sounds Of 'Lambada' Resurface On J.Lo's 'On The Floor' And Other Hits

"Lambada" by French group **Kaoma** became a worldwide smash in 1990, reaching No. 46 on the Billboard Hot 100 and topping the Hot Latin Songs chart for seven straight weeks.

The song's ascent was aided by the lambada dance craze that preceded the song's release, as well as two cheesy 1990 movies—"Lambada" and "The Forbidden Dance"—that sought to capitalize on the popularity of the Brazilian dance style.

Fast-forward 20 years and the sounds of "Lambada" are back with not one but three charting songs featuring the melody of the 1990 hit. First up was **Edward Maya** and **Vika Jigulina's** soulful dance track "Stereo Love," which entered the Hot 100 last October

at No. 92 and peaked in January at No. 16, spending 28 weeks on the chart.

Then there's **Don Omar's** "Taboo," a Portuguese/Spanish version of the original that peaked at No. 9 on Hot Latin Songs in May.

Finally, there is **Jennifer Lopez's** hit "On the Floor," featuring **Pitbull**, which sports the melodic hook of "Lambada," with Lopez singing new English lyrics to the original melody. The track peaked at No. 3 on the Hot 100 in May and has generated U.S. digital track sales of 2 million, according to Nielsen SoundScan.

"Good music revives every so often," says **Rogelio Alfonso**, PD for Miami's Clear Channel-owned WGMG (Mega 94.9), which plays all

three tracks, as do several other Miami stations, including top 40 WHYI (Y-100). "Plus, danceable Brazilian music is super catchy."

And as it turns out, Kaoma's "Lambada" wasn't the first recording of the song. The original version is "Llorando se Fue," written and performed by Bolivian folk group **Kjarkas**, which used an Andean flute instead of an accordion.

Kaoma took credit for the composition and gave it Portuguese lyrics and the beat and instrumentation of the lambada, an urban Brazilian rhythm known for its sensual, hip-to-hip grinding dance. When the song became a smash, the original writers, brothers **Gonzalo** and **Ulises Hermosa**, successfully sued for a share of the royalties.

Today, all versions of the song, including Omar's and Lopez's, cite the brothers as the writers of the song, although the roster of co-writers of "On the Floor" includes Pitbull and **RedOne**, while "Taboo" includes Omar.

As for Maya's "Stereo Love," it doesn't quote the trademark lambada accordion hook; writers changed the note sequence just enough so that it would



Bringing back the beat: PITBULL and JENNIFER LOPEZ

evoke the melody rather than replicate it.

The success of "Stereo Love" was surprising, says **Patrick Moxey**, president of Ultra Records, which released the track in North America. "Working a record with an accordion hook into all these different formats and sell [20,000] copies? That doesn't happen very often."

The danceable yet melancholic accordion hook of "Lambada" has proved to be timeless. In the original Kaoma video, the protagonists

were two children—a blond girl and a black boy, both around 10—who escape their parents' watchful eyes to dance. Twenty years later, Omar's video for "Taboo" continues the story, borrowing images from the original clip and hinting that he's the boy, all grown up.

For those who ever danced to this track, it's a powerful image.

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

EN BREVE

LOS HOROSCOPOS DE DURANGO DENY REPORT OF BREAKUP

Vicky and Marisol Terrazas, lead singers of duranguense group Los Horoscopos de Durango, denied on Twitter that they were breaking up. The Chicago-based group, one of the most successful in the duranguense realm, released its latest album, "La Guerra y la Morena," on Disa last September. Univision TV entertainment show "Primer Impacto" reported May 26 that the sisters would launch separate careers. On their official Twitter page (@horoscoposedgo) the siblings tweeted: "THAT'S NOT TRUE." —Leila Cobo

AEROSMITH TO TOUR LATIN AMERICA AGAIN

Ticket sales for Aerosmith's 2010 Latin American tour were so robust that the band is already scheduling a return to the region later this year. Its 2011 tour will include shows in Lima, Peru, on Oct. 22 and at Parque Simon Bolivar in Bogota, Colombia, on Nov. 3, with other dates to be announced later. Aerosmith, which first played Latin America in 1977, visited Chile, Colombia, Peru, Costa Rica, Brazil and Venezuela in 2010. —LC

BILLBOARD LATIN POWER PLAYERS NOMINATIONS DUE JUNE 17

Billboard is collecting nominations for its annual Latin Power Players report, which recognizes Latin music executives who are driving the music industry forward with their artistic and business vision. Executives in all sectors of the Latin music industry are eligible. Individuals who make their living primarily as artists and/or songwriters aren't eligible unless they own their recordings or songs and act in a business or executive capacity to market them. Billboard editors will compile the Latin Power Players report based on the nominees' achievements in the past 12 months and their overall leadership. The deadline for nominations is June 17. Nominations can be submitted online at billboard.biz/latinpowerplayers. —Justino Aguila

Ranchera Singer's Return

Nydia Rojas, Once A Rising Star Of Mariachi, Hits The Comeback Trail

As a teenager growing up in Southern California in the 1990s, Nydia Rojas was touted as mariachi music's next big thing.

She released four albums on Arista Latin and Hollywood Records. She toured with Juan and Ana Gabriel. She even earned a Latin Grammy Award nomination in 2000 for her album "Si Me Conocieras," which received a nod for best ranchero performance.

And then, one day in 2001, Rojas decided to walk away from it all. She went back to school, got married, worked for a spell as a 911 emergency dispatcher and reclaimed her life—a life she felt she no longer had control of.

"I wasn't living for myself—I was living for others and that's all I knew," Rojas says. "When I left the business, I went back to school. I studied music, but I also began living normal experiences in order

to be where I am today, which I believe is a good place."

Now 31, Rojas is attempting to make a comeback. She

is working with her husband, percussionist Raul Pineda, on a new album that she hopes to release in the fall.



Not a girl anymore: NYDIA ROJAS

"It's going to be an independent project, taking my influences and adding filters of my heritage from Mexican folk music and Cuban music with modern attributes of my singing style," she says.

Rojas is also opening nine shows in California for ranchera legend Vicente Fernandez, including five shows at the Gibson Amphitheatre in Los Angeles scheduled for mid-November.

"Not too many people get second chances," says Jose Hernandez, musical director for Mariachi Sol de Mexico, who mentored the singer as a child. "She's getting to tour with Vicente Fernandez because she deserves it. She has the vocal capabilities."

Tony Romero, a tour manager working the Fernandez concerts, agrees, saying that

Rojas "has a very special style and she knows how to captivate an audience."

Live performances will play a key role in Rojas' efforts to re-establish a career in music, says Rodri J. Rodriguez, who helped launch her career with the annual Mariachi USA showcase at the Hollywood Bowl.

"When you are passionate about something you can always come back to that road," Rodriguez says. "I know she's tried different things, but her road always brings her back to what she's good at."

Rojas admits that her first gig opening for Fernandez on May 6 in Fresno, Calif., gave her butterflies. But she says it also felt like a homecoming.

"It was exhilarating and I am grateful," she says.

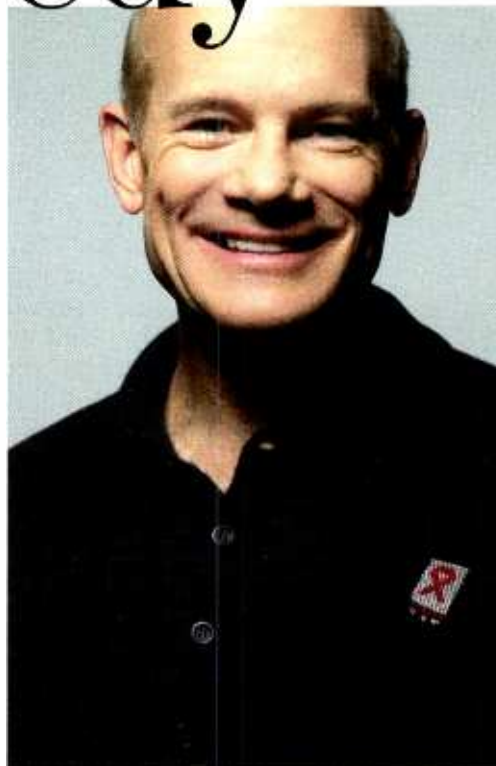
—Justino Aguila

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FORMER
CHAIRMAN/CEO,
MTV NETWORKS
INTERNATIONAL

Bill Roedy

The longtime head of MTV Networks' global team on the "relentless" push to plant MTV's flag in every country.



For 23 years, Bill Roedy was the man who built MTV Networks outside the United States, expanding its reach into more than 160 countries. His career before MTV is less well-known to his music business colleagues. A graduate of West Point, Roedy led combat troops in Vietnam and later commanded NATO nuclear missile bases in Italy—experiences that prepared him well for music and media business battles that later shaped his life.

Roedy, who stepped down in January from his position as chairman/CEO of MTV Networks International, has just published "What Makes Business Rock" (Wiley), an inside look at those battles and MTV's aggressive worldwide expansion. It's an engrossing business story with an all-star cast, as Roedy's quest to plant the MTV flag around the globe led to scores of encounters with pop stars and heads of state.

Responding to a life-and-death crisis facing MTV's audience, Roedy was the driving force behind MTV's pioneering efforts to promote HIV/AIDS education, beginning with edgy public service announcements and later with its Staying Alive campaign and foundation. He continues to chair that foundation and plays a key role in several major organizations fighting AIDS. On May 25 he was named the first envoy of the Global Alliance for Vaccines and Immunisations.

Visiting New York from his home in London, Roedy spoke with *Billboard* about MTV's international growth and the recent departure of MTV Networks chairman/CEO Judy McGrath.

Did Judy McGrath's move surprise you?

No, not really. You know, she's been with the company 30 years and I was for 23 years. I had breakfast with her and I reminded her that, as measured in dog years, that's more than 200 years. Particularly at a company like MTV, that's a long time. She's got a huge legacy.

I wouldn't put too much into [reports of] programming disputes. Yes, the organization does change. I think it's more about just, gosh, even though it's a great gig, you've got to move on eventually.

Your mantra was, "Aggressive, creative, relentless distribution." Exactly how wide is the global reach of MTV Networks?

Our exposure is everywhere. Two billion—billion—have access to it in formal distribution. We've done research that shows 100 million tune in on a monthly basis. It's a lot of people.

We do our playlists based on a lot of different things. Record sales, radio play, gut feel, all that. Generally, you would say that about 50% of the music on any particular chan-

nel is local and 50% is international, on average. Some were 80/20, some 40/60. Over the years, early on, we didn't really have a lot [of acts that we helped break in the United States]. But then there are a lot of great examples in isolation. One of the first commercially successful Russian groups, t.a.t.u., was on the MTV Movie Awards. We did an "Unplugged" for Shakira and brought her to Asia [when] no one had heard of her in the United States.

"Yo! MTV Raps" started in France. Yes, with [host] Sophie Bramly. The other interesting thing is Arab rap. The language has a certain cadence that connects with rap, so rap was always going to be very popular in the Middle East. It was an interesting eye-opener for me. Who would expect rap to be so successful in Arabia?

You've done a lot of business with Russian entrepreneurs. It appears Warner Music will be sold to Access Industries led by Russian-born Len Blavatnik.

He's a terrific guy. I actually think that's a good thing for Warner. I

know him personally and he's tough.

It was a privilege to see this incredible transformation of [emerging markets like] the Middle East, China and India. But to me, Russia really made the most radical transformation. It was extraordinary. Overnight. Boom. This entrepreneur, Boris Zosimov [whose company Biz Enterprises developed MTV Russia], he had a passion and he made a go of it. He would come up to me and say, "What's a sales commission?"

I don't mean to let China off the hook but China, I think, has more of a capitalist culture. China is happening too. It's just difficult in the media business because there's so much regulation.

Are international media companies making inroads in China?

The answer is yes, but slowly. GM sells more cars in China than anywhere else in the world. Volkswagen sells more Volkswagens in China than anywhere else in the world. So if you're doing cars, yeah [it's a great market]. I must say, I worked China very hard. I joked

that I went there more than to my U.K. operation.

How has MTV's relationship with the music business changed?

For almost my entire career—even, I would say, recently—it's been a critical relationship. [Cable TV magnate] John Malone said it's like tying the tails of two cats together and throwing them over the fence: They're intertwined and they're going to fight. We had our ups and downs, no question. But we were dependent on them and they were dependent on us. We sold music. They gave us wonderful, fresh product on a weekly basis.

But less now than in the past?

What happened over the years is that, you know the story of course, [more] youth entertainment and less music. Now, do young people come to MTV for music? Less so, because you can get videos on YouTube. But we play more music than we ever have [on digital channels]. Pick a market. I think the U.K. is one of the best examples, with nine music channels.

MTV's role in the fight against HIV/AIDS is an important part of your legacy. Wasn't there a risk involved in linking MTV's brand so closely to that pandemic?

Yes, there was. But we didn't make up this issue as important for our audience; they told us. And as we expanded our reach, particularly in hard-hit countries, I always felt, "Hey, no option. We've got to be part of this fight."

Critics have asked how MTV can sell a sexual lifestyle through its programming, yet preach safe sex.

It's a fair question. Here's the deal. Part of being young is being irreverent and edgy. Sexual themes are part of being irreverent and young. You don't have a connection unless you're out there with some of these themes. But when you do have that connection, it presents you with an opportunity. So we seized that opportunity [to deliver safe-sex messages to young viewers]. Even with that, you can't hit them over the head; you've got to do it in a way that's creative and more subtle.

You write that the most serious challenge facing content providers is figuring out which distribution services in which form produce the best revenue stream.

Here's the irony. People listen to more music than they ever have. People read more than they ever have. People are watching more content on television or video than they ever have. Yet the margins are all going down. So it's going to take a lot of smart managers and creative people to figure this all out. It's an uncertain future. It's exciting though. ...

It was a privilege to see this incredible transformation of emerging markets. Russia really made the most radical transformation. It was extraordinary. Overnight. Boom.

RELENTLESS.

**A TRUE COUNTRY-ROCK
INDEPENDENT SPIRIT,
JASON ALDEAN
IS IN BUSINESS WITH BENNY BROWN'S
BROKEN BOW RECORDS
(A SEVEN-ALBUM DEAL),
SPALDING ENTERTAINMENT
(THEY HAVE A PLAN)
AND BUDDY LEE ATTRACTIONS
(BOOKED HIS SUMMER TOUR WITH LIVE NATION).
HE SELLS OUT
AMPHITHEATERS IN ADVANCE,
SINGS WITH KELLY CLARKSON
AND IS THREE SINGLES DEEP INTO A PLATINUM-PLUS FOURTH ALBUM.
CAN SOMEBODY SAY,
'SUPERSTAR'?
BY RAY WADDELL**





**“IF IT WERE
FREAKING
LADY GAGA
YOU’D HAVE
IT ON THE
COVER OF
BILLBOARD.**

**I’m over here
with one of the
healthiest things
in the business.”**

**CLARENCE SPALDING,
SPALDING ENTERTAINMENT**

D

ays before embarking on a critical run of amphitheater shows that will solidify his major-league touring status, Jason Aldean shows no signs of stress. Why should he? He's out in the barn—his “man cave”—at home, south of Nashville. Aldean is confident and relaxed.—though not quite as chill as his Georgia bulldog, Athens. Still, Aldean has shown a bulldog's determination in pursuing a still-rising career. Though it resides somewhat below the radar of the mainstream music industry, a case can be made that Jason Aldine Williams is the hottest male star in country music. ¶ He's signed to Nashville independent label Broken Bow, and four albums in, Aldean has racked up 11 top 10 singles on Billboard's Hot Country Songs chart (including five

No. 1s), and his third single from current album “My Kinda Party,” the boundary-pushing “Dirt Road Anthem,” is rising quickly up the charts. Previous single “Don't You Wanna Stay,” a duet with Kelly Clarkson, is now making noise on the Adult Top 40 chart, a rare crossover for a male country artist.

All four of his Broken Bow records have cracked the top 10 on Billboard's Top Country Albums chart—“Party” spent eight weeks there. Aldean has sold nearly 5 million albums in the United States, according to Nielsen SoundScan, along with 10.5 million digital tracks. But the best heat indicator is Aldean's box-office success. In the most competitive year in memory for contemporary country music headliners, Aldean, booked by Buddy Lee Attractions and promoted this year by Live Nation, is blowing out shows all over the place in 20,000-capacity venues.

Aldean's growth during the past six years has been steady and sure, but prior to that the going was tough. After signing a songwriter deal with Warner/Chappell in 1998 (giving up his Pepsi delivery-truck gig in the process), Aldean moved to Nashville that fall. But, even with what must have felt like an endless parade of showcases, label after label either passed outright or failed to bring a deal home for Aldean. It was downright scary for the Macon, Ga., native: He had a wife and new baby daughter to support.

“It was like, ‘Yeah, we love it, let's talk, we'll come see some more shows,’ but nobody ever pulled the trigger,” he says. “I'm not somebody that gives up . . . easily, but it was getting to the point where, not that I didn't think it was going to work, I just didn't know what else to do. You start thinking about, ‘What else can I do?’ This was my backup plan.”

Being called “humble” is de rigueur for a country artist, but manager Clarence Spalding of Spalding Entertainment (Spalding's Chris Parr handles Aldean day to day) says Aldean found humility the hard way. “He's had the shit beat out of him,” Spalding says. “He almost packed his bags and went back to Georgia. And without Benny Brown he would have been there.”

Broken Bow owner Benny Brown is plain-spoken. An entrepreneur. He's successfully added record labels and publishing to his other business endeavors, which include a string of California-based car dealerships. When Aldean came to

Brown's attention in 2003, Craig Morgan was the top artist at Broken Bow. Brown wanted to see Aldean showcase in front of “regular country fans.” It was set up at Nashville's Wildhorse Saloon. “After it was over, I told some of my staff, ‘This kid has something special. I think I'll sign him,’ ” Brown recalls. “Everybody thought I was crazy.”

The circumstances surrounding Broken Bow signing Aldean to a seven-album deal were unusual, to say the least. Though he'd been playing music since he was 14, Aldean was, for country fans, a brand-new artist, steadfastly committed to an unproven producer in Michael Knox (see sidebar, page 17) and sporting a rock-tinged sound. And he wanted to use his road band on the record. Brown and Broken Bow's approach with Aldean “took huge balls,” Spalding says. “Think about it: ‘We're gonna sign this kid, we've got a guy over here who's not a proven producer, and, hey, let's take his road band in to record with him.’ It wouldn't have happened anywhere else like that.”

Broken Bow then did the drill: introduced Aldean to country radio. “As an independent with a new artist, you kind of take what's given to you, which meant . . . doing a lot of free shows to promote their stations and the songs,” Broken Bow senior VP of operations Rick Shedd says. “It was a long, hard battle to moving up the charts, like it is for a lot of companies.”

But 12 weeks after Aldean's debut set was released (July 2005) Broken Bow had its first gold album with Aldean, driven by debut single “Hicktown.” Though the song peaked at No. 10 on Hot Country Songs, its mud-slinging, hell-raising video cast the die for Aldean's sound—and his fans. The song “was a polarizing single, different from what was going on at the time,” Shedd says. “But when people . . . were turned on by it, it sold a lot of records. It set the tone.”

A key cog in the machine has been distributor RED, which, though traditionally more active in non-country genres, has a history with country dating back to Kenny Chesney's debut on



TEAM ALDEAN

LABEL: Broken Bow Records
TOURING AGENT: Kevin Neal, Buddy Lee Attractions
MANAGEMENT: Spalding Entertainment, Nashville
PRODUCER: Michael Knox
SITES: JasonAldean.com, Facebook.com/jasonaldean, Myspace.com/jasonaldean
PUBLICITY: The Green Room (@thegreenroompr)
UPCOMING SHOWS: June 9, CMA Music Festival, Nashville; July 8, Summerfest, Milwaukee; July 16, Cruzan Amphitheatre, West Palm Beach, Fla.
UPCOMING TV APPEARANCES: June 8, CMT Music Awards (CMT); TBD, CMA Music Festival (ABC)
ENDORSEMENTS: Wrangler
TWEETS: @Jason_Aldean

Capricorn in 1994. Broken Bow began working with RED in 2003 when Morgan's first record came out.

“They made a compelling argument as to why they could handle the country business, and as Broken Bow grew, they grew with us,” Shedd says. “They came with stronger sales reps and more aggressive marketing so they could service our needs, and it has continued with the growth of digital. When the digital thing started taking off, they had one person in place. Now they have 15.”

RED senior VP of product development Alan Becker says, “With Broken Bow we saw this fierce determination.” He adds that RED works closely with the label on “every important initiative,” including digital/mobile marketing through RED's digital marketing division, Stache Media.

Aldean's self-titled debut album has moved 1.4 million copies, and follow-up “Relentless” is at 829,000, according to SoundScan. His “Wide Open” album, on the strength of mega-hit “She's Country,” went platinum, and “Party” is heading into double-platinum territory. “If you ship too many albums out into the marketplace and they don't sell, retailers are quick to return them and you have to buy them back,” Brown says. “Our rate of return on Jason has been exceptional; almost zero.”

Brown says that prior to launching Broken Bow in 1999, he had invested in other artist development projects. “I found out quickly that by the time the label got through recouping everything there wasn't a whole lot left for the artist,” he says. “So when I came up with the model for Broken Bow, I said, ‘If we're going to do this thing, it's going to be without greed in mind.’ With Jason we did a very fair contract, and consequently even his business manager said [he'd] never seen an artist that started



Stay and sing: JASON ALDEAN and KELLY CLARKSON perform "Don't You Wanna Stay" at the 44th annual Country Music Assn. Awards on Nov. 10.

FORT KNOX

THE SYNERGY OF ALDEAN AND HIS PRODUCER

In 1998, when Michael Knox was a VP at Warner/Chappell, he was headed to Georgia to visit his grandmother when he heard about a talent show in Atlanta. "I was actually trying to find a way to write the trip off," he says. "I went down to the Buckboard in Atlanta and watched a two-day talent show. Out of 20 acts, Jason was the 18th. He went on the second day, about midnight. I told him I really dug what he did. I don't know how the talent show turned out, but Jason was the guy."

Knox had a sound in his head for an arena rock act—country style. "We didn't have a rock star in country music," he says. "When I first saw

Jason, he was playing Guns 'N Roses in his show. That's when I knew I had the right guy. People forget that [Aldean's] generation grew up in heavy metal, as well as traditional country. It's hard to grasp that until you get out into the clubs and see it firsthand."

The producer set out to find a band that fit the bill, a process that took five years. That effort yielded the unit that would tour with Aldean and play on his albums, including the celebrated III Kings rhythm section of Kurt Allison, Tully Kennedy and Rich Redmond—they've developed into in-demand producers in their own right.



Party time (from left): JASON ALDEAN, MICHAEL KNOX and BENNY BROWN

Aldean made it clear that he and Knox were a producer/artist package deal, which may or may not have contributed to his difficulties in getting signed to a label. Broken Bow let it happen. "I remember having a conversation with [the label], 'If you like the demos that Michael and I have done, if that's the reason you signed me, don't put me with somebody I don't know, because it's not going to sound like this,'" Aldean says. There were similar discussions about using the road band in the studio. "I said, 'If this is the sound you like, this is the way we get it.'"

Broken Bow owner/CEO Benny Brown says the decision wasn't that difficult. "With his band on the recordings, it's real easy for them to go out and duplicate that in live performance," he says. "I've always [attributed] a lot of Jason's success to Kurt, Rich and Tully. That was one thing that impressed me even in the original showcase—what showmen they were, along with Jason." —RW

different from what other people are doing."

Aldean relies on "gut instinct." "When I hear something like 'Dirt Road Anthem,' I think, 'Yeah, that's different, but I'd go buy that record.' Once we got locked in on how we wanted to do it, there wasn't any hesitation." Taking on a duet alongside a vocalist with the chops of Clarkson would also be daunting for many singers. "I was like, 'OK, she's obviously going to make me look bad on this song, period, so just get over that and sing it your way,'" he says. "I went in and did my thing, and . . . when she started singing with me our voices blended so well. It was just one of those things you can't predict."

Four albums in, Aldean knows what he's looking for in terms of sound, and with more than 1,000 shows under his belt, he and the band, with Knox, have the sound on lock. In short, it sounds like a band, not just a singer with backing studio musicians.

"Everybody knows some of these studio guys are the best in the business; technically they're flawless," Aldean says. "But to me some of the flaws, some of the things that aren't clean, are what makes it cool, because . . . it's a little bit raw. It's . . . maybe a very, very good garage band . . . I think that's why it's appealing to people. It's believable. It's real."

Kevin Neal, president of independent Nashville agency Buddy Lee Attractions and Aldean's agent, met the country artist when he was 18 and signed him around the time of the Broken Bow deal. "He is a live act," Neal says. "He's had that for as long as I've known him. Whenever he did a show it was always there. A lot of record companies were either afraid of it or didn't get it. Or it didn't fit within their box."

Building his live fan base has been a more steady, if continuously upward, progression. This was a plan Aldean bought into. "Jason believed in the long-term plan," Neal says. "I told him, 'Here's what I think an artist should do, and very few do it: Play areas where there's major radio and . . . develop a following. When the single comes out, they'll know who you are and maybe it'll help get you added to the station earlier.' He said, 'Fine, start booking me.'"

The climb, according to Spalding, was dictated by the market. "We wanted him to grow at a natural pace, not even a slow pace or a fast pace, but what was natural to the progression of selling records and having hit singles, and what we were seeing out there in those secondary [and] tertiary markets," he says.

Another key element is pricing. "You don't go out and just grab the money, you develop the career, have people buy a ticket . . . \$10 or \$15, then you slowly escalate the money," Neal says. "After 'She's Country,' things really started to take off, [and] at the end of our CMT tour [with Lady Antebellum in 2008] you could see the numbers growing. Jason called me that year about pricing and said, 'I'd rather have 5,000 people at \$20-\$25 than 1,500 at \$30.'"

With a top ticket price of about \$45, Aldean is moving tick-

ets like few artists on the road, and the show is bigger on all levels. "We're able to go out now and build the kind of show that four years ago we weren't able to," Aldean says. "Now we're able to go out and I can make a show look and sound the way—if I was a fan—I'd want to see."

Given the ticket counts, it's easy to forget that these are Aldean's first headlining dates in the big rooms. "There's always a risk when you go from playing 8,000- to 10,000-seat buildings to playing 25,000-seat buildings," says Brian O'Connell, president of Live Nation's country division. "But this year, we're out there dead-on competing in some of these major markets with 14 acts over the course of a 12-month period."

But it was time for Aldean to make the move. "There was no way around it," Spalding says. "We did such good business last year that we were growing at the natural pace."

Spalding reels off the numbers: 16,000 in Dallas; 19,000 in St. Louis; 24,000 in Indianapolis; 21,000 in Washington, D.C.; 20,000 in Hartford, Conn. And he's selling out in advance.

"I had a great run with Brooks & Dunn," Spalding says. "But I don't believe we ever in their history sold out the amphitheaters a week in advance. A week in advance? In an amphitheater? If it were freaking [Lady] Gaga you'd have it on the cover of Billboard. I'm over here with one of the healthiest things alive in the business."

O'Connell says that all involved were confident. But, still, at this level? "If any of us tell you we said we thought we would do 20,000 tickets on a Sunday night in Hartford, Conn.," he says, "you could call us all liars. It took Aldean seven years to get to this point. There are acts from time to time that don't wait seven minutes before they think they're headliners. Jason has put in the work."

After pushing the boundaries on "Party," Aldean's not sure what comes next. "The album takes shape with whatever songs you get," he says. "If you ain't got the songs, you ain't got shit."

Three singles in, everyone on Team Aldean believes "Party" has a lot of legs left. "We could go probably seven singles deep and have hits," Brown says. "At the same time, if the album sales start dropping off too much, we'll have the next album. We're already looking for songs and preparing for it. We'll just let the market decide."

Whatever comes next, a conversation with Aldean makes it clear that he's going to come hard. "I'm a competitor," he says. "I'm not going to lie: If I get nominated for an award, I want to win. I'm not pissed when I don't, but this whole 'I'm just glad to be here' spiel? Not me. I'm glad to be there, but I'm there for a reason." . . .

Nashville-based Ray Waddell (@billboardtour) is executive director of content and programming for touring and live entertainment at Billboard. He writes the weekly *On the Road* column.

getting royalties from almost day one."

For Spalding, who worked with Brooks & Dunn for the length of the duo's 20-year career and has added Rascal Flatts to his firm, working with an independent has its advantages.

"I don't hear, 'I've got to check with business affairs,'" he says. "For a manager, the worst words you can hear is, 'I've got to check with business affairs,' which means, what, three weeks? It slows down the process, and I understand why. But with Broken Bow, Benny owns it, he runs it, and for us it's been fantastic."

Shedd says the chain of command is simple at Broken Bow. "Benny is the decider. The company is completely funded by Benny. We have no partners. Everything is up to him," Shedd says. "We bring things to Benny . . . 'This is what it's going to cost, this is what the benefits are going to be'—and, boom, it's done."

Spalding sees more big wins in the future for Brown and company. "Jason is their first breakthrough act," he says. "I think they're going to have a lot of others."

THE SOUND: COUNTRY ROCK

Knox and Aldean honed their patented country/arena rock sound to perfection and were ready to push the envelope. The debut release's title track was pretty much in the Aldean zone, but then came the Clarkson duet, an edgy power ballad, then "Dirt Road Anthem," with a sort of rap by Aldean that demands attention.

"Coming off a big record with three No. 1s, we'd established ourselves enough to say, 'OK, now we're going to hit you with something completely unexpected,'" Aldean says. "I love when I think people think they have me figured out, to come with something different. We're always going to try . . . stuff that's

NATIONAL ANTHEMS

HE'S SIGNED TO CASH MONEY. HE'S ON-AIR TALENT AT MIAMI'S 99 JAMZ. HE'S PRESIDENT OF DEF JAM SOUTH. HIS SYNCH BUSINESS IS ROBUST. HIS NEW SINGLE MAY JUST BE THE HOTTEST HIP-HOP SONG OF THE SUMMER. AND HE KNOWS EVERYBODY. DJ KHALED? HE'S KIND OF A BIG DEAL.

BY KEITH MURPHY

"YO, KHALED . . . YOU'RE WORKING HARD . . . REAL HARD."

Khaled bin Abdul Khaled, aka DJ Khaled, is recounting what he describes as a huge moment in his life and career. The seven words were delivered in a deadly serious tone—the speaker isn't usually in the business of extolling praise.

A gregarious producer/radio jock/artist/executive with a deserved reputation for the ability to get chart-topping artists on his singles, Khaled is getting more and more kudos these days. But, backstage at New York's Roseland Ballroom at a jam-packed May 18 event to celebrate Cartoon Network's Adult Swim programming bloc, the speaker, who was set to perform, took a moment.

"This is Jay-Z!" Khaled exclaims, seemingly still unable to believe that one of music's ultimate headliners, and the founder/CEO of Roc Nation, has taken notice of his rise in the record business. "When Jay told me that, I knew I was doing my thing," Khaled says, beaming. "Birdman tells me the same: 'Khaled, don't stop what you're doing. Keep going . . . you're on your way.' You know what I'm saying? These are people I look up to."

Birdman, aka Baby, is Bryan Williams, co-founder/co-CEO (with his brother, Ronald "Slim" Williams) of Cash Money Records (Lil Wayne, Nicki Minaj, Drake). Khaled is signed to Cash Money as an artist. Khaled also works for Island Def Jam (IDJ), as president of Def Jam South. His clients, when working as a producer, have included Pitbull, Fabolous and Fat Joe. The 36-year-old New Orleans-born Palestinian-American first gained massive exposure as co-host of influential hip-hop radio show "The TakeOver" on Cox Radio's WEDR (99 Jamz) Miami.

He wanted to make records, though, as much as play them. After three independent albums (on Terror Squad/Koch, Terror Squad/Koch/We the Best and Terror Squad/We the Best/E1 Music) and a string of chest-beating, superstar-laden street anthems (and remixes of those anthems)—including "We Takin' Over," featuring T.I., Fat Joe and Lil Wayne (platinum, 2006); "I'm So Hood," featuring Kanye West and T-Pain (platinum, 2007); "Out Here Grindin'," featuring Akon and Plies (gold, 2007); and "All I Do Is Win," featuring T-Pain, Ludacris, Rick Ross and Snoop Dogg (2010, platinum)—the industry was finally taking notice of Southern rap's most boisterous cheerleader.

Khaled's over-the-top confidence doesn't feel like mere bluster when one considers what it might've been like for a kid of Palestinian descent born in the South to claw his way to hip-hop respectability. Khaled has always had to be the brashest and most passionate dude on the block. It was that way in the mid-'80s when he called himself "Special K" and was break-dancing on the streets of North Carolina. Soon hip-hop became an obsession.

"I used to love cutting up Run-D.M.C.'s 'Peter Piper,'" Khaled recalls of his b-boy days. "But when I moved to Florida [in the '90s], I started really loving DJ'ing." But the gatekeepers of Miami's mainstream radio scene were still apprehensive about playing hardcore hip-hop. The outlet for mixtape and underground DJs was college and pirate radio—the latter Khaled embraced with ferocity. Then a late-'90s gig as sidekick to Luther "Uncle Luke" Campbell on WEDR gave him the high-profile platform he needed. Khaled landed his own show. A new ambassador of Miami hip-hop had arrived.

"We the best!" is not just the wildly enthusiastic, loud proclamation Khaled uses on his songs. The omnipresent motto (and name of his label) is an affirmation of a surging power that has helped him push nearly 10 million in singles sales. Khaled's first major-label "solo" album, "We the Best Forever" (scheduled for a June 28 release, but rumored for

July), is a super-sized version of his characteristically guest-stacked releases. Longtime collaborators Wayne, Drake, Jeezy and longtime cohort/IDJ star Ross are featured, as well as Khaled newcomers Mary J. Blige, Chris Brown, Keyshia Cole and Cee Lo Green.

The man stays busy. He describes a typical morning: "I come into the Def Jam offices with the most exclusive Jordans on, with some black Levi's and a 'We the Best' custom velour top," he says matter of factly. "I'm doing what I do. I'm not changing who I am. I'm living my dreams and accomplishing my goals." But before that, when he wakes up in the morning, he's first on the phone making sure radio is all over his latest event single, "I'm on One," which features Drake, Lil Wayne and Ross. "Tell Billboard DJ Khaled said this is going to be the biggest record in the country," he boasts. The T Minus & 40-produced track (and second single from the new album) does in fact feature three of the most successful MCs recording today. The streets and the tweets are mostly heralding it. And awaiting the video.

Back to Khaled's day: He then rings up video director Gil Green to discuss the edits on an upcoming Ross video. He does some running around, appointments, and by early afternoon, Khaled

"HE'S ABLE TO PUT ALL THESE DIFFERENT ARTISTS TOGETHER ON ONE SONG, WHICH SHOWS YOU THE BRAND POWER HE HAS, AND THE RESPECT THAT ARTISTS ON OTHER LABELS HAVE FOR HIM."

STEVE BARTELS, ISLAND DEF JAM

is seated in an SUV, en route to IDJ's New York headquarters.

"I'm walking the halls . . . talking to our radio and marketing people . . . dealing with . . . sample clearances," he says. "I give them marketing ideas. I'm the guy that explains to the people at Def Jam how big our records are in the streets. Also, I'm talking to lawyers about signing someone new. That's a bit of secrecy right now. And after that, I'm done with the Def Jam thing—headed to the recording studio."

Khaled still finds time to fly back to Miami to appear on his "TakeOver" radio show every Thursday and Friday. "I like to be on the radio," he says. "That's my stress reliever, like going fishing." Def Jam executive VP Chris Hicks admires Khaled's work ethic. He points specifically to his overseeing Ross' evolution from a thugged-out regional rapper to a hip-hop movement—Ross has had three No. 1 pop albums.

"I remember when he took on the Ross project," Hicks says, recalling that Khaled had the savvy to pair Ross with then up-and-coming producers like the Runners, J.U.S.T.I.C.E. League and Lex Luger. "He never wavered in his ability to get past the hurdles . . . energize the marketplace and to help establish Ross as who he is today."

"Him sticking by me let me know that there are real individuals in the game," says Khaled protégé Ace Hood, who's signed

to the We the Best imprint. After two relatively unsuccessful Ace albums there were whispers that Hood would be dropped from the house that LL Cool J built. But Khaled's patience paid off: Deerfield Beach, Fla., native Antoine "Ace Hood" McColister now finds himself with one of the hottest rap songs in the country. "Hustle Hard" is No. 9 on Billboard's Hot R&B/Hip-Hop Songs chart. "Loyalty goes a long way with me," Hood says.

Regardless of Khaled's Southern chops, IDJ president/COO Steve Bartels says that it's his ability to recruit A-list artists from all regions that's most impressive. That much is apparent when listening to the remix of "All I Do Is Win," a star-stacked marathon that features Ross, Minaj, Fabolous, Fat Joe, T-Pain, Busta Rhymes, Jadakiss, Diddy and Khaled himself.

"He's able to put all these different artists together on one song, which just shows you the brand power he has," Bartels says. "It also shows you the respect that artists on other labels have for him."

"The artists respect me because I know them very well, going back to my radio days," Khaled says of his relationships with the people in his renowned, seemingly endless "rolodex." "Artists know I'm going to shoot an amazing video. They know I'm going to give it to the people. And they know it's going to be a hit. Who doesn't want to be a part of a great record and a great situation?"

And in true mogul fashion, Khaled is extending his brand. He frequently licenses his records to the NBA and NFL—his triumph-themed works are tailor-made for the sports world. "All I Do Is Win" won't stop getting licensed," Khaled says. "They know I make anthems." There's also Khaled's We the Best management company, which houses a crew of hitmaking producers including the Runners, the Incredibles and the Renegades.

"Khaled has a great ear," says the Runners' Dru Harr, who credits Khaled with helping the duo progress from producing menacing gangsta soundtracks with Ross (2007's "Hustlin'") to landing them sessions with Usher, Rihanna and Kelly Clarkson. "It helps that he started out as a producer. Khaled has an understanding of what people will move to."

Being known as a behind-the-scenes kingmaker is one thing. Making the switch to recording artist is an entirely different skill set.

Then again, maybe not. His voice is usually on his songs, and Khaled's 2010 signing to Cash Money Records is so far paying off. The aforementioned "I'm on One"—already among iTunes' top 10 songs—has the feel of one of those summer jams that's nearly impossible to get out of your head. Cash Money's Bryan Williams says getting Khaled on the team was a top priority. For his August signing, in true Cash Money style, Williams rolled out the red carpet and then some, throwing an extravagant yacht party as lawyers were flown in by helicopter to make the deal official.

"I wanted Khaled to know—whatever you've been doing I'm going to upgrade it," Williams says. "That's just our lifestyle . . . we live a flashy lifestyle. We work hard for everything—nobody ever gave us shit. And I know Khaled is a hard worker. It's an honor to be able to work with him."

Khaled says joining up was a no-brainer. "The reason I signed to Cash Money is they've always been my family," he says. "I knew Birdman before he had his major deal [with Universal Motown]. I used to work at a record store in New Orleans called Odyssey Records . . . where Birdman would sell tapes out of his car. I was just a kid. I have the ultimate respect for he and Slim. I look up to them as artists and moguls."

"I like being both an artist and an executive," Khaled adds. "I can't choose one over the other. I know I'm not a rapper. But I'm not going to lie . . . when I do rap, I'm nice [laughs]. I guarantee you, you will be reciting my rhymes."

Yet still, DJ Khaled wants more. "I'm not just representing the Arabic community," he says in a rare moment of stoicism. "I'm representing all nationalities because I believe that when they read this story [they] can say, 'Hey, if Khaled could do this, I can too.' And I have a lot more work to do." ♦♦♦

Keith Murphy (@murphdogg29) is a New York-based freelance writer.



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MANAGEMENT: We the Best Management,
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SITES: WeTheBestTV.com, TheRealDJKhaled.com

PUBLICITY: Vickie Charles, Kia Selby (@kiaselby),
Cash Money/Young Money Records

TWEETS: @therealDJkhaled

UPCOMING SHOWS: June 3, WWKX (Hot 106)
Providence, R.I.'s Hot Night 2011, Dunkin' Donuts Center;
June 4, WJMN (Jam'n 94.5) Boston's Summer Jam,
Comcast Center; June 5, WQHT (Hot 97) New York's
Summer Jam, New Meadowlands Stadium

NOTABLE SYNCs: National Basketball Assn.,
National Football League

Digital music is obviously everywhere—smartphones, iPods, PCs, iPads, the cloud, you name it. Fortunately, there's no shortage of products that let you dock, stream, record or otherwise blast that music into high-performance audio systems. Whether it's for discovering new artists, creating your own podcast, or for your mobile office, the discerning music industry executive wants the best-sounding music—the best of everything possible. We've selected some of the best of the year so far.

BY JON CHASE

Loud And Clear

Blue Microphones Yeti Pro:

Harking back to classic Shure mics of the 1940s, the four-pattern digital Yeti Pro microphone has a built-in digital recorder that outputs to USB or analog (through XLR cables). That makes it incredibly versatile for recording solo vocals or groups, instruments or voices, marketing/promotional podcasts or high-quality audio, or anything else you can shake a mic at.

Find it: bluemic, \$250



Listen Up

Bowers & Wilkins Zeppelin Air: The Zeppelin Air produces room-filling, highly detailed sound—but without the wires, thanks to the ability to connect with a Wi-Fi network and receive streaming audio. (It also has analog/optical, Ethernet, USB and a dock connector.) No surprise from B&W, but it's the rare product that sounds as spectacular as it looks (and vice versa).

Find it: bowers-wilkins.com, \$600

TDK 3 Speaker Boombox: TDK's striking millennial take on the old-school boombox is, in a word, monumental: It's big, solid, shiny, simple and loud. Plug in almost any device—an iPod, a flash or hard drive, a record player, even a guitar—then sit back and feel the power.

Find it: tdkperformance.com, \$500

Logitech S715i: A stripped-down, all-out-the-sound mini boombox, the S715i is available for the MP3 generation at a price that names the competition. Built for easy portability, this eight-driver unit comes with a travel case and gets about eight hours of play per use from its rechargeable batteries.

Find it: logitech.com, \$150

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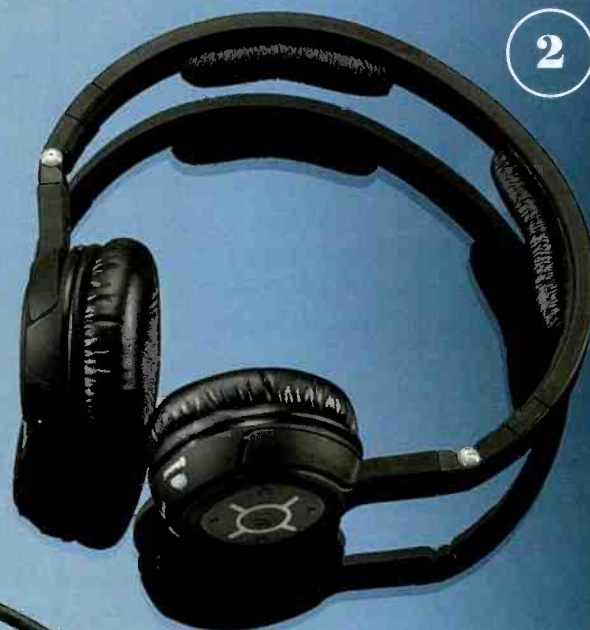
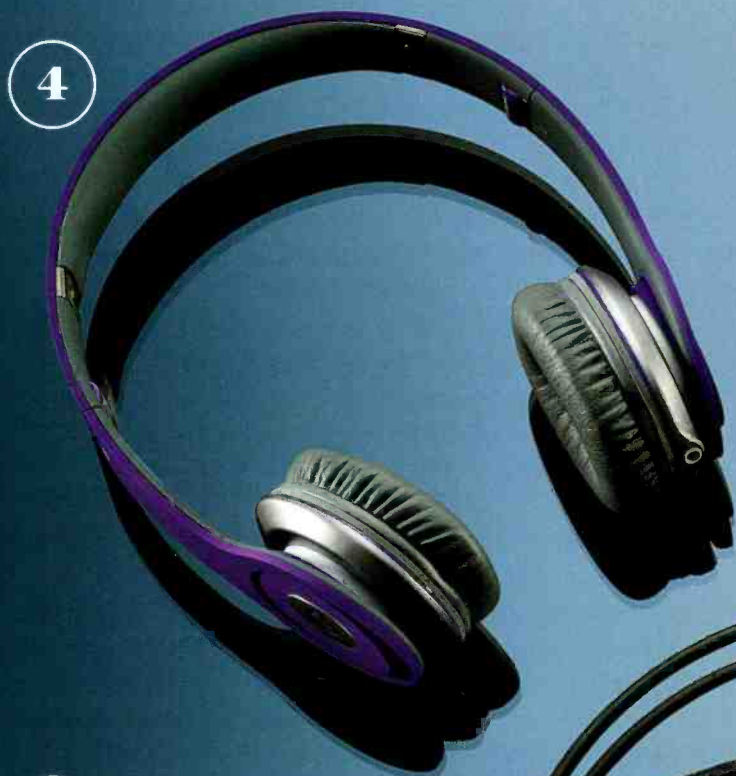
On The Move

Jawbone Jambox: Known for its line of Bluetooth headsets, Jawbone outdid itself with its pocket-size powerhouse, the Jambox. Hit a button and a computerized voice will explain how to pair it through Bluetooth with a phone or PC. Stream audio from an iPod or apps (like Pandora and Netflix) or even use it as speakerphone for calls (shown in blue and red).
Find it: jawbone.com, \$200

Soundfreaq SFQ-01 Sound Platform: Like a mini Wall of Sound, Soundfreaq's glossy upright speaker pumps satisfyingly full audio from wireless sources through Bluetooth (including most newer phones and PCs). In lieu of yet another remote control, a free iPhone app makes navigating through playlists and audio controls a cinch.
Find it: soundfreaq.com, \$180



Oxygen Audio Ø Car: Since the advent of the iPod a decade ago, automakers have struggled to find a solution for integrating digital audio players into car stereos. The Ø Car finally nailed it, with a powerful amp equipped with a swiveling, snap-in dock for the iPhone (all models). The Ø Car also allows hands-free phone calls through Bluetooth.
Find it: oxygenaudio.com, \$350



Can You Hear It Now?

The once ubiquitous white-earbud army is fading in favor of options that offer a better listening experience as well as more diversified looks. Such midshelf models as

1. SHURE'S SE425 (\$350) earphones put out unbelievable sound (and block out virtually all outside noise) and can enjoy life extension through replaceable cables. For travelers, **2. SENNHEISER'S MM 550 HEADPHONES (\$500)** dispense with cables altogether, relying on Bluetooth for high-quality wireless audio and

employ active noise-canceling to block ambient offenses. Among the celeb set, **3. AKG'S QUINCY JONES SIGNATURE Q701 HEADPHONES (\$480)** target the audiophile crowd, while Beats by Dre has a gaggle of well-received and artist-blessed options to choose from. Justin Bieber's **4. JUST-BEATS SOLO HD (\$200)** is a comfy, travel-centric

over-the-ear model with iPhone controls built into the cable; a second Bieber model, the **5. IBEATS (\$120)**, is an in-ear version. **6. DIDDY-BEATS (\$180)**, another in-ear model, is more refined, with a tangle-resistant ribbon cable.
Find it: shure.com, sennheiser.com, akg.com, beatsbydre.com

Pump Up The Volume

Neuhaus Laboratories T-1 Amplifier: Tube amplifiers have long been the weapon of choice for finicky (and deep-pocketed) audiophiles, who preach the good word of that retro technology's sonic warmth. Listen to Neuhaus' relatively low-cost version, which connects wirelessly with Bluetooth-enabled devices (as well as through RCA, optical/Toslink and USB) and hear the difference. **Find it:** neuhauslabs.com, \$495



Yamaha TSX-70 Desktop Audio System: What separates the TSX-70 from the crop of garden-variety iPod dock/alarm clock combo units is attention to detail: Beyond its stylish, retro good looks, it's a thoughtfully designed clock and a jamming little sound system. Unlike most models on the market, Yamaha chose dimmable LED lights for the clock instead of LCD, which tend to either light up a dark room or are unreadable when dimmed sufficiently. Audio quality and power are ridiculously good for a box this small, making it a solid fit for an office or den. **Find it:** usa.yamaha.com, \$200

Denon RCD-N7: In an age when audio receivers are relegated to home theater duties, the RCD-N7 is a compelling mix of old-school sensibilities and newfangled wizardry: It has the requisite AM/FM receiver and CD player, an iPod/iPhone dock and connects through Wi-Fi or Ethernet to a home network for listening to streaming audio services and Internet radio. The whole shebang is controllable by using a handy, free Apple iDevice app (and upgradeable to use Apple's Airplay streaming software). **Find it:** usa.denon.com, \$600 (shown paired with SC-N7 speakers, \$200)





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The View From The Top

BILLBOARD'S SECOND COUNTRY MUSIC SUMMIT TAKES ON GENRE'S SUCCESSES AND CHALLENGES

The goal of the Billboard Country Music Summit, produced in association with the Country Music Assn., is simple: to bring together key stakeholders in the country music industry to discuss the most important issues and opportunities for the genre. ¶ The programming for the summit, which takes place June 6-7 at the Renaissance Nashville Hotel, will cover it all: radio, touring, publishing, labels, digital, international, sponsorships and more. If it affects an artist's career, it'll come up at the summit. Billboard editorial director Bill Werde and CMA board chairman Steve Moore will open the event with welcoming remarks and a look at the state of country music in 2011. ¶ Adding major star power to the event will be featured Q&As on June 6 from Carrie Underwood and on June 7 from Kenny Chesney (see On the Road, page 29). ¶ Among other artists participating are Jason Aldean, who will participate in a panel on June 6 to discuss key decisions in his career (see below), and Kellie Pickler, who will perform at a closing reception on June 7.

MANAGEMENT THE MANAGER ROUND TABLE

Virtually all aspects of an artist's career flows through the manager's office. As the roles of other players in an act's career diminish, particularly with the downsizing of the record labels, today's managers are the true power brokers and must wear many hats, often with their own staff to handle radio promotion, digital, sponsorships, PR, tour operations, publishing and legal personnel.

The managers have a take on every issue that'll be discussed at the summit, and some of the most influential managers in country music will weigh in on what's sure to be an enlightening keynote session.

Hosted by MSN Music correspondent Phyllis Stark, the manager's panel will include McGhee Entertainment president Doc McGhee (Kiss, Darius

Rucker), Erv Woolsey Co. CEO Erv Woolsey (George Strait), Vector Management co-president Ken Levitan (Trace Adkins, Dierks Bentley, Kid Rock), ROAR Management partner Bernie Cahill (Zac Brown Band), B.A.D. Management president Virginia Davis (Jewel, Steel Magnolia) and TKO Artist Management president T.K. Kimbrell (Toby Keith).

TOURING ON THE ROAD AGAIN

Country touring outperformed the business at large in 2010, and the genre has been remarkably successful in developing new headlining talent. But with more contemporary country headliners on the road than ever, is there

a point where this success leads to market saturation? And if so, what can be done to keep live country music strong?

To discuss the latest trends in country music touring, talent buyers representing millions spent annually on the genre will weigh in on this most critical fan connection in music. As an added bonus, country legend Charlie Daniels will provide the perspective that comes from more than 40 years of touring.

Moderated by Ray Waddell, Bill-



Artist insight: Country superstars **CARRIE UNDERWOOD** and **KENNY CHESNEY** will sit for rare public Q&A sessions.

board executive director of content and programming for touring and live entertainment, the panel will include, in addition to Daniels, NESTE Event Marketing president Gil Cunningham, NS2 CEO Darin Lashinsky, TMG/AEG Live president/CEO Louis Messina, Live Nation president of country music Brian O'Connell and Red Mountain Entertainment president Gary Weinberger.

SONGWRITING IT STARTS WITH THE SONG

As far back as the 1940s, songwriting and publishing were the core of Nashville's country music business. Today, the future belongs to the songwriters who know how to work smart, invest wisely and stay focused on opportunities that the new digital marketplace offers.

The title of this panel says it all: "Songwriters: Win Lose or Draw? Content Creation in the New Digital Marketplace (What You Have to Know & How to Get There)."

The panel will be moderated by Billboard Country Update editor Tom Roland and will include songwriter/artists Rhett Akins and Dallas Davidson, Adams & Reese entertainment lawyer Linda Edell Howard, Nashville Songwriters Assn. International executive director Barton Herbison, SunTrust Bank managing director Andrew P. Kintz and EMI Music Publishing Nashville executive VP/GM Ben Vaughn.

Akins and Davidson are two-thirds of the Peach Pickers, one of the hottest writing teams on Music Row responsible for such hits as Joe Nichols' "Gimme That Girl," Blake Shelton's "All About Tonight" and Josh Turner's "All Over Me."

SPONSORSHIPS BROUGHT TO YOU BY . . .

Country artists have aligned themselves with brands for decades, and today's acts are involved in some of the most sophisticated branding and sponsorship deals in music. For the panel titled "Corporate America: They Really Like Us," executives on all ends of such deals will discuss what makes a branding partnership work, how an artist can get in on the action and which deals should be avoided.

Moderated by CMA VP of strategic partnerships Sheri Warnke, the panel will include MAC Presents president Marcie Allen, Country Financial VP of marketing Keith Brennan, Gloria band member Tom Gossin, Creative Artists Agency sponsorship agent Laura Hutfless, Clorox director of sponsorships Drew McGowan and Samsung regional marketing manager Stacey Portnoy.

"Country music is mainstream," Warnke says. "Nearly 95 million Americans identify themselves as country music fans. That's 42% of the



Back home again: KELLIE PICKLER, fresh from a USO tour and promoting her new single "Tough," will perform at the Country Music Summit during the closing reception on June 7.

U.S. population—substantial for any brand. And country music fans represent an impressionable and lucrative target audience. [We'll] discover how our fans and America's brands can build meaningful partnerships."

Keynote Artist Development Case Study: Jason Aldean Since bursting onto the scene with 2005's "Hicktown", Jason Aldean has created a new paradigm for country music artist development. Rather than an overnight flash in the pan, Aldean has enjoyed a steady, if non-stop, upward career trajectory. Aldean's fourth album for Nashville independent label Broken Bow in "My Kinda Party" is his third disc to go platinum, and his fastest seller to date on its way to double platinum this year.

CAREERS ARTIST DEVELOPMENT CASE STUDY

Jason Aldean's career is hitting on every cylinder, including radio hits, album sales and touring where, as a headliner, he has moved up to the arena level on his Live Nation-produced run. Success like this just doesn't happen, but results when talent is leveraged with smart career choices. The Artist Development Case Study will explore the moves that have led to Aldean's success and discuss what's next. Moderated by Billboard's Ray Waddell, the session will include Aldean, Buddy Lee Attractions president Kevin Neal,

Spalding Entertainment managers Clarence Spalding and Chris Parr and Broken Bow Records senior VP of operations Rick Shedd.

ONLINE THINK DIGITALLY

Any perception that the country music audience isn't digitally savvy is flat wrong. But like the rest of the music industry, country artists are still trying to pin down how best to monetize the digital world. The discussion titled "Songs in the Stream: Social Commerce and the Future of Online Retail" will look for answers.

New companies designed to better connect artists with fans are cropping up every day. Some are more effective than others. On this panel, industry pioneers representing a wide range of independent and mainstream artists will discuss the future of online retail.

The panel will include the most innovative and successful players in the e-commerce/social networking space: Strategic Blend co-founder Michael Sloane, Nimbit founder Patrick Faucher, Bandbox co-founder Brian Peterson, Topspin Media VP of artist and label relations Andrew Mains, RootMusic CEO JSider, Moon-toast chief technology officer Marcus Whitney and ReverbNation co-founder/CEO Mike Doernberg.

"The past 12 months have seen an explosion of tools built to sell music and merch directly through status updates and similar social streams,"

Gonzales says. "I'm looking forward to grilling the leaders in the space as to how effective this approach really is and where it goes next. And who doesn't like to see a little friendly competition play out onstage?"

INTERNATIONAL GOING GLOBAL

Beyond the Web, the summit will also take a global view when it comes to career-building. This year, international strategies will be the focus of "Country Without Borders: International Opportunities in Country Music." Traditionally, most country artists have been slow to embrace international touring and record promotion, but the ones that do often find opportunities overseas to boost record sales and touring revenue.

At the same time, country acts from international markets still flock to Nashville to give a mainstream country career a shot. This panel will explore both sides of the equation, examining how artists' careers can expand globally. Moderated by AristoMedia Group CEO Jeff Walker, the discussion will include Australian artist Tommy Emmanuel, RKG Entertainment Group president Ron Kitchener, artist Joe Nichols, Rob Potts Entertainment Edge CEO Rob Potts, Judy Seale International/Stars for Stripes president/CEO Judy Seale and Big Machine Label Group international director of marketing Brad Turcotte, whose label just sent Taylor Swift on a tour of Europe and Asia.

RECORD LABELS THIS YEAR'S MODEL

When it comes to the business of record labels, the title describes where the panel is headed: It's called "Making and Selling Recorded Music: Telling Time or Building a Watch? The New Record Label Business Models Under a Microscope."

At last year's summit, artists and label chiefs discussed how to move beyond all the hand-wringing being done about the state of country music. This session promises to be fast-paced, lively and controversial, as label power brokers and key innovators lay it out with candor, humor and, most important, the cold, hard truth.

"Like the rest of the country and world, Nashville is home to companies with a new take on the old record-label model," says Billboard senior analyst Glenn Peoples, who will moderate the session. "Whether or not they succeed gets to the heart of the new music business."

The panel will include Warner Music Nashville president John Esposito, CMT senior VP of music strategy Jay Frank, Average Joe's Entertainment president Tom Baldrice, Bigger Picture Group partner Michael Powers and Bug Music VP John Allen.

PUBLISHING IT STARTS WITH THE SONG, AGAIN

The summit will revisit the publishing world from a different angle with "Publishing: Red and Black Ink; Return on Investment & Entrepreneurship in a Business of Pennies—The New Roadmap." The discussion will explore how today's investment strategies, royalty and regulatory structure, and changing consumer tastes and trends all pose daunting challenges for music publishers.

Moderated by Music Row Publications publisher David Ross, the panel will include BMI VP of writer/publisher relations for Nashville Jody Williams, Universal Music Publishing Group Nashville president Pat Higdon, ClearBox Rights founder/president John Barker, Sea Gayle Music partner Chris Dubois, Curb Records VP of A&R Doug Johnson and Big Yellow Dog Music co-owner/VP of creative Carla Wallace.


"Our music publishing session will illuminate the ongoing challenges and opportunities this vibrant and resourceful sector of the country music business grapples with in the digital age," Billboard senior chart manager Wade Jessen says. "We'll hear from front-line professionals in all corners of the music publishing arena, including songwriting, A&R, copyright administration, performing rights and creative directors."

ON THE DIAL RADIO, RADIO

In a changing market, country radio appears to be surviving and thriving, while the outlook for some other formats isn't quite as rosy. Some of the brightest minds in the business will discuss the state of radio in all formats during "Country Radio Dead or Alive: Why and How Country Radio Thrives While Other Formats Fight for Their Lives." Country radio's top strategists will offer insight into Arbitron's Portable People Meter ratings, programming, management and revenue challenges. They'll discuss everything from artist royalty legislation to alternate content delivery systems.

"As anyone who's spent five minutes in Nashville knows, country radio is still king when it comes to connecting artists and their music with fans," says moderator Ken Tucker, managing editor of Country Weekly. "Both radio and record labels recognize the fact that as tenuous as the relationship sometimes is, they need each other to survive."

The radio panel will include Sirius XM senior VP of music programming Steve Blatter, Clear Channel Radio senior VP of programming/director of community engagement Clay Hunnicutt, Cumulus Broadcasting senior VP Jan Jeffries, Sony Music Nashville senior VP of promotion Skip Bishop and Premiere Radio Networks president Julie Talbott.



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CMA Fest Turns 40

And Corporate Sponsors Are Guests At The Party
BY TOM ROLAND

The Country Music Assn. Music Festival turns 40 this year as it pulls tens of thousands of fans to Nashville June 9-12, but there aren't any signs of a midlife crisis to be found.

Instead, the CMA's annual celebration—which debuted as Fan Fair in 1972—is expanding its scope slightly, showing off country music's growing appeal among younger consumers to potential corporate partners.

"They always say, '40's the new 30,'" CMA VP of strategic partnerships Sheri Warnke says. "You look at the [country] fan base, and I think that's what you're seeing. The average age of the fan is coming down."

Those fans aren't always appreciated by national brand managers outside of Nashville. But they represent a significant block of consumers: Some 95 million Americans, Warnke says, identify themselves as country fans. So the CMA will showcase the bond between those consumers and country music to about 20 marketing executives during the marketing sum-

mit that coincides with the festival. (The fest follows the Billboard Country Music Summit, presented in association with the CMA, June 6-7 at the Renaissance Nashville Hotel.)

The activities for corporate sponsors during the CMA Music Festival will include a June 7 trip to the Grand Ole Opry, where the lineup will feature such stars as Carrie Underwood, Lady Antebellum, Darius Rucker and Martina McBride. They'll also experience the festival's kickoff parade, a big-picture view of the downtown grounds from the 11th floor offices of Universal Music Group Nashville and the CMT Music Awards on June 8, where Jason Aldean, Taylor Swift, Miranda Lambert and the Zac Brown Band are among the top nominees.

The executives will also visit the Opry exhibit hall, where fans get personal photos and autographs from artists like Chris Young, Laura Bell Bundy and Lynn Anderson. And of course, they'll have a chance to see the artists—and the fan reaction—at mul-

multiple festival stages, where the lineups will include such acts as Brad Paisley, Sara Evans, Colt Ford, Steel Magnolia and the Randy Rogers Band.

The festival's marketing summit is an adaptation of a program that has run in conjunction with the CMA Awards each November, when marketers have received a VIP entree to Music Row.

"This one is going to be less classroom, more music," Warnke says.

The marketing summit has made an "impression," to put it in marketing lingo. Representatives of Purina, Manwich, Unilever and Drive4COPD (an organization that raises awareness of chronic obstructive pulmonary disease) will attend the festival based on their experiences at previous summits. In fact, executives from Jack Daniel's were so impressed with the 2009 program that the company sponsored the first black carpet for star arrivals at last year's CMA Awards.

"There's more than one way to reach a consumer, and I think what our experience at the summit did was

open our eyes," Jack Daniel's senior brand manager Jennifer Powell says. "There's a lot of opportunity. How do we now take what our brand objectives are and build a strategy that would make the most sense?"

The Tennessee-based distillery has long maintained individual business relationships with such country stars as Jamey Johnson, Alan Jackson and Craig Morgan. The company has participated in the Toast to the Troops campaign, in which volunteers assemble care packages for overseas soldiers and then attend a free concert.

Last year's black carpet showcased the Jack Daniel's name and color, which appeared in much of the backstage awards coverage, providing an association with the genre that the company is likely to build upon this year.

"The underlying objective [was] getting into the social conversation," Powell says, "making that [coverage] the next day of what was cool and what was hot at the [awards]."

The benefits of the marketing summit extend to the acts themselves. Rodney Atkins joined several artists—including Alan Jackson and Josh Kelley—to perform acoustic sets for participants in the 2010 program, and snared a role in a Pillsbury campaign

that launches this summer.

The Pillsbury BiscuitFest will put Atkins' image on table-toppers at some 30,000 restaurants starting Aug. 1 and makes 1.5 million free downloads available to fans. The campaign runs through November.

Atkins won't see much profit from the partnership; most of his compensation will go toward expenses as the singer meets with the Pillsbury sales force, according to manager Greg Hill of McGhee Entertainment.

Instead, the payoff comes in putting Atkins' face and music in the fan's mind during a personal moment: eating.

"The consumer's time is so scattered," Hill says. "TV used to be an active thing. Listening to the radio used to be active. Now almost everything we do is passive. If we're watching TV, we're also checking emails. If we're listening to music, we may be on the cell phone . . . You have to have more touch points to the consumer to break through the clutter."

The CMA is betting that its festival, which has aired on network TV since 2004, will provide a perfect setting for its marketing summit, helping those brand decision-makers envision ways to connect with a massive heartland audience.

"Our music may not always be appreciated in New York or L.A.," Hill says, but "there are a lot more people in the fly-over states than living in L.A. or New York. And a lot of these brands are the ones that speak to Middle America, just like country artists do."

A daily attendance of 65,000 fans is expected during the festival. For corporate sponsors, they'll represent the broad country market and the genre's typical fan. "What's important to brands is really to have a personal relationship with the consumer," Warnke says. "The experiential marketing aspect, the on-site event part of it, is key."



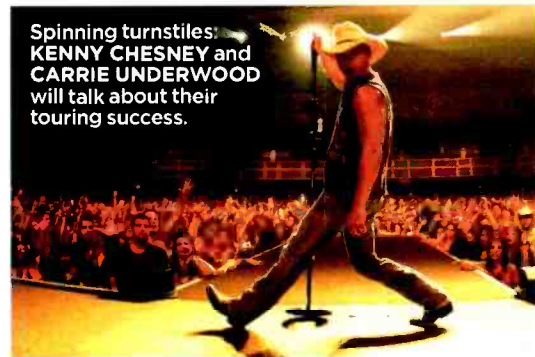
Stars and fans: **GEORGE JONES** and **TAMMY WYNETTE** (above) duetted in 1974 at what was then called Fan Fair, while at the CMA Music Festival in 2010 **ALAN JACKSON** played an outdoor show while **PATTY LOVELESS** signed autographs.



JONES AND WYNETTE: COURTESY OF CMA; JACKSON: JOHN RUSSELL/CMA; LOVELESS: KAREN HIGGS/CMA

Superstar Q&As

Carrie Underwood, Kenny Chesney Set For Country Summit Interviews



Spinning turnstiles: **KENNY CHESNEY** and **CARRIE UNDERWOOD** will talk about their touring success.



The Billboard Country Music Summit, presented in association with the Country Music Assn., swung for the fences in attracting blockbuster talent for its Superstar Q&A sessions this year, and scored back-to-back home runs with **Carrie Underwood** and **Kenny Chesney**, two of country music's biggest stars.

At the summit, set for June 6-7 at the Renaissance Nashville Hotel, Underwood is set for the opening-day Q&A. Underwood first came to fame as a winner in 2005 on "American Idol," a gateway to success that at that point had been untapped by young country singers seeking exposure. Since then she has conquered the country format as a member of the Grand Ole Opry, a three-time winner of the CMA female vocalist of the year award and a five-time Grammy Award winner. Underwood has sold 13 million albums, according to Nielsen SoundScan, and landed 13 No. 1 singles on Billboard's Hot Country Songs chart.

Underwood has also become a touring powerhouse and a perennial top 25 touring act, taking in more than \$30 million in grosses with more than 600,000 in attendance in 2010, according to Billboard Boxscore. She's a constant presence on a wide range of media platforms, including multiple radio formats, TV, movies (she has a major role in the current film "Soul Surfer") and branding/licensing.

"Carrie Underwood has established herself as a unique and powerful force in the entertainment world," says Billboard

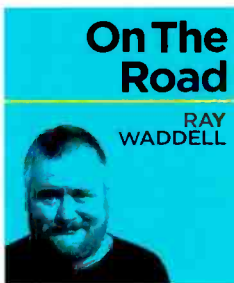
senior chart manager **Wade Jessen**, who'll conduct the Q&A. "With her feet planted firmly in country music, her reach has extended to TV, film, charitable endeavors and more. As Nashville seeks to develop and sustain bankable new stars, Underwood's path to superstardom provides a template for success."

On the summit's second day, Chesney will sit for a candid and rare public Q&A with yours truly. Chesney is among the elite artists in country music history, by any measure. His tours have raised the standard for the genre in terms of production and ticket sales, moving more than 1 million tickets each time he embarks on a tour.

After taking off from touring in 2010, Chesney's current Goin' Coastal tour is packing arenas, amphitheaters and stadiums and is on track to perhaps be his biggest tour ever. Chesney has won numerous industry awards, including four CMA entertainer of the year awards, and has sold more than 30 million albums. His newest release, 2010's "Hemingway's Whiskey," debuted atop the Billboard 200, his sixth album to achieve that feat. His songs have been staples of country radio for years.

Chesney's Sun City Carnival tour of 2009 marked the seventh consecutive year that he moved more than 1 million tickets, according to Billboard Boxscore, a mark his team now says he's reached again on Goin' Coastal. Chesney is the biggest ticket seller in country music and among the top touring artists in the world. Since 2002, he has grossed close to \$500 million and sold nearly 10 million tickets, according to Boxscore. And Chesney's drawing power shows no sign of waning after a year off, as Goin' Coastal is tracking to move more than 1.3 million tickets this year.

On a day off from touring, Chesney will share his insight into how his career has developed, his musical vision and his successful outside projects, in what's sure to be an informative and entertaining session. Chesney doesn't talk a lot publicly, but when he does, he always has something important to say. He doesn't skirt controversial topics and offers compelling insight to not only the issues of the day, but his own artistic journey.♦♦♦



On The Road
RAY WADDELL

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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$22,866,542 (268,320,580 pesos) \$221.57/\$63.92	U2, SNOW PATROL Estadio Azteca, Mexico City, May 11, 14-15	282,978 three sellouts	Live Nation Global Touring, OCESA/CIE-Mexico
2	\$10,551,787 (137,173,227 pesos) \$76.05	LUIS MIGUEL Auditorio Nacional, Mexico City, Feb. 11-14, 17-20, 24-27, March 3-6, 10-13	138,745 193,660 20 shows	Showlatin
3	\$6,663,410 \$250/\$30	U2, THE FRAY Invesco Field at Mile High, Denver, May 21	77,918 sellout	Live Nation Global Touring
4	\$3,625,810 (47,135,530 pesos) \$44.29	ALEJANDRO FERNANDEZ Auditorio Nacional, Mexico City, March 17, 24-26, 31, April 1-2, 7-9	81,868 96,830 10 shows	OCESA/CIE-Mexico
5	\$3,029,760 \$250/\$30	U2, THE FRAY Rice-Eccles Stadium, Salt Lake City, May 24	47,710 sellout	Live Nation Global Touring
6	\$2,729,080 (\$2,564,275 Australian) \$265/\$94.72	ANDRÉ RIEU Acer Arena, Sydney, May 13-14	14,477 17,462 two shows	André Rieu Productions
7	\$2,557,900 (\$2,379,025 Australian) \$267.72/\$95.69	ANDRÉ RIEU Rod Laver Arena, Melbourne, Australia, May 10-11	13,994 14,840 two shows	André Rieu Productions
8	\$2,451,940 (\$2,383,116 Australian) \$263.38/\$94.14	ANDRÉ RIEU Brisbane Entertainment Centre, Brisbane, Australia, May 18-19	13,600 15,746 two shows	André Rieu Productions
9	\$2,064,030 (£1,251,483) \$151.73/\$65.97	ANDRÉ RIEU LG Arena, Birmingham, England, April 22-23	17,239 19,716 two shows	André Rieu Productions
10	\$1,847,750 (13,157,390 rand) \$144.65/\$61.79	ANDRÉ RIEU Superbowl, Sun City, South Africa, March 18-20	14,904 15,105 three shows	André Rieu Productions
11	\$1,711,950 (\$1,562,498 Australian) \$272.82/\$97.51	ANDRÉ RIEU Adelaide Entertainment Centre, Adelaide, Australia, May 3-4	9,069 11,368 two shows	André Rieu Productions
12	\$1,583,190 (£975,403) \$56.81/\$47.88	JUSTIN BIEBER, WILLOW SMITH, SOUNDGIRL Manchester Evening News Arena, Manchester, England, March 20-21	28,578 two sellouts	AEG Live
13	\$1,570,390 (£964,652) \$149.77/\$65.12	ANDRÉ RIEU O2 Arena, London, April 20	14,263 sellout	André Rieu Productions
14	\$1,488,530 (10,264,758 rand) \$149.36/\$56.56	ANDRÉ RIEU GrandWest Casino Grand Arena, Cape Town, South Africa, March 11-13	12,608 12,693 three shows	André Rieu Productions
15	\$1,380,575 \$150.75/\$110.75/ \$79.75/\$49.75	LIL WAYNE, NICKI MINAJ, RICK ROSS & OTHERS Palace of Auburn Hills, Auburn Hills, Mich., April 2	14,292 sellout	Live Nation, Palace Sports & Entertainment
16	\$1,300,270 (£794,649) \$150.54/\$65.45	ANDRÉ RIEU Manchester Evening News Arena, Manchester, England, April 21	11,507 12,038	André Rieu Productions
17	\$1,172,645 \$275/\$175/\$95/ \$10	ALEX SENSATION'S 10TH ANNIVERSARY Madison Square Garden, New York, April 13	16,899 17,960	Latin Events
18	\$1,133,340 (\$1,072,456 Australian) \$263.14/\$94.05	ANDRÉ RIEU Newcastle Entertainment Centre, Newcastle, Australia, May 15-16	6,617 11,054 two shows	André Rieu Productions
19	\$983,192 (€674,565) \$138.46/\$65.59	ANDRÉ RIEU O2, Dublin, April 26	8,355 sellout	André Rieu Productions
20	\$978,963 (\$1,239,084 New Zealand) \$276.53/\$78.22	ANDRÉ RIEU CBS Canterbury Arena, Christchurch, New Zealand, May 8	6,766 7,353	André Rieu Productions
21	\$973,351 (\$1,234,183 New Zealand) \$275.24/\$78.08	ANDRÉ RIEU Vector Arena, Auckland, New Zealand, May 6	6,844 7,772	André Rieu Productions
22	\$956,359 \$79.50/\$39.50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Aaron's Amphitheatre at Lakewood, Atlanta, May 20	18,864 sellout	Live Nation, The Messina Group/AEG Live
23	\$952,154 (£583,735) \$108.28/\$57.09	ENRIQUE IGLESIAS, LEMAR Manchester Evening News Arena, Manchester, England, March 24	12,523 13,750	S.J.M. Concerts
24	\$938,521 (£577,520) \$143.82/\$65.82	WESTLIFE, WONDERLAND, GLENN CAL Manchester Evening News Arena, Manchester, England, March 22-23	14,255 16,069 two shows	Live Nation
25	\$882,376 \$166/\$46	RICKY MARTIN Nokia Theatre L.A. Live, Los Angeles, May 6-7	13,505 13,792 two shows	Goldenvoice/AEG Live
26	\$779,286 (€539,000) \$115.66/\$79.52	ANDRÉ RIEU Thialf, Heerenveen, Netherlands, April 16	8,234 sellout	André Rieu Productions
27	\$770,411 (£473,374) \$149.73/\$65.10	ANDRÉ RIEU Metro Radio Arena, Newcastle, England, April 19	7,395 9,520	André Rieu Productions
28	\$747,584 (€504,385) \$35.57	MARIO BARTH O2 World, Hamburg, April 29-30	22,500 two sellouts	Bucardo
29	\$726,790 \$120/\$100/\$70/ \$50	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Amphitheater at the Wharf, Orange Beach, Ala., May 21	9,348 sellout	Red Mountain Entertainment, The Messina Group/AEG Live
30	\$723,687 \$79.50/\$49.50/ \$25	KENNY CHESNEY, BILLY CURRINGTON, UNCLE KRACKER Colonial Life Arena, Columbia, S.C., May 19	12,726 sellout	The Messina Group/AEG Live
31	\$710,956 (€498,420) \$142.64/\$49.92	DAVID GARRETT O2 World, Hamburg, May 21	11,234 11,975	River Concerts, DEAG
32	\$686,948 (£424,175) \$45.49/\$44.54	ELBOW, THE VILLAGERS Manchester Evening News Arena, Manchester, England, March 25	15,373 15,614	S.J.M. Concerts
33	\$682,871 (€460,497) \$118.63/\$68.21	SADE O2 World, Hamburg, May 3	6,902 9,394	Karsten Jahnke Konzertdirektion, Peter Rieger Konzertagentur
34	\$676,513 (£410,575) \$148.30/\$65.91	ANDRÉ RIEU Odyssey Arena, Belfast, Northern Ireland, April 27	5,695 7,334	André Rieu Productions
35	\$645,475 (£401,560) \$41.04/\$40.19	THE SCRIPT, CLAIRE MAGUIRE Manchester Evening News Arena, Manchester, England, March 18	16,024 16,203	S.J.M. Concerts



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BATTLE OF THE BANDS WINNER GENTLEMEN HALL

WHEN GENTLEMEN HALL WAS INVITED TO PERFORM AT BILLBOARD & CHEVY'S BATTLE OF THE BANDS LIVE SHOWDOWN AT THE FREMONT STREET EXPERIENCE IN LAS VEGAS A FEW WEEKS AGO, THE BOSTON-BASED ROCKERS KNEW THEY WOULD BE GOING UP AGAINST SOME TOUGH COMPETITION. THE SIX FINALISTS HAILED FROM ALL CORNERS OF THE COUNTRY, AND WERE

deemed to be some of the best up-and-coming bands in the nation, as voted by visitors to Billboard.com. Chief among their rivals: California's sweet-voiced AJ Rafael and his gaggle of vocal supporters.

Though Rafael played a compelling set, Gentlemen Hall eked out the win, thanks to a charismatic double-vocalist assault that swayed the evening's MC, Sugar Ray's Mark McGrath, and a panel of judges comprised of Billboard editors and music industry executives, including Billboard Editorial Director Bill Werde, Billboard.com managing editor Jessica Lot

kemann, and Fertility co-founder/President Marc Messmer.

"I don't know what just happened! It doesn't seem real," blurted Gentlemen Hall flautist Seth Hachen, in pleased disbelief moments after winning the contest. The victory earned the band a coveted appearance at the Billboard Music Awards on May 22, alongside such musical heavyweights as Rihanna, the Black Eyed Peas, Cee Lo Green and Keith Urban. "We're little fishes getting to swim with the big fishes," Hachen remarked at the time.

Gentlemen Hall had the other Bat

tle of the Bands finalists—Rafael, the Seattle band Hotels, Houston's tireless Otenki, Side By Side from Charlotte, and Michigan's pop trio Lightning Love—had a long road, literally, to make it to the neon-lit stage in Nevada for the finale. After being selected, the six finalists hit the highway the week of May 9 in vehicles provided by Chevy. A video crew documented the long trip to Vegas. Once there, a spirit of camaraderie filled the air. Backstage, AJ Rafael band member Noah Bartfield and Gentlemen Hall's Gavin McDevitt joked about kicking each other's ass in the competition when they thought no one was listening. But when asked about their friendly rivalry, the pair revealed they had bonded over the Battle of the Bands' two-month run after they discovered they had mutual friends.

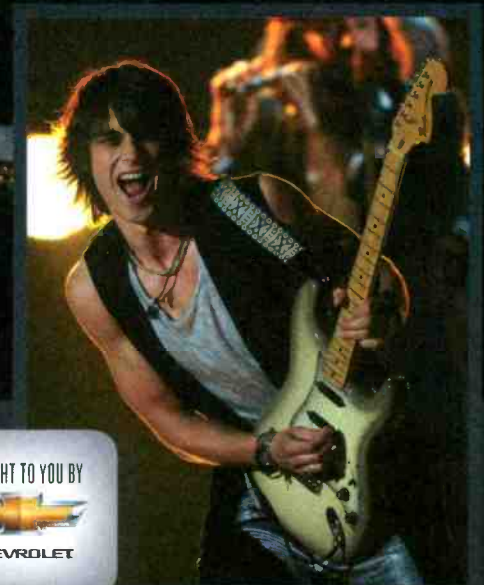
Commenting on how Gentlemen Hall approached its winning set

McDevitt said that he hoped the band's chemistry showed just "how much we're in love with music." Judging by the way the band—McDevitt, Hachen, Phil Boucher, Rory Given, Brad Alderman and Jacob Michael—turned the crowd into a frenzied mass of hand waving, it showed indeed.

Gentlemen Hall's winning set included its kinetic new single, "Blush," which is now available on iTunes. They're also putting the finishing touches on an EP they have been carefully crafting. The as-yet-untitled record will be out later this year.

As for finalist AJ Rafael, he took Gentlemen Hall's win in stride. "I respect them a lot," he says. "But I have a feeling," he adds with a big smile, "[Billboard's audience] will hear from me again."

Be sure to check out our full coverage of the Billboard Music Awards at Billboard.com. BBMA



Sean Hagwell



3 TYLER WARD
Singer-songwriter
Denver, CO

This Colorado songwriter and former Air Force Academy football player has racked up more than 23,000 Facebook fans in the recap period, as well as hundreds of thousands of YouTube video plays for covers of songs like Katy Perry's "ET" and Wiz Khalifa's "Black and Yellow."

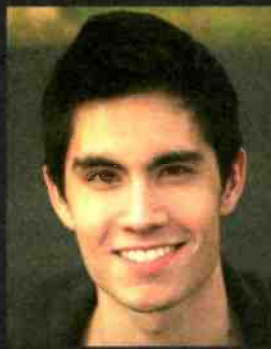
13 POMPLAMOOSE
Indie-pop
Corte Madera, CA

The twee-pop duo ranks high this month for their bouncy YouTube cover of the theme song to the popular mobile game Angry Birds. It's gone viral, gaining more than 1.6 million views since its May 10 release. Their presence on Uncharted was initially thanks to the widely seen Hyundai TV ads in which the pair starred.



41 SAM TSUI
Singer-songwriter
New Haven, CT

The golden-voiced recent Yale grad comes in at No. 41 this month for his YouTube videos, which easily garner millions of views each and include both original songs and pop covers like Lady Gaga's "Born This Way" and Britney Spears' "Hold It Against Me."



37 PRETTY LIGHTS
Electronic
Fort Collins, CO

This Denver-based electro/dance DJ, also known as Derek Vincent Smith, has been building serious buzz online, most likely thanks to performance slots at Bonnaroo, Lollapalooza, and Camp Bisco. Smith releases his music on his own label, Pretty Lights Music, and raked in 25,000 of his 283,000 Facebook fans in the past month alone.

TOP 50 UNCHARTED

Chart Weeks May 14 - June 4, 2011

1	DJ BL3ND www.myspace.com/blendizzy	26	T. MILLS www.myspace.com/tmills
2	TRAPHIK www.myspace.com/traphik	27	CALL US FORGOTTEN www.myspace.com/callusforgotten
3	TYLER WARD www.myspace.com/tylerward	28	DASH BERLIN www.myspace.com/dashberlin
4	LAURA ROPPE www.myspace.com/lauraroppe	29	AJ RAFAEL www.myspace.com/ajrafael
5	MADDI JANE www.myspace.com/maddijanemusic	30	ENTER SHIKARI www.myspace.com/entershikari
6	MODULAR PUNK www.myspace.com/modularpunk	31	JAVIER JOFRE www.myspace.com/javierjofre
7	OTENKI www.myspace.com/onteki	32	NICOLAS JAAR www.myspace.com/nicolasjaar
8	DIYAR PALA www.myspace.com/diyarpala	33	SOZAY www.myspace.com/sozay
9	YOUR FAVORITE ENEMIES www.myspace.com/yourfavoriteenemies	34	JOSEPH VINCENT www.myspace.com/josephvincentmusic
10	SUNGHA JUNG www.myspace.com/jungsungha	35	PAROV STELAR www.myspace.com/stelar1
11	CHILDISH GAMBINO www.myspace.com/childishgambinoherapper	36	MANGA www.myspace.com/mangaweb
12	PITTY www.myspace.com/bandapitty	37	PRETTY LIGHTS www.myspace.com/prettylights
13	POMPLAMOOSE www.myspace.com/pomplamoosemusic	38	ROSA DE SARON www.myspace.com/bandarosadesaron
14	MAREK HEMMANN www.myspace.com/marekhemmann	39	BOMBAY BICYCLE CLUB www.myspace.com/bombaybicycleclub
15	PORTA www.myspace.com/porta1	40	NANA www.myspace.com/nanaworld
16	JESUS ADRIAN ROMERO www.myspace.com/jesusadriannet	41	SAM TSUI www.myspace.com/samtsui
17	NOISIA www.myspace.com/denoisia	42	GOD IS AN ASTRONAUT www.myspace.com/godisanastronaut
18	DAVE DAYS www.myspace.com/davedays	43	AEROPLANE www.myspace.com/aeroplanemusiclove
19	THE BLOODY BEETROOTS - DEATH CREW 77 www.myspace.com/thebloodybeetroots	44	NEOCLUBBER www.myspace.com/neoclubber
20	ALYSSA BERNAL www.myspace.com/alyssabernal	45	JAMIE WOON www.myspace.com/jamiewoon
21	GIRL TALK www.myspace.com/girltalk	46	HADOUKEN! www.myspace.com/hadouken
22	BONDAN PRAKOSO & FADE2BLACK www.myspace.com/bondanfade2black	47	RUSSIAN RED www.myspace.com/russianready
23	METRONOMY www.myspace.com/metronomy	48	ONRA www.myspace.com/onra
24	SUPERMAN IS DEAD www.myspace.com/supermanisdead	49	HAYDEN PANETTIERE www.myspace.com/haydenpanettiere
25	YANN TIERSEN www.myspace.com/yanntierseninprogress	50	LIL CRAZED THE K.I.D www.myspace.com/lilcrazed

TOP 5 BY FACEBOOK FANS*

	ARTIST	NEW FANS	UNCHARTED RECAP RANK
1	PORTA	183,426	15
2	Jesus Adrian Romero	144,853	16
3	Bondan Prakoso & Fade2Black	137,773	22
4	Superman is Dead	122,038	24
5	DJ BL3ND	102,103	1

*New fans during recap period, May 14 through June 4 chart weeks.

DREAMSEEKERS

THE BEST MUSIC YOU'VE NEVER HEARD

PITTY

Rock

São Paulo, Brazil

The São Paulo rock quartet fronted by singer Pitty blasted onto Uncharted practically overnight this month. The group came in at No. 12 by gathering up thousands of YouTube views and Last.fm song plays during the chart period, no doubt due to the new videos they've been uploading from their recently released live DVD, "Flying Circus Troupe Delusional." Pitty is touring Brazil with her band throughout the summer.

IN MARCH, BILLBOARD OFFICIALLY LAUNCHED BILLBOARD PRO (PRO.BILLBOARD.COM), A SUBSCRIPTION-BASED SERVICE FOR INDEPENDENT AND EMERGING ARTISTS, AS WELL AS THEIR MANAGERS, LABELS, PROMOTERS, AND OTHER ENTREPRENEURS WHO SUPPORT THEM.

In addition to personalized analytics and tailored editorial, Billboard Pro connects its members to the power of the Billboard brand. Members have the opportunity to receive exposure to thousands of industry insiders and more than 10 million passionate music fans through Billboard's websites and social media, profiles in the widely read Billboard Bulletin, Billboard Pro's Featured Artist program, and the chance for their music to be featured on Billboard.com.

Other benefits include discounts on Billboard conferences and partners' products and services, as well as opportunities to connect with industry leaders at Billboard conferences by participating as panelists or showcase artists.

For the industry, Billboard Pro's platform can help labels, publishers, and managers identify emerging artists who have built their fanbases from the ground up.

This insert features a four-week recap of Uncharted, Billboard's ranking of artists who have yet to appear on another major Billboard chart, as well as spotlights on Pro members, including the recent winner of Billboard and Chevy's Battle of the Bands. Stay tuned for more opportunities, both for developing artists and for industry players to catch an early glimpse of burgeoning musical talent.

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CHEVROLET



ROCK FOR THE PEOPLE

9 YOUR FAVORITE ENEMIES
Rock
Montreal, Quebec

YOUR FAVORITE ENEMIES NEVER DREAMED OF PLAYING SOLD-OUT INTERNATIONAL TOURS WHEN THEY FORMED FOR FUN BACK IN 2006—ESPECIALLY NOT THROUGHOUT CHINA. BUT WHEN THE MONTREAL-BASED ROCK BAND DECIDED to combine their personal interest in humanitarianism with a willingness to respond to an overseas audience, that's exactly where they found themselves this spring.

The tour and the band's vigorous online fan interaction have kept them ranking high on Billboard's Uncharted chart for 16 weeks running (In this month's recap, they come in at No. 9 overall).

Formed in 2006, Your Favorite Enemies' online success was a "happy accident," according to frontman Alex Foster. Within a year, their online buzz led them to tour Europe.

"We had to get organized pretty [quickly]," he explains of the sudden response from the online listeners. "Suddenly, people wanted more music, so we said, 'Let's do an EP,' and then we needed all

our friends to help with shipping, and then we had to [actually] build a website. It was crazy."

Foster says that the addition of multilingual translations of the band's home site (done by willing friends and supporters) was one move that helped them reach a wider audience.

Your Favorite Enemies have been touring in China since April, which Foster says has been a long time coming. The band had had plans to tour China in 2008, but when a 8.0-magnitude earthquake hit Sichuan, they had to postpone until this spring. Turning down invitations to play the country's major music festivals, Foster says that YFE chose instead to tour relatively smaller Chinese cities, some of whom had never seen a foreign band play live.

"It's very humbling, to see people waiting like that, just for a little spark," he says.

Last week, Your Favorite Enemies then headed to Japan, where they will play three shows in Tokyo, as part of the Hope Project, the band's own outreach initiative to benefit survivors of the March 11 earthquake.

Foster says that YFE's members, who are well-known to fans as outspoken supporters of Amnesty

International, wanted to do something meaningful in the wake of the catastrophe, but weren't sure that raising money was enough. So they did some research and, as Foster tells it, found that what was lacking from relief efforts was simple: "They needed hope."

Under the Hope Project banner, Your Favorite Enemies asked fans to write postcards and other messages of empathy and encouragement from fans. In a combined effort with the Red Cross, Foster says that the response was overwhelming--so many fans replied to the call that the band's website crashed repeatedly in the days following the project's inauguration.

Rather than chasing the highest-paid gig, Foster explains that the choices Your Favorite Enemies has made as a band have been guided by a combination of the band's personal convictions and what their fans ask of them.

"Instead of being that new toy, that people will throw away overnight, we really want to give the people what they want," he says.

To contribute to the Hope Project, go to <http://www.yourfavoriteenemies.com/hope>.

TOP 5 BY YOUTUBE VIEWS*

	ARTIST	YOUTUBE VIEWS	UNCHARTED RECAP RANK
1	Traphik	814,566	2
2	Tyler Ward	546,529	3
3	Pitty	336,722	12
4	Sungha Jung	284,416	10
5	Pomplamoose	246,195	13

*Views during recap period, May 14 through June 4 chart weeks

TOP 5 BY TWITTER FOLLOWERS*

	ARTIST	NEW FOLLOWERS	UNCHARTED RECAP RANK
1	Ariana Grande	45,787	N/A**
2	Childish Gambino	34,239	11
3	Ernie Halter	14,558	N/A**
4	Bondan Prakoso & Fade2Black	11,463	22
5	Bombay Bicycle Club	10,390	39

*New followers during recap period, May 14 through June 4 chart weeks. **New to weekly chart or graduated, not ranked in recap Top 50

TOP 5 BY MYSPACE SONG PLAYS*

	ARTIST	MYSPACE SONG PLAYS	UNCHARTED RECAP RANK
1	Javier Jofré	412,619	31
2	Laura Roppé	326,171	4
3	Otenki	281,402	7
4	Modular Punk	268,347	6
5	Sozay	265,881	33

*Song plays during recap period, May 14 through June 4 chart weeks.



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◆ **800,000 SPINS**

Complicated/**Avril Lavigne**/Arista/RMG
Need You Now/**Lady Antebellum**/Capitol Nashville/Capitol

◆ **700,000 SPINS**

All Summer Long/**Kid Rock**/Top Dog/Atlantic

◆ **600,000 SPINS**

Dynamite/**Taio Cruz**/Mercury/IDJMG
TiK ToK/**Ke\$ha**/Kemosabe/RCA/RMG
Who Knew/**P!nk**/LaFace/JLG

◆ **500,000 SPINS**

Calling All Angels/**Train**/Columbia
Picture/**Kid Rock**/Atlantic/RRP/Universal South
Pocketful Of Sunshine/**Natasha Bedingfield**/Phonogenic/Epic

◆ **400,000 SPINS**

Collide/**Howie Day**/Epic
Cooler Than Me/**Mike Posner**/J/RMG
Fallin' For You/**Colbie Caillat**/Universal Republic
Give A Little Bit/**Goo Goo Dolls**/Warner Bros.
Grenade/**Bruno Mars**/Elektra/Atlantic
I'm With You/**Avril Lavigne**/Arista/RMG
Paparazzi/**Lady GaGa**/Streamline/KonLive/Cherrytree/Interscope
Raise Your Glass/**P!nk**/LaFace/JLG
Telephone/**Lady GaGa Feat. Beyonce**/Streamline/KonLive/Cherrytree/
Interscope
U + Ur Hand/**P!nk**/LaFace/JLG

◆ **300,000 SPINS**

Tonight (I'm Lovin' You)/**Enrique Iglesias Feat. Ludacris & DJ Frank E**/Universal
Republic
We R Who We R/**Ke\$ha**/Kemosabe/RCA/RMG

◆ **100,000 SPINS**

For The First Time/**The Script**/Phonogenic/Epic
Just Can't Get Enough/**Black Eyed Peas**/Interscope
Lay It Down/**Lloyd**/Young Goldie/Zone 4/Interscope
Look At Me Now/**Chris Brown Feat. Lil Wayne & Busta Rhymes**/Jive/JLG
Nina De Mi Corazon/**La Arrolladora Banda El Limon**/Disa
Our God/**Chris Tomlin**/sixsteps/Sparrow/EMI CMG
This/**Darius Rucker**/Capitol Nashville
What The Hell/**Avril Lavigne**/RCA/RMG

◆ **50,000 SPINS**

Backseat/**New Boyz Feat. The Cataracs & Dev**/Shotty/Warner Bros.
Bleed Red/**Ronnie Dunn**/Arista Nashville
Georgia Clay/**Josh Kelley**/MCA Nashville
I Need A Doctor/**Dr. Dre Feat. Eminem & Skylar Grey**/Aftermath/Interscope
Live A Little/**Kenny Chesney**/BNA
Price Tag/**Jessie J Feat. B.o.B**/Lava/Universal Republic
Roll Up/**Wiz Khalifa**/Rostrum/Atlantic/RRP
Rope/**Foo Fighters**/Roswell/RCA/RMG
The Cave/**Mumford & Sons**/Gentleman Of The Road/RED/Glassnote
Walking/**Mary Mary**/My Block/Columbia
Written In The Stars/**Tinie Tempah Feat. Eric Turner**/Disturbing London/
Parlophone/Capitol
You Lie/**The Band Perry**/Republic Nashville

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SPITTING 'VERSES'
Switchfoot stretches out on new set



DOUBLE DUTY
Alina Simone releases album, book of essays



A NEW WAVE
Matt Nathanson employs '80s influence



ROCKING THE HOUSE
LMFAO still knows how to party hearty



BRAND BUILDING
Danish act Oh Land lands key ad campaigns

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MUSIC

LATIN BY LEILA COBO

LIVE—AND DIRECT TO DVD

Franco De Vita's 'Primera Fila' Heats Up

Back in January, a clearly exasperated Franco de Vita wiped heavy sweat from his brow and peered through the bright lights into the audience packed into a Miami TV studio. He was searching for his makeup assistant.

"Boy, is it hot!" the iconic Venezuelan singer/songwriter exclaimed, to laughs, as he waited for a makeup artist to blot his makeup for the umpteenth time during the filming of his "Primera Fila" (First Row) live DVD. With his soulful voice, solid piano chops and a repertoire driven by irresistible hooks, de Vita, 57, is Latin pop's answer to Billy Joel. But despite a deep catalog of live albums cut throughout his 20-year-plus career, until the "Primera Fila" taping, he'd never recorded a live set where the performance was specifically designed to play onscreen.

"Every other time, the cameras have [just] been running during the concert," de Vita said a month later. "Here, everything revolved around the video. Cuts, lights, makeup . . . things I don't have in a live show. And as a result, musically, it's a completely different thing."

Due May 31, de Vita's release is the latest one to join Sony Music Latin's successful "Primera Fila" franchise. Launched in 2008 with ranchera star Vicente Fernandez, the series packages live, intimate, acoustic performances by established acts as CD/DVD sets that include lengthy behind-the-scenes specials. In addition to Fernandez, whose set has sold 262,000 units in the United States and

Puerto Rico, according to Nielsen SoundScan, past releases have included Thalía (96,000 units), Argentina's Miguel Mateos and Mexican pop group OV7.

"These are artists who don't need to establish credibility and already have a fan base," says Paul Forat, VP of A&R for Sony Music's Latin region. "But it allows them to take a moment to thank fans and gain new adepts."

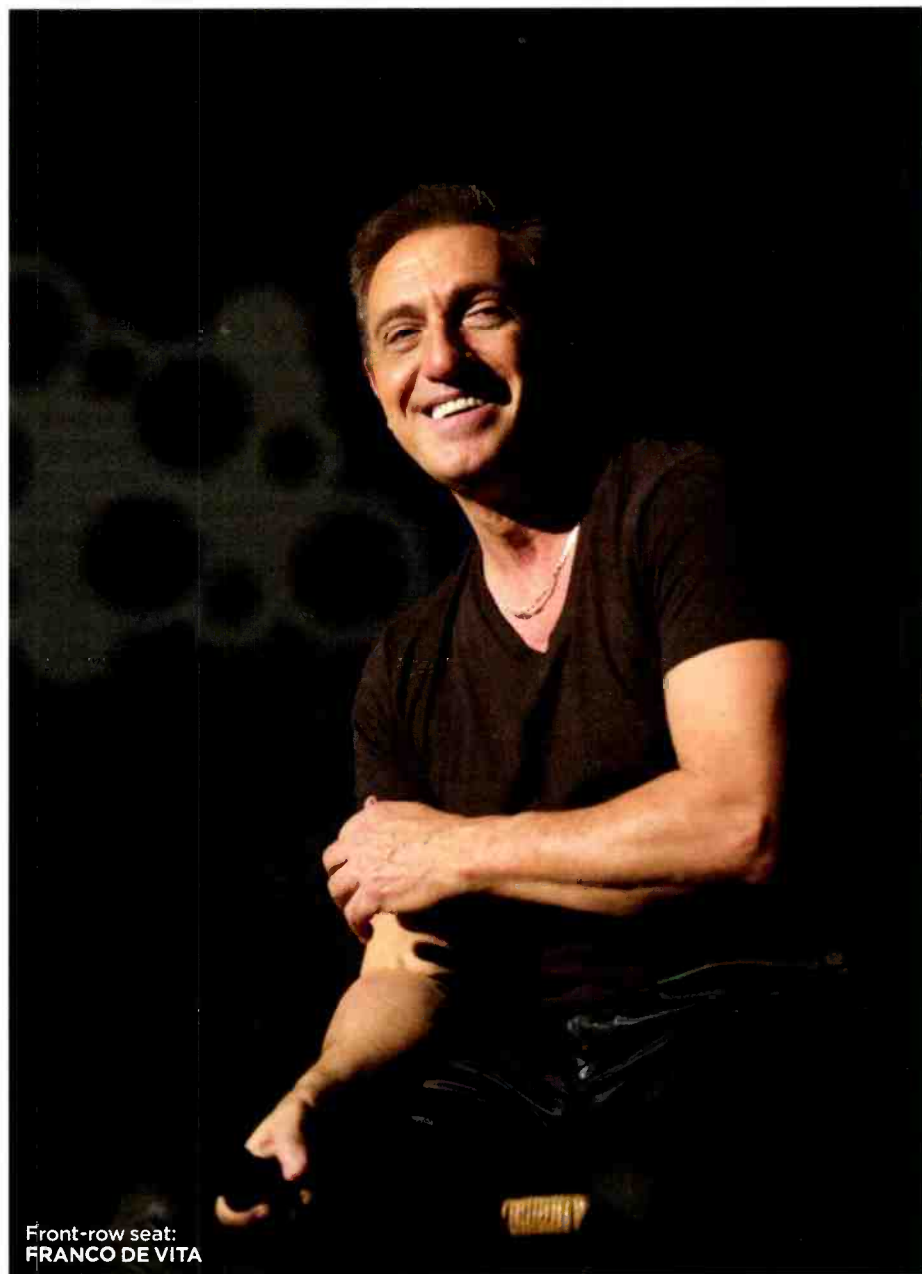
Unlike the Mateos and OV7 projects, which were released only in their respective marketplaces, de Vita's "Primera Fila" will receive the same treatment as the Fernandez and Thalía sets, getting a wider release in keeping with his status as a pan-regional star. Instead of sticking to one or two duets, as on earlier "Primera Fila" editions, de Vita's features six, including such major artists as Alejandra Guzman (who sings on the first single, "Tan Solo Tu") and developing acts like Debi Nova, a former Decca artist who'll soon sign to Sony Latin.

In fact, apart from EMI's Guzman, all of the guests are signed to Sony Latin, which has development plans for each artist in different countries. Soledad, who appears on "No Se Olvida," for example, is a major Argentine star; Colombia's Santiago Cruz ("Calido y Frio") will soon be worked in Brazil; and Gilberto Santa Rosa, the Puerto Rican salsa singer who appears on "Te Veo Venir Soledad," could pick up some of de Vita's fans who are also salsa devotees in the United States and Puerto Rico, while appearing alongside de Vita might open doors for him in places like Argentina. Choosing the set list, however, was "traumatic," de Vita says.

"I began with 40 tracks, we went down to 30, then to 20," he says. "Every arrangement is com-

●●●●●
"Everything revolved around the video. Cuts, lights, makeup, things I don't have in a live show. As a result, musically, it's a completely different thing."

—FRANCO DE VITA



Front-row seat:
FRANCO DE VITA

pletely new. I didn't want to change the melodies, because people hate when you do that. But the musical arrangements we changed greatly, and it took a lot of time to do. Most of them gelled when were playing with the band."

"Primera Fila" will be released region-wide and the concert itself, as well as the behind-the-scenes special, will also air on TV in various countries.

According to Forat, the franchise has now gained enough notoriety that Sony no longer has to aggressively work the series in order to get the show aired, now that the networks and cable channels, as well as several brands,

are approaching the label. As a result, Sony plans to produce six more "Primera Fila" releases in the next 12 months, including one with English tenor Russell Watson, another with Italian Gig D'Alessio and four others with Latin American artists. As for de Vita, he says he's always wanted to do an "Unplugged"-like project, but he never imagined it would be this tough.

"After so much time in the business, I think I've never worked this hard before," he says with a laugh. "I had to step up and do all kinds of things. We have 20 tracks, a 20-song video [and] a documentary. It's an ambitious project." ●●●

>>> ACTOR TIM ROBBINS PREPS ALBUM

Actor Tim Robbins and the Rogues Gallery Band will release their first album July 19 on 429 Records and tour North America beginning July 8. Robbins, who won a supporting actor Academy Award for "Mystic River" (2003), has been an active musician for decades, creating the music for his film "Bob Roberts" and contributing to various soundtracks. He plays guitar and wrote the nine songs that appear on the set. Album producer Hal Willner connected Robbins with keyboardist Roger Eno, musical saw player David Coulter and multi-instrumentalist Kate St. John, formerly of Dream Academy.

>>> 'THE VOICE' LANDS SUPER BOWL SLOT

NBC will air its music competition show "The Voice" after the Super Bowl in February. An hourlong episode will air Feb. 5 following the network's telecast of Super Bowl XLVI, according to NBC Entertainment chairman Bob Greenblatt. "There is no better showcase on television than to follow the Super Bowl," Greenblatt said in a statement.

>>> COACHELLA EXPANDS TO TWO WEEKENDS

Coachella 2012 will be held on two consecutive weekends at the Empire Polo Club in Indio, Calif., according to organizers. The festival will "attempt to produce two identical weekends" with the same lineup, location and art installations. The Coachella website cited its inability to accommodate demand last year for the 2011 edition and the rise of counterfeit tickets as the primary reasons behind its decision. Tickets to this year's festival, which took place April 15-17, sold out in a week. The price of three-day passes for 2012 (and for the sixth year in a row) will be \$269 plus fees. Weekend passes go on sale June 3.

Reporting by Phil Gallo and the Hollywood Reporter.

ROCK BY REBECCA SWANNER

THE BEST YET?

In The Studio With Switchfoot As The Band Prepares Its New Release

The morning the tsunami hit Japan in March, Jon Foreman, lead vocalist of Grammy Award-winning rock band Switchfoot, was asleep on a sandy beach in Hawaii, where he had been spending some time hitchhiking with a friend. "Three sirens went off and then a plane flies by with a siren on it and we didn't get up," Foreman says. "But then we got a text from [drummer] Chad Butler. He was like, 'Praying for Japan. Hope you guys are safe with the tsunami.' I was like, 'We have to get out of here.'"

Even though Foreman escaped unharmed, the band was still shaken by the event. In response, Switchfoot aligned with Direct Relief International to raise money for relief and recovery efforts. It wasn't the first time the group has used its celebrity for good. For the past seven years, the San Diego-based band—Foreman, his brother Tim (bass), Butler, Jerome Fontamillas (guitar, keyboards) and Drew Shirley (guitar)—has put on Bro-Am, a free concert that benefits StandUp for Kids, an organization that helps homeless youth. Previously, such acts as OK Go and Jason Mraz have performed at the event, and Switchfoot had originally intended to release its new album, "Vice Verses," at this year's Bro-Am on June 18, but the project won't be ready by then.

The band is working on the release at Sunset Studios in Hollywood, where during a recent session the group recorded gang vocals on the track "Where I Belong." Foreman snapped photos of the group cracking jokes between takes and when the session was done, Butler and Foreman relaxed outside by the studio's fire pit. But the pinball machines and fire pit aren't the reasons that the band is finishing up the album in Los Angeles instead of the group's own home studio in San Diego.

"They have a lot of great things we don't have," Foreman says of Sunset. "Their mic selection is way, way better than ours. Also, [producer] Neal [Avron] always mixes here."



"Vice" squad: Producer NEAL AVRON (second from left) with Switchfoot's TIM FOREMAN, JON FOREMAN and JEROME FONTAMILLAS (from left).

Avron, in conjunction with executive producer Mike Elizondo (P!nk, Eminem, Jay-Z), is helping take Switchfoot in a direction fans might not expect. Building on the few harder tracks that appeared on 2009 album "Hello Hurricane," such as "The Sound (John M. Perkins' Blues)," the songs in the works at Sunset and slated for "Vice Verses" go even further.

Of the five songs the band played, only one, "Blinding Light," could slide comfortably into Switchfoot's catalog to date. The track, driven by a big hook and filled with harmony, is reminiscent of "Stars," from the group's fifth album, "Nothing Is Sound," which reached No. 37 on Billboard's Mainstream Top 40 chart in 2005. The other four songs Switchfoot played were powerful, anthemic rockers that sounded like an amalgamation of U2's "Achtung Baby," Linkin Park and Filter. "If it sounded like what we'd done before," Foreman says, "we saved it for another record."

For "Hello Hurricane," which won the Grammy Award for best rock or rap gospel album at this year's ceremony, the band members tracked 80 songs before selecting the final 12. "This one was the antithesis of that," Foreman says of the new album. "We were re-

ally selective on this one. Everything was built with a lot of intention. It wasn't just us playing in a room and seeing what happened. I feel like there are a lot of different sides to us that we haven't shown."

The group spent last summer listening to the Beastie Boys (especially "Sabotage") and the influence shows on "Spreading the News," a mostly spoken-word track. "The Original" captures the infectious sound of the Greyboy Allstars, one of the band members' favorite San Diego acts. The harder spirit buoys the album's theme, which centers on the polarity between life and death and dark and light. "Afterlife," a song about living in the present, has been pegged as a possible opener, and "Where I Belong," which references "Afterlife" and suggests that everything isn't quite right, is being considered to close the album.

Despite releasing such a thematic set in an age where singles rule, the overarching narrative won't be entirely lost on fans. That's because, like it did with "Hello Hurricane," Switchfoot plans to play the album from beginning to end on tour.

It's an ambitious undertaking, but Foreman says the band wouldn't have it any other way. "We're at a place in our career," he says, "where we're really eager to push ourselves."

6 QUESTIONS

with ALINA SIMONE
by JILL MENZE

In 2008, Ukraine-born, Brooklyn-based singer/songwriter Alina Simone, 36, covered the songs of Soviet cult punk artist Yanka Dyagileva for the album "Everyone Is Crying Out to Me, Beware." This spring, Simone returns, taking inspiration from her more immediate New York surroundings for "Make Your Own Danger," a new album of original material set to be self-released June 7 on her own Pentar Records. The street date also corresponds with Simone's debut as an author. "You Must Go and Win," a collection of essays in which Simone traces her musical career and explores her Russian heritage, will be published by Faber & Faber in June.

1 How is "Make Your Own Danger" different from what you've done in the past?

This is my first original full-length in four years. It's just a much more well-developed effort. The orchestration is more lush, the songs are a lot more diverse. My previous original EP and album [2005's "Pret-

tier in the Dark" and 2007's "Placelessness," respectively] are a lot more of a DIY effort. They had that kind of '90s alternative rock sound, or '90s riot grrrl sound—a lot more yelling and electric guitars. This album has more lovely lullabies and more polished songs that don't jar you. I don't know if that's

good or bad, but for me, it's an evolution.

2 Who did you work with on the new set?

The [album's] producer was Steve Rivette. We've been working together for about 10 years. I have tried other producers on a one-off basis, and I always go

back to him. I think he's incredible. Most of the bands he works with have a really different sound than me; he doesn't work with female singer/songwriters. So I feel he kind of gives my music that edge, and that's what I need, because whenever I would talk to other producers I would see them adopting this attitude like, "We have to give this a softer edge." They'd have these presumptions because I was a girl and I was solo, and I'm not interested in any of that. I want my music to sound powerful. Steve really understands that.

3 You have a book, "You Must Go and Win," arriving in conjunction with the album. How did that project come about?

After I released "Placelessness," I was contacted by an editor at Farrar, Straus & Giroux, out of



the blue. I thought it was a joke. It was just the weirdest thing that's ever happened to me. Since I've never written anything, we worked together over the course of the year to figure out what form the book would take. I feel very, very lucky. It was a nice outcome for kind of feeling like I was slogging through the music circuit for so long and not necessarily feeling like I was going anywhere fast. It was really nice to know there was someone out

POP BY MEGAN VICK

Modern Romance

Last Album: Double-Platinum, Plus 11 Film/TV Synchs. Now Matt Nathanson Leans Into His Return

Matt Nathanson had been recording and releasing records for more than 10 years before 2007 album "Some Mad Hope" took off. But when that project clicked, it clicked big. The success of lead single "Come On Get Higher," which peaked at No. 20 on Billboard's Mainstream Top 40 chart, led to Nathanson being named a VH1 You Oughta Know artist and the album selling 2 million-plus copies. In addition, 11 of the album's 12 tracks were synched for film and TV projects.

"One of the things I'm most proud of is that our three biggest sales weeks took place in three different calendar years," says Stephen Brower, VP of marketing at Vanguard Records, which handled the "Some Mad Hope" release. "Our biggest sales week was in 2007, our second-biggest in '08 and our third in '09."

After taking a year off to record, Nathanson returns hoping to build on the success of "Some Mad Hope" with his ninth album, "Modern Love," due June 21 on Vanguard. The release is a departure for Nathanson, whose previous work has been marked by an intimate singer/songwriter aesthetic. On the new set, the 38-year-old artist is now backed with full instrumentation, including strings and horns. While songs like "Kept" and "Room at the End of the World" will be familiar to Nathanson's fans, "Mercy" and "Queen of (K)nots" channel his new wave influences.

"I didn't want to keep making records that were singer/songwriter records," Nathanson says. "I felt like I really wanted to make a record that felt like those '80s bands—that idea of production.

The songs were there and the production hung on the song and that's what we went for." Synch licenses have already snapped up the somber "Kiss Quick," which was featured in the season finale of "One Tree Hill" (May 17), in conjunction with a preorder campaign for "Modern Love."

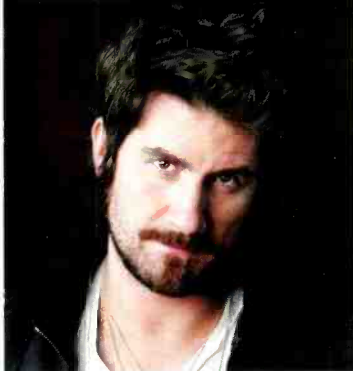
"["Kiss Quick"] was the turning point of the record," Nathanson says. "When that song happened everything really started to click. We went back to the other songs and dismantled them and came at them with the same idea."

The success of "Some Mad Hope" afforded Nathanson several opportunities, including the luxury to spend a year making a new record, but he says he benefited from the project's success in other, less tangible forms. "It gave me validation," Nathanson says. "I co-write all the songs with my friend Mark [Weinberg] and it made us both feel incredible. We don't have to be underdogs. We can be overdogs."

Nathanson just wrapped an opening slot on his second tour with country duo Sugarland, with whom Nathanson is friends. The pair covered "Come On Get Higher" for the bonus edition of its "Love on the Inside" album, and the duo appears on "Modern Love" track "Run," which Sugarland co-wrote. In August, Nathanson will support Maroon 5 and Train before setting up the rest of his touring cycle for the new album.

"I don't think the record is really finished until you bounce it off of people, until you give it away," Nathanson says. "I'm looking forward to everyone hearing it and having them take it in as their own."

Validated: MATT NATHANSON



ary world—I've been asked to do a lot of literary events. Every month I get a request to sing at a reading or some kind of literary benefit. It's really great because it definitely introduces you to different audiences. The audiences at literary events are a lot more attentive than indie rock shows.

5 What are some outlets you're involved with that combine music and literature?

The Rumpus [therumpus.net] has monthly events that are music and writing. Large-hearted Boy [largeheartedboy.com] also combines music and writing. He asks musicians to write about what kind of literature inspires [them] and asks writers what kind of music inspires [them]. I'm finding there is a lot more of that—the worlds are melding.

6 How does your Russian background influence your song or essay writing?

My last album was totally a labor of love—there's obviously not a big market in indie rock for a Russian-language punk rock cover album. The essays are autobiographical, but half of them are about Russia or touch on Russian themes. It's very different. The last album was very dark—very haunting, very sad music. Music of a woman who killed herself. Touring that album for a year-and-a-half sucked me dry. But when I started writing, I turned that all on its head. There are a lot of funny things about Russia, and I've had a lot of strange and humorous experiences there. My family is definitely weird—I just welcome the humor you can find in those situations.



Keeping it real: SONDRÉ LERCHE

POP BY PHIL GALLO

Brooklyn Bound

Sondre Lerche Delivers A Gritty Album—Conceived In His New Hometown

Singer/songwriter Sondre Lerche has called Brooklyn home for six years. Unlike many residents of the borough's hip Williamsburg neighborhood, however, he didn't move there to be part of hipster nation or because it was the epicenter of indie rock.

"I wanted to disappear," says Lerche, 29, who was already a well-established pop star in his native Norway before he decided to relocate to New York in 2005. After three years in Brooklyn, the move became permanent. "The first half year, I felt no need to leave the apartment," he says. "I had had a couple of years of intense traveling after some nice acclaim. Wonderful things had happened and I remember thinking, 'At this point, I can live anywhere I want and work as a musician.' Coming from a small town in a small country, I felt I should take advantage of that."

When Lerche moved to New York, his third album, "The Duper Sessions," was already in the works. In Norway, where he was signed to EMI, Lerche's brand of chamber pop bounced between the melancholic and the cheerful. In the United States he took a jazzy interlude with "The Duper Sessions" before opting for punchy rock songs that retained a level of pop sophistication as heard in the arrangements on 2007's "Phantom Punch" (Astralwerks) and, two years later, "Heartbeat Radio" (Rouner). He also wrote a song score for the 2007 Steve Carell film "Dan in Real Life."

Lerche's new self-titled disc is the first he has self-financed and the first album on which every song was written in New York. Although he says he would've preferred to record the album in Brooklyn as well, he wound up in a studio in Los Angeles with a collection of collaborators from his new hometown.

"When I looked for a studio [in Brooklyn], I

wound up meeting a lot of musicians I wanted to pursue and experiment with," says Lerche, who brought in longtime producer/collaborator Kato Adland to work with his new bandmates. "I really wanted him around, thinking he would get the most out of me working with new people. I also wanted the limitations. 'Heartbeat Radio' was layer upon layer and I felt I didn't want to dress up these songs. I wanted to capture a moment rather than make it stylistic."

Lerche says the difference between the new album and his previous efforts is "a stronger connection with reality." Dreamy elements have been replaced with some assertive, no-holds-barred band performances, giving some songs hearty improvisations as they conclude, as on the song "Domino."

"You keep pushing," he says of the recording process. "It was very new to me in a way. I wanted the atmosphere of a song to set the tone. There were some big moments, times when we got closer to the intensity that is experienced in a live show."

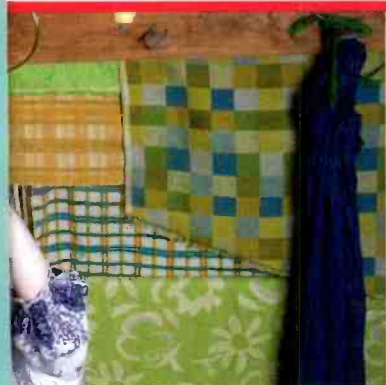
I wanted that urgency and risk and potential. It can get tricky and uncomfortable."

Lerche created his own label for the project, Mona, that Yep Roc will distribute stateside when it's released June 7. Telle Records released the album May 30 in Norway and will issue it Sept. 5 in the rest of Europe. Deals in Japan and Australia are forthcoming.

"I was looking for independent solutions," he says of his decision to not sign with a label. "I'm far more in control of the situation and ultimately it's self-released, though I have good helpers. I feel blessed to have established a career in the last 10 years and also to [have] made a transition."

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"There were some big moments when we got closer to the intensity that is experienced in a live show. I wanted that urgency and risk and potential."

—SONDRÉ LERCHE



there listening to literally call and change my life. As an artist you're always waiting for that call.

4 Has getting involved in the literary world opened up more opportunities to combine music and writing?

Nobody knows of me as a writer. People know of me because of my music. But the past year—whether it's been because of my publisher or a growing tendency in the liter-

NATHANSON: MYRIAM SANTOS; LERCHE: RUVAN WIJESOORIA

ALBUMS

POP

DANGER MOUSE & DANIELE LUPPI

Rome
Producers: *Danger Mouse, Daniele Luppi*
Capitol Records
Release Date: *May 17*

Brian "Danger Mouse" Burton certainly has a knack for getting himself into interesting musical projects—and given his track record, interesting is a gross understatement. But "Rome" stands out even alongside the likes of Gnarlz Barkley, "Dark Night of the Soul" and Broken Bells. Written and produced with composer/arranger Daniele Luppi, the 15-track set is an homage to such forms as Italian film music and spaghetti westerns. It's made all the more authentic with musicians who played on Ennio Morricone scores—the Marc 4 band and the reunited I Cantori Moderni chorale, whose wordless vocals add an appropriately cinematic texture and soulful ambience. Additionally, Jack White and Norah Jones sing on (and in White's case wrote lyrics for) three tracks each; White is featured on "The Rose With a Broken Neck," "Two Against One" and "The World," while Jones appears on "Season's Trees," "Problem Queen" and "Black." Some of those tracks rank with their best career work to date. Burton and Luppi even brought in a "visual director" for the



LADY GAGA

Born This Way
Producers: *various*
Streamline/KonLive/Interscope
Release Date: *May 23*

Last year Lady Gaga promised her fans (perhaps a tad prematurely)

that her new album would be the greatest of the decade. But even if the next nine years bring something better, we're unlikely to hear anything bigger than "Born This Way," which opens with Gaga declaring herself a warrior queen over a stomping techno-metal beat and only gets more grandiose from there—witness the goth-gospel choral vocals in "Bloody Mary," the ersatz flamenco guitars in "Americano" or the equality-endorsing stump speech in the Madonna-esque title track. Like a lot of current pop, "Born This Way" is obsessed with the '80s: The bassline in "Highway Unicorn (Road to Love)," for instance, keeps threatening to turn into the bassline from "Don't Stop Believin'," while "Marry the Night" is more or less a rewrite of Bonnie Tyler's "Holding Out for a Hero." (For the power ballad "Yoü and I" Gaga even got Robert "Mutt" Lange to lend his arena-rock production finesse.) Yet the singer uses these unabashedly retro moves to ponder some up-to-the-minute themes, including gay marriage and our always-on gossip culture. It's a wonder Gaga didn't find room for a song about 2012 presidential hopeful Tim Pawlenty.—*MW*

project (Chris Milk), but their sonics create a rare brand of aural pictures that require no enhancement.—*GG*

ELECTRONIC

MOBY

Destroyed
Producer: *Moby*
Mute Records
Release Date: *May 17*

Nine studio albums in, it's safe

to call Moby reliable. The bald-headed vegan nerd who became synch licensing's reluctant poster boy with 1999's multiplatinum "Play" has a baseline sound and feel—simple melodies and themes, breathy electronic soundscapes, an underlying sense of solitude—that doesn't vary too wildly from album to album, despite their different themes. Coming off 2009's winsome and sad "Wait for Me," "Destroyed" is a much more plugged-in, uncomfortable affair. Inspired by Moby's insomniac international touring during the last few years, the whole album feels on the brink of some sort of—yes—destruction, the kind wrought upon one's self in the lonely hotel rooms in which it was recorded. There's a troubled instrumental named after Sylvia Plath's pen name on "The Bell Jar" ("Victoria Lucas"), a meditation on the bitter end with throaty vocals by Inyang ("The Right Thing") and an empathetic plea to a drug addict (first single "The Day"). With an accompanying book of similarly isolated photographs, "Destroyed" succeeds in making a solo artist's tour fatigue palpable.—*KM*



vides it, describing in amped-up detail his outrageous hatred (for any number of subjects) atop ominous, Neptunes-inspired beats he largely produced himself. Musically speaking, the album never rises above the standard set by "Yonkers," the bracingly stripped-down single from earlier this year in which Tyler threatens to stab Bruno Mars in the esophagus. But for all the MC's talk about wanting to win a Grammy, you only occasionally get the sense from "Goblin" that perfect musical moments are what matter to Tyler: Spewing words by the bucket load, he seems concerned primarily with lightening a mental load grown only heavier since his first taste of fame. The hour-plus result is clearly too long; Tyler probably wishes it were longer.—*MW*

ROCK

THE CARS

Move Like This
Producers: *Garret "Jackknife" Lee, the Cars*
Hear Music/Concord Music Group

Release Date: *May 10*
 This isn't exactly the full-on Cars reunion fans have long craved owing to bassist/vocalist Benjamin Orr's death in 2000. But with frontman Ric Ocasek and drummer David Robinson strapped in again, it's much more authentic and satisfying than 2005's New Cars experiment. The first set of new, Ocasek-penned Cars music in 24 years picks up where the group left off in the late '80s, a testament to how timeless and forward-looking the Cars were in their heyday. Blending guitar drive and synthesized colorings, "Blue Tip," "Free," the crunchy "Keep On Knocking" and first single "Sad Song" could be dropped onto any of the Cars' previous six albums, as could gentler, ambient fare like "Too Late" and "Take Another Look." Ocasek exercises a Dylanesque, dissociative trippiness throughout the album ("Your waxy face is melting on your lap/I sat there trying to crush a ginger snap"), though his old man's lament on the closing "Hits Me" is a bit disingenuous since "Move Like This" achieves the rare and admirable feat of sounding as current as it does retro.—*GG*

HIP-HOP

TYLER, THE CREATOR

Goblin
Producers: *Tyler, the Creator; Left Brain*
XL Recordings
Release Date: *May 10*
 As media-conscious as any rap-

per since Eminem, newcomer Tyler, the Creator is well aware of the volume required to make himself heard over the hype surrounding his first label-affiliated full-length. And on "Goblin" the 20-year-old frontman of Los Angeles' Odd Future happily pro-



IL VOLO

Il Volo
Producers: *Humberto Gatica, Tony Renis*
Geffen Records
Release Date: *May 17*

The operatic pop world has had all kinds of groups—Il Divo, Amici Forever—but has yet to welcome a boy band to its ranks. Say hello, then, to Il Volo, three teenage tenors from Italy who nevertheless sing with the booming authority of those twice their age. The trio's self-titled debut is polished—to a fault, in fact—and loaded with enough firepower to ensure hit potential, including hitmaking producers (Humberto Gatica, Tony Renis), songwriters (Diane Warren, Walter Afanasieff, Josh Groban) and arrangers (Paul Buckmaster, David Campbell). Most of the album's 12 tracks are delivered in Italian—nicely, but it makes the set a touch less accessible. However, the vocal interplay among the three is convincing and the troupe shows its chops best on "E Piu Ti Penso," a medley of Ennio Morricone movie themes. Other highlights include "This Time" and Warren's keening "Painfully Beautiful."—*GG*



FRANKIE BALLARD

Frankie Ballard
Producer: *Michael Knox*
Warner Bros. Records
Release Date: *May 24*

Opening for Bob Seger during a recent Nashville show, newcomer Frankie Ballard demonstrated a seasoned country-rock swagger that earned enthusiastic audience response not generally afforded an opening act. This self-titled debut captures the energy and charisma of Ballard's live show. A Battle Creek, Mich., native with a soulful voice and a bluesy edge, Ballard is also opening for Taylor Swift on the North American leg of her current Speak Now tour. The song "Tell Me You Get Lonely" is a well-crafted tune about a failed romance and a guy hoping his ex hasn't really moved on. And the single "A Buncha Girls" is a slice of fun penned by Ballard, Rhett Akins, Ben Hayslip and Dallas Davidson. Elsewhere, the track "Sober Me Up" is a honky-tonk plea for a good woman's love to change a wayward man. Far from being a nostalgic ode, "Grandpa's Farm" is a funky uptempo tune about a guy looking forward to a girl's visit to her grandfather's farm. This album is laced with a sense of good-natured fun and anchored by Ballard's impressive voice. It's an auspicious debut from one of the country format's hardest-working young talents.—*DEP*

REVIEWS

SINGLES

LADY GAGA

The Edge of Glory (5:21)

Producers: Lady Gaga, Fernando Garibay

Writers: Lady Gaga, F. Garibay, DJ White Shadow

Publishers: various

Streamline/Konlive/Interscope

A five-minute album closer dominated by an extended saxophone solo from the E Street Band's Clarence Clemons may not be most pop stars' idea of a hit single, but for Lady Gaga, it's practically conventional. On "The Edge of Glory," the third proper single from Gaga's much-touted sophomore album, "Born This Way," high-brow European electronica finds a home alongside '80s power ballads, with the two styles melded seamlessly by glorious synthesizers. Clemons' standout sax solo is, in fact, the highlight of the uplifting track, but it's also the curveball element that nestles the track among the burst of weirdness that is "Born This Way." Not only is "The Edge of Glory" a stronger single choice than misguided predecessor "Judas," it's a club-ready anthem ripe for fist-pumping glorification all summer long.—JM



offered from more studio refinement. As always with Vernon, it's hard to decipher what he's cooing about in "Calgary," but it sounds absolutely majestic.—RR

POP

DAVID GUETTA FEATURING FLO RIDA AND NICKI MINAJ

Where Them Girls At (3:14)

Producer: David Guetta

Writers: various

Publishers: various

Capitol Records

Few DJ/producers know how to condense a party into a few minutes quite like David Guetta—and recruit as formidable a posse of friends to join him. "Where Them Girls At" is the first shout from the French auteur's forthcoming fifth artist album, and came out after an unfinished version of the song was leaked online. His pain is our gain, as the track thumps with an infectious, minimal melodic hook while Flo Rida and Nicki Minaj are in their best role-playing modes. Flo Rida plays the Lothario eyeing a sexual smorgasbord ("10 to one of me/I can handle that love"), and Minaj is a spitting toughie who slides into a British accent and is pleased with the situation

NICKI MINAJ



NICKI MINAJ FEATURING ESTER DEAN

Super Bass (3:19)

Producers: Kane Beatz, JMike

Writers: N. Minaj, D.A. Johnson, E. Dean

Publishers: various

Young Money/Cash

Money/Universal

Motown

The love-crazed, vivacious new single from the de-

luxe version of Nicki

Minaj's debut album, "Pink Friday," couldn't come at a better time: the beginning of sum-

mer, perfect for booming from the car stereo. The Kane Beatz and JMike-produced track

features one of hip-hop and R&B's best-kept secrets, Ester Dean, on the infectious hook.

Meanwhile, "Super Bass" showcases Minaj at her lyrical best, as she offers a spellbinding

flow without trying to show off her skills. The Harajuku Barbie fuses seductive lyricism

with clean, booty-shaking soundscapes and an addictive bubble-gum hook. The single's

breakdown, in between the final two choruses, slows the tempo to match the enticing

subject matter. It's easy to see why non-rap stars like Taylor Swift and Selena Gomez have

recently name-checked "Super Bass" as their new favorite jam—Minaj's latest is undeni-

able summertime fun.—ER



herself ("So many boys in here, where do I begin?") before ultimately being blown off. Guetta's rhythm skips and gallops, playfully underscoring

the brazen attitude of their raps. The Guetta Blaster remains hot as we head into the summer.—GG

R&B

FRANK OCEAN

Novacane (5:03)

Producer: not listed

Writer: not listed

Publisher: not listed

Self-released

It's hard to believe that Frank Ocean, the 24-year-old R&B crooner who adds some soul to the cult hip-hop collective Odd Future, had to post his debut EP, "Nostalgia, Ultra," online for it to ever see the light of day. "Nostalgia" is an astoundingly assured set, and its five-minute-long first single, "Novacane," demonstrates the

depth of Ocean's songwriting ability. What begins as a tale of cracked romance ("She said she wants to be a dentist really bad/She's in school, paying for tuition doing porn in the Val . . . At least you're working," Ocean sings) morphs into a meditation on drugs, sex, fleeting pleasure and everlasting numbness. With its shifting tones and complex melodies, "Novacane" is a difficult song to master vocally, but Ocean skips through its muted percussion and the multiple pauses of the backing track with amazing ease. "Nostalgia" is set for a proper release in July, but until then, let's hope "Novacane" continues climbing Billboard's Hot R&B/Hip-Hop Songs chart.—JL

LEGEND & CREDITS

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ALTERNATIVE

BON IVER

Calgary (4:10)

Producer: Justin Vernon

Writers: J. Vernon, M. McCaughan

Publisher: April Base

Publishing (ASCAP)

Jagjaguwar

Justin Vernon's breakout debut as Bon Iver, "For Emma, Forever Ago," was the sound of a lonely man in a Wisconsin cabin wrestling with heartbreak through his acoustic guitar. Judging from the soulful expansiveness of "Calgary," the

first single from sophomore album "Bon Iver, Bon Iver," his follow-up should be just as brilliant, but brighter. "Calgary" is the lone track on the set written with another person (Matt McCaughan), but it's unmistakably Vernon—from the random, wind-blown guitar noise to the organic percussion to the cathartic mass of heaven-sent harmonies. There are new tricks too, like the acoustic 12-string strum and the production gloss

SWEDISH HOUSE MAFIA



SAVE THE WORLD

SWEDISH HOUSE MAFIA

Save the World (3:35)

Producer: Swedish House

Mafia

Writer: Swedish House

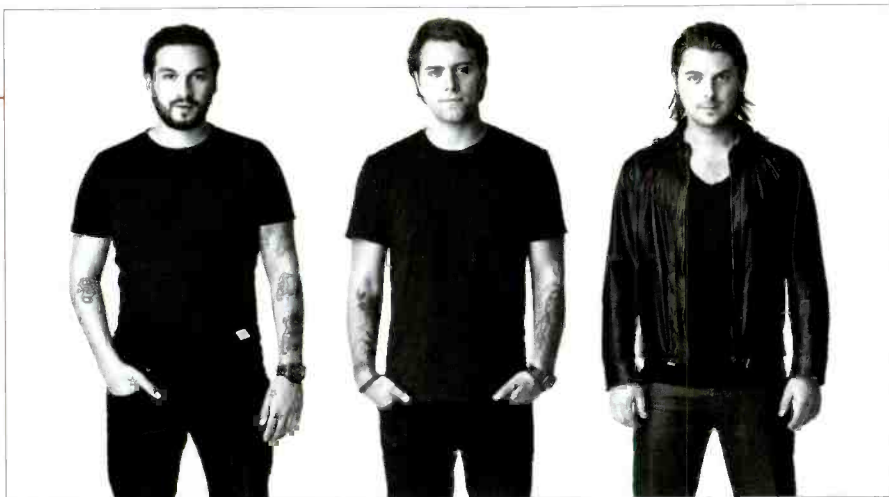
Mafia

Publisher: Universal Music Publishing, administered by

Universal Songs of PolyGram International (BMI)

EMI Records

"Who's gonna save the world tonight?" asks vocalist John Martin, as synth hums mount and a syncopated bassline chugs in "Save the World." Why, Steve Angello, Axwell and Sebastian Ingrosso, aka Swedish House Mafia, of course. Debuted in front of 15,000 Miami revelers during its beachfront Masquerade Motel event in March, SHM's "Save the



World" is as grandiose as its title. The DJ/producer trio has made a global brand out of big-room vocal anthems with addictive hooks, like "One" with Pharrell and "Leave the World Behind" with Deborah Cox. While "World" takes a more contemplative stance, the synthesizers swish in epic ways, the breakdown still warrants a proper fist-pump and the bass propels the whole affair. "Turn the crowd up now/We'll never back down," Martin pledges, sounding a bit like Train's Pat Monahan. Coming from Swedish House Mafia, that's a promise, not a threat.—KM

POP BY CORTNEY HARDING

The Last Laugh

Electro-Hip-Hop Duo LMFAO Are Chuckling All The Way Up The Charts



Summer fun: LMFAO

Across much of the United States and Europe, winter's chill has finally lifted and summer is around the corner. And with it comes the desire for big, fun pop songs to blast from cars and clubs.

While there are plenty of contenders for this year's "song of the summer" title, including Beyoncé and Lady Gaga, a dark horse candidate has emerged in the form of Los Angeles' LMFAO. The duo's new single, "Party Rock Anthem," featuring Lauren Bennett and GoonRock, last week jumped 20-8 on the Billboard Hot 100, and this week stands at No. 9 with a bullet. The track, from LMFAO's sophomore set, "Sorry for Party Rocking" (June 21, Party Rock/Will.i.am/Cherrytree/Interscope), sold 154,000 downloads in the past week for a total of 769,000, according to Nielsen SoundScan.

LMFAO's Redfoo (Stefan Kendal Gordy) and nephew SkyBlu (Skyler Husten Gordy) have found a formula that works. Three of the four singles from the pair's debut album, 2009's "Party Rock," cracked the Hot 100, including "I'm in Miami Trick/Bitch" (No. 51) and "La La La" (No. 55). The act's total track sales, including guest appearances on such songs as David Guetta & Chris Willis' "Getting Over You," are at 6.1 million. The pair's own biggest-selling song is "Miami," at 1.7 million.

But behind the goofy songs—whose primary themes, if it isn't clear by now, are "partying" and "rocking"—are two serious musicians and producers who are connected to everyone from Will.i.am to Kanye West.

"Redfoo is a true student of music," Cherrytree chairman Martin Kierszenbaum says. "He knows the history of dance music and all the technical skills that go into creating a true pop gem. He's also got great comedic timing."

Which only makes sense, given that Redfoo dabbled in stand-up comedy and acting during a break from music a few years ago. But he couldn't stay away forever. "I've always loved

DJ'ing," he says. "When I was 10, my mom drove me to Compton [Calif.] to buy turntables." After spending time in Sweden as a high school student, Redfoo returned to the States and started hanging out with his classmate Will.i.am, who would later co-sign LMFAO with Cherrytree.

After doing some production work and DJ'ing, Redfoo connected with SkyBlu and formed LMFAO. "I saw a void in the market—no one was rapping over house music," he says. "We made the track 'I'm in Miami, Bitch,' put it on a mixtape and then we did the entire album on our laptops."

The "Party Rock" album has since sold 213,000 copies, according to SoundScan. It also snared LMFAO its first Grammy Award nomination for best electronic/dance album at the 52nd annual event, as well as a hosting gig at that year's pre-telecast ceremony.

Follow-up "Sorry for Party Rocking" keeps the fun going. In addition to "Party Rock Anthem," the set includes "Champagne Showers," featuring Natalia Kills; "Put That A\$\$ to Work"; "Take It to the Hole," featuring Busta Rhymes; "Best Night," featuring Will.i.am, GoonRock and Eva Simmons; and "Hot Dog."

Managed by Ian Fletcher, LMFAO makes it a point to engage fans on Twitter and its PartyRockPeople.com network. And the pair will further cement that bond when it hits the concert trail with Ke\$ha in July. However, the duo has recently been spending time with a special new fan. "I was DJ'ing a party at the recent Cannes Film Festival and played our second single, 'Champagne Showers,'" Redfoo recalls. "I also threw in some dubstep, a Skrillex track, just to mix things up. After my set, someone came over and told me Kanye West wanted to see me."

A few days later LMFAO went to Paris to work with West in his hotel studio. Redfoo adds, "He told me that when he heard 'Champagne Showers' and the Skrillex cut, those were some of the best moments he'd ever had in a club." ...

START OF SOMETHING 'BIG'

Newly crowned "American Idol" champion Scotty McCreery's "I Love You This Big" blasts onto the Billboard Hot 100 at No. 11, fueled by a No. 3 start on Hot Digital Songs (171,000 downloads sold, according to Nielsen SoundScan). The 17-year-old's digital launch marks the best opening sum for an Idol in three seasons; David Cook's "The Time of My Life" began with 236,000 downloads in 2008.

Among all "Idol" winners' maiden efforts, Ruben Studdard's "Flying Without Wings"

opened with the highest sales: 286,000 (physical singles) in 2003. However, runner-up Clay Aiken outsold Studdard's debut track with his "This Is the Night" in the same week (393,000).

With 121,000 downloads sold for her introductory single "Like My Mother Does," 2011 "Idol" runner-up Lauren Alaina logs the best digital start for a second-place finisher and the second-best such sum (counting digital and physical sales) after Aiken's arrival.

—Gary Trust



Winner's circle: "American Idol" victor SCOTTY MCCREERY with host RYAN SEACREST.

IDOLS INTRODUCED

A look at the Billboard Hot 100 peak positions and sales for each of the 10 "American Idol" champions' coronation singles.

PEAK DATE	ARTIST	TITLE	POS.	SALES
6/11/11	Scotty McCreery	"I Love You This Big"	11 (to date)	171,000
6/12/10	Lee DeWyze	"Beautiful Day"	24	95,000
6/6/09	Kris Allen	"No Boundaries"	11	134,000
6/7/08	David Cook	"The Time of My Life"	3	236,000
6/9/07	Jordin Sparks	"This Is My Now"	15	74,000
7/1/06	Taylor Hicks	"Do I Make You Proud"	1 (1 week)	228,000
7/2/05	Carrie Underwood	"Inside Your Heaven"	1 (1)	169,000
7/10/04	Fantasia	"I Believe"	1 (1)	142,000
6/28/03	Ruben Studdard	"Flying Without Wings"	2	286,000
10/5/02	Kelly Clarkson	"A Moment Like This"	1 (2)	236,000

SOURCE: Nielsen SoundScan. Reflects digital sales (2007-11), physical and digital sales combined (2005-06) and physical sales (2002-04).

First No. 1 NEWSONG



In Synch

Danish Artist Oh Land Nets High-Profile Placements With Honda, Hershey's And More

From an underwear fantasy, to a chocolatey indulgence, to a furry creature named Teeny, the music of quirky Danish pop artist Oh Land is making inroads across the media landscape this spring.

Born Nanna Øland Fabricius, the 25-year-old singer/songwriter released her self-titled Epic debut on March 15. It has since sold 11,000 copies, according to Nielsen SoundScan. However, its drum-driven, buoyant electro-pop is catching the ears of music supervisors, landing high-profile commercial campaigns for brands like Honda and Hershey's plus synchs on TV's "Gossip Girl" (four different songs across four episodes), "Victoria's Secret Fashion Show" (the track "Son of a Gun" was played during commercial breaks) and the trailer promoting the upcoming premiere of "Teen Wolf."

Epic executive VP of marketing Lee Stimmel says it's all part of the label's artist development strategy, with the next step being a more aggressive mainstream marketing push. "We knew early on that her music had a lot of possibilities in the synch realm; it's uptempo with a

feel that works visually," Stimmel says. "It was just a matter of understanding where we wanted to go between film, television and commercials, while keeping on-brand for Oh Land."

The Honda spot in particular is so aligned with Oh Land's fantastical vibe that it could have been one of her videos. It's part of the current "To Each Their Own" campaign for the 2012 Civic, which features a different fictional character for each of the five Civic models including a ninja (for the performance-driven Si model). The intent? To get Gen Y-ers to add "cool" to the list of adjectives usually associated with Honda like "reliable" and "well-established."

The Oh Land spot features Teeny, a giant furry female creature straight out of a Maurice Sendak book. She is tooling around town with her human girlfriends in a fuel-efficient HF model Civic, listening to Oh Land's clanging party tune "We Turn It Up."

"It was an easy sell," recalls Andrew Charles Kahn of Good Ear Music Supervision, who placed the tracks for Honda's longtime creative



Media darling:
OH LAND

agency RPA. "The creative was emailing me while listening to the track selects. She was responding well to a few and then she got to the Oh Land. All capitals: 'OMG I LOVE TURN IT UP, this one is fucking awesome.'"

Also on-air now is a more

traditional spot on behalf of Hershey's Bliss line. The female-targeted commercial uses the dreamier, hum-along track "White Nights."

Stimmel, who hints that film placements are also in the works, says Epic's next step is focusing on main-

stream outlets, MTV, radio and video. "The idea was to build a groundswell of viral critical buzz, press and digital media," he says. "Now it's on her to just be everywhere; for people to keep seeing her and asking, 'Who is this girl?'"

MORNING WARS

Lady Gaga kicked off the "Good Morning America" summer concert series on May 27. But her presence wasn't enough to deliver a ratings crown for ABC—the one thing the singer/songwriter didn't win this week.

NBC's daytime powerhouse "Today," with Rihanna first up on its Rockefeller Center summer concert series, bested "GMA" by 600,000 viewers on May 27, according to Nielsen's fast national ratings supplied by NBC. Full ratings have been delayed by the Memorial Day holiday, but in the week prior (May 16-20) "Today" averaged 5.7 million viewers versus 4.8 million watching "GMA," according to Nielsen. Gaga's presence, therefore, cut into the "Today" lead by nearly 300,000 viewers. A year earlier on July 9, 2010, when Gaga performed on "Today," NBC topped ABC by 1.2 million viewers.

Gaga's appearance was tied to the release of her album "Born This Way," Rihanna's to her tour that started June 4 in Baltimore. This year and last, morning-TV summer concerts more often than not support tours rather than new releases.

Acts booked this summer for "Today" that'll play the Rockefeller Center Plaza prior to album releases are Pitbull, with T-Pain and Ne-Yo, on July 1 and Lenny Kravitz on Sept. 2. Three of the coaches on "The Voice" will appear on the "Today" concert series—Blake Shelton (July 8), Cee Lo Green (July 22) and Adam Levine's band Maroon 5 (Aug. 5)—while Bruno Mars (June 24), Journey (July 29) and Enrique Iglesias (Aug. 19) will be promoting tours.

Besides Lady Gaga, acts with new albums to promote on the "GMA" stage include Selena Gomez (June 17) and Beyoncé (July 1). Supporting tours will be Florence & the Machine (June 24), Miranda Lambert (July 8), Nicki Minaj (Aug. 5) and American Idols Live (Aug. 12). —Phil Gallo

Woman up: RIHANNA



TRUE CALLING

Fueled by the success of its annual Winter Jam tour, Christian rock group NewSong has scored its first No. 1 album in a 30-year career. Bowing atop Billboard's Christian Albums chart, "One True God" arrived May 17 on the band's HHM label through EMI Christian Music Group Distribution.

"A lot of this has to do with our touring," says Eddie Carswell, a founding member of NewSong, which includes Billy Goodwin, Russ Lee, Mark Clay, Jack Pumphrey, Matt Butler and Rico Thomas. "People hear it [the album] live and say, 'Yeah! I want a copy of that.'"

"There aren't lot of artists who have been around as long as NewSong and the list is even shorter when you talk about artists whose career trajectory is still in an upward pattern," band manager Troy

VanLiere says. "NewSong continue to reinvent themselves."

Produced by Ian Eskelin and Christopher Stevens, "One True God" includes "The Way You Smile," a duet (and potential wedding standard) with Francesca Battistelli. "All four of my kids have asked me to write a song for their weddings," Carswell says, "and I wrote 'Smile' for my youngest son Stephen. When Francesca sang it at the wedding with us, it went well. So I said, 'How about doing it with us on the CD?'"

Fans who preordered "One True God" immediately received three songs from the new album. They also got a free download of the title track first single and were registered to win a guitar autographed by the artists featured on this year's Winter Jam. Founded in

1995 by NewSong, Winter Jam has become one of Christian music's largest and most popular annual tours. In addition to NewSong and Battistelli, this year's multi-artist lineup included Red, the David Crowder Band, Kutless, Chris August, Sidewalk Prophets, Chris Sligh and KJ-52.

Continuing a practice started with its 2009 album "Give Yourself Away," NewSong is including a free extra copy of "One True God" with each purchase for buyers to give to a friend. "We encourage people to pray over it and figure out someone in their life that is in need of encouragement," VanLiere says.

Carswell adds, "We've felt called to ministry from the beginning. You can't go on forever. But until God tells us differently, we'll keep doing it." —Deborah Evans Price

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COMPUTER/SOFTWARE
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SONGWRITERS
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DEALERS WANTED
RETAILERS WANTED
WANTED TO BUY
CONCERT INFO
VENUES
NOTICES/ANNOUNCEMENTS
VIDEO
MUSIC VIDEO
POSITION WANTED

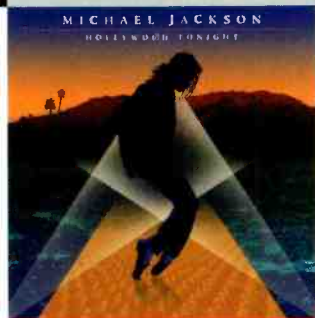
LISTENING STATIONS FOR LEASE
DISTRIBUTION NEEDED
EDUCATION OPPORTUNITY
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MASTERING
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PRINTING
MUSIC PRODUCTION
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For print and online contact Jeff Serrette: 800-223-7524 or jeffrey.serrette@billboard.com

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



DANCE 'TONIGHT'

>>Michael Jackson ties Enrique Iglesias for the most No. 1s among men (eight) on Dance Club Songs as "Hollywood Tonight" ascends to No. 1—his first since 1995's "Scream." His 15-year, 11-month break between No. 1s is the longest since Cyndi Lauper closed a 24-year, three-month gap in 2008.

WHAT THEY GOT

>>Sublime—now known as Sublime With Rome—returns to the top 10 on the Alternative chart for the first time since 1997's "Wrong Way" (No. 3) as "Panik" pushes 14-10. It's the group's fourth top 10 single.



BONO, THE EDGE and CARNEY

WEB SIGHTING

>>Reeve Carney, star of Broadway's "Spider-Man: Turn Off the Dark," debuts at No. 74 on the Billboard Hot 100 with the show's "Rise Above 1" (featuring U2's Bono and the Edge, writers of the show's music and lyrics). The trio performed the track on the May 25 "American Idol" finale.

CHART BEAT

>>New Kids on the Block and Backstreet Boys team for their fifth and eighth Billboard 200 top 10s, respectively, as the boy bands' "NKOTBSB" bows at No. 7. The album features 10 fan-voted favorites (five by each act), two new songs by all nine singers—first single "Don't Turn Out the Lights" and "All in My Head"—and the set-closing "NKOTBSB Mash Up."

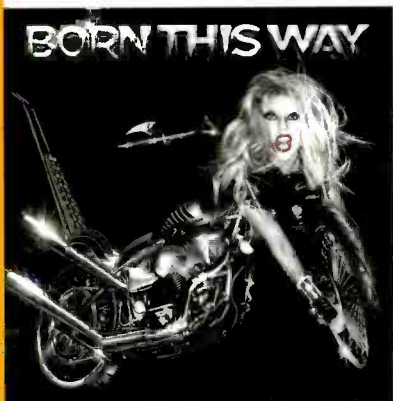
>>With five debuts on the Billboard Hot 100 this week, the "Glee" cast extends its record to 156 chart entries dating to its 2009 arrival. As its "I Love New York/New York, New York" enters at No. 81, a name synonymous with the Big Apple fittingly starts directly above at No. 80: "Donald Trump," by rapper Mac Miller.

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

CARNEY, U2, IDOL: MICHAEL BECKER/FOX

Lady Gaga's 'Way' To No. 1; 'Idol' Makes Impact

Lady Gaga's "Born This Way" album debuts at No. 1 on the Billboard 200 with 1.11 million copies sold in its first week, according to Nielsen SoundScan. It's only the 17th album to sell a million in a week since SoundScan began tracking sales data in 1991, and the highest sales week since 2005.



"Born This Way" also marks Gaga's first No. 1 album—her "Fame" debut peaked at No. 2, while "The Fame Monster" EP reached No. 5 and dance effort "The Remix" hit No. 6.

"Born This Way" reaps the largest sales week of any album since 50 Cent's "The Massacre" did 1.14 million in its first week, in March 2005. The last time we had a million-plus frame was

when Taylor Swift's "Speak Now" premiered at No. 1 with 1.05 million in November 2010. The SoundScan-era record week is held by 'N Sync's "No Strings Attached," when it debuted at No. 1 with 2.4 million in 2000.

Additionally, Gaga is only the fifth woman to notch a million-plus week. The record frame for a female artist was set when Britney Spears' "Oops!... I Did It Again" started with 1.3 million upon its release in May 2000. The soundtrack to "The Bodyguard," driven mostly by Whitney Houston songs, was the first SoundScan-era album to shift a million, and it did so during Christmas week in 1992 (1.06 million). Later, Norah Jonas' "Feels Like Home" debuted with 1.02 million in 2004, followed by Swift last year.

While there wasn't any doubt as to whether Gaga's "Born This Way" album would debut atop the Billboard 200—that's been an assumption for months—its first-week number was always in question. A month ago, industry prognosticators were expecting a first-week total of 400,000.

That number escalated to 650,000-

700,000 by its release on Monday, May 23—the same day Amazon MP3 announced its controversial decision to sell the album for 99 cents for one day.

Over The Counter



By Wednesday, May 25, sources indicated that a million-unit week seemed plausible. Once Amazon opted to again sell the set for 99 cents on Thursday, May 26, the album's million-unit week was all but guaranteed. It's estimated that Amazon sold upwards of 440,000 downloads of the 99 cent "Born This Way" album.

Gaga's total downloads haul from all digital retailers was 662,000—the biggest week for a digital album in SoundScan history. It represents 60% of the set's overall first week. Gaga beats the previous record, held by the arrival of Coldplay's "Viva La Vida or Death and All His Friends," which bowed with 288,000 downloads in the July 5, 2008, issue.

WE'RE UP! Thanks to Lady Gaga's arrival, year-to-date album sales are up 0.35%—the first time album volume has grown year-to-date since the Nielsen SoundScan week ending Jan. 22, 2006, when we were up 2%.

'IDOL' COUNTRY: Just outside the Billboard 200's top 10, at No. 12, "American Idol" winner Scotty McCreery's "American Idol Season 10" digital hits album bows with 23,000 downloads. Last year, Lee DeWyze's similar best-of did a meager 2,000 in its first week, while 2009 champ Kris Allen premiered with 10,000 of his digital set. (2009 runner-up Adam Lambert sold more than Allen with his "Favorite Performances" set, moving 16,000 in its first week.)

McCreery is also the big news on the Digital Songs chart, as his coronation single, "I Love You This Big," debuts at No. 3 with 171,000 downloads sold. It's the best debut sales week for an "Idol" winner's first single since David Cook moved 236,000 with "The Time of My Life" in 2008.

McCreery—and second-place finisher Lauren Alaina—are both Southern country singers: He's from North Carolina, she's from Georgia. Traditionally, Southern "Idol" contestants have fared well on the show (seven of the 10 winners hail from the South), while the most successful (in terms of album sales) winner is Oklahoman Carrie Underwood. Could McCreery go on to become the male equivalent of Underwood?

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,669,000	2,454,000	24,691,000
Last Week	5,407,000	1,779,000	24,284,000
Change	23.3%	37.9%	1.7%
This Week Last Year	4,984,000	1,425,000	21,746,000
Change	33.8%	72.2%	13.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	125,416,000	125,861,000	0.4%
Digital Tracks	488,008,000	536,135,000	9.9%
Store Singles	826,000	1,125,000	36.2%
Total	614,250,000	663,121,000	8.0%
Albums w/TEA*	174,216,800	179,474,500	3.0%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

CD	90,257,000	83,715,000	-7.2%
Digital	34,037,000	40,594,000	19.3%
Vinyl	1,106,000	1,527,000	38.1%
Other	16,000	26,000	62.5%

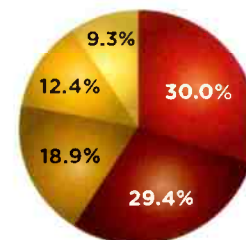
For week ending May 29, 2011. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

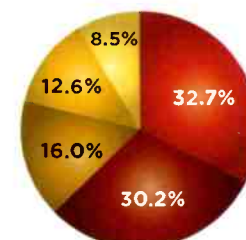
Distributors' Market Share: 05/02/11-05/29/11

● UMG ● SME ● WMG ● Indies ● EMI

Total Albums



Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	LADY GAGA	Born This Way		1
2	NEW	1	BRAD PAISLEY	This Is Country Music		2
3	1	14	ADELE	21	2	1
4	NEW	1	SOUNDTRACK	Glee, The Music: Season Two Volume 6		1
5	NEW	1	VARIOUS ARTISTS	Maybach Music Group Presents: Self Made: Vol. I		1
6	3	2	VARIOUS ARTISTS	NOW 38		3
7	NEW	1	NKOTBSB	NKOTBSB		1
8	NEW	1	FOSTER THE PEOPLE	Torches		8
9	4	10	JASON ALDEAN	My Kinda Party		1
10	5	12	MUMFORD & SONS	Sigh No More		1
11	2	-	SEETHER	Holding Onto Strings Better Left To Fray		1
12	NEW	1	SCOTTY MCCREERY	American Idol Season 10: Scotty McCreery		12
13	NEW	1	JOURNEY	Eclipse		13
14	6	6	BEASTIE BOYS	Hot Sauce Committee Part Two		1
15	10	-	IL VOLO	Il Volo		10
16	36	42	GREATEST GAINER LADY GAGA	The Fame		3
17	17	13	SOUNDTRACK	Lemonade Mouth		4
18	12	9	JENNIFER LOPEZ	Love?		1
19	25	22	KATY PERRY	Teenage Dream		1
20	18	18	BRUNO MARS	Doo-Wops & Hoologans		3
21	16	15	ADELE	19	10	1
22	9	8	FLEET FOXES	Helplessness Blues		4
23	8	11	JUSTIN BIEBER	Never Say Never: The Remixes (EP)		1
24	35	33	ZAC BROWN BAND	You Get What You Give		1
25	47	48	RASCAL FLATTS	Nothing Like This		6
26	30	26	TAYLOR SWIFT	Speak Now		3
27	7	3	THE LONELY ISLAND	Turtleneck & Chain		3
28	26	23	WIZ KHALIFA	Rolling Papers		2
29	23	20	CHRIS BROWN	F.A.M.E.		1
30	38	35	RIHANNA	Loud		3
31	20	17	FOO FIGHTERS	Wasting Light		1
32	14	4	CHRISTINA PERRI	lovestrong.		1
33	37	37	NICKI MINAJ	Pink Friday		1
34	34	29	BRITNEY SPEARS	Femme Fatale		1
35	22	27	JUSTIN BIEBER	My World 2.0		2
36	39	34	KIRK FRANKLIN	Hello Fear		1
37	40	36	SOUNDTRACK	Glee, The Music Presents: The Warblers		2
38	44	33	THE BAND PERRY	The Band Perry		4
39	33	28	P!NK	Greatest Hits... So Far!!!		1
40	NEW	1	JADAKISS	I Love You (A Dedication To My Fans): The Mixtape		40
41	48	39	LADY ANTEBELLUM	Need You Now		3
42	NEW	1	LAUREN ALAINA	American Idol Season 10: Lauren Alaina		42
43	28	25	PAUL SIMON	So Beautiful Or So What		4
44	13	-	MICHAEL GRIMM	Michael Grimm		13
45	58	56	SARA EVANS	Stronger		1
46	29	7	THE CARS	Move Like This		1
47	24	16	STEVIE NICKS	In Your Dreams		6
48	50	47	EMINEM	Recovery		1
49	43	31	ALISON KRAUSS & UNION STATION	Paper Airplane		1
50	85	77	BLAKE SHELTON	Loaded: The Best Of Blake Shelton		24

8
"Torches" saw 70% of its first-week sales (33,000) come from downloads, an unsurprising number as the iTunes store promoted the set last week, offering its "Helena Beat" as its free single of the week.

The set will cross the 1.5 million sales threshold next week. With 25,000 sold this week, its to-date total rises to 1.5 million. The title hasn't been absent from the top 20 since the Jan. 8 issue.

25 & 74
Josh Groban and Rascal Flatts benefit from performances during all-star episodes of "The Oprah Winfrey Show" that aired May 23 and 24. Groban's "Illuminations" rises 118% (No. 74) while Rascal's "Nothing Like This" gains by 53% (No. 25).

Tim McGraw's "Number One Hits" posts a handsome 43% gain following his duet of the set's "Live Like You Were Dying" with "American Idol" winner Scotty McCreery on the show's finale (May 25).

The album's "For Good" (up 143%) got some serious TV love last week as the show's original cast member Kristin Chenoweth (pictured) performed it on "Oprah" while the "Glee" cast sang it on its season finale.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	49	40	VARIOUS ARTISTS	NOW 37		1
52	99	118	THE CIVIL WARS	Barton Hollow		12
53	51	49	MIGUEL	All I Want Is You		37
54	11	-	DANGER MOUSE & DANIELE LUPPI STARRING JACK WHITE & NORAH JONES	Rome		11
55	55	43	LUPE FIASCO	Lasers		1
56	60	52	THE BLACK EYED PEAS	The Beginning		1
57	46	14	RAPHAEL SAADIQ	Stone Rollin'		14
58	63	57	HOLLYWOOD UNDEAD	American Tragedy		1
59	59	55	FLORENCE + THE MACHINE	Lungs		14
60	61	61	SOUNDTRACK	Glee: The Music, Season Two: Volume 5		3
61	120	87	PACE SETTER HUEY LEWIS & THE NEWS	Greatest Hits		61
62	52	30	SADE	The Ultimate Collection		1
63	NEW	1	TEDASHII	Blacklight		63
64	54	46	COLT FORD	Every Chance I Get		26
65	32	5	TYLER, THE CREATOR	Goblin		1
66	57	45	VARIOUS ARTISTS	Songs For Japan		5
67	113	105	TIM MCGRAW	Number One Hits		27
68	77	74	THE BLACK KEYS	Brothers		1
69	90	81	ZAC BROWN BAND	The Foundation		2
70	21	-	TINIE TEMPAH	Disc-Overy		21
71	66	60	SOUNDTRACK	Country Strong		1
72	82	86	KENNY CHESNEY	Hemingway's Whiskey		1
73	79	68	CEE LO GREEN	The Lady Killer		1
74	RE-ENTRY	26	JOSH GROBAN	Illuminations		1
75	71	67	BIG TIME RUSH	BTR (Soundtrack)		1
76	72	62	RADIOHEAD	The King Of Limbs		1
77	RE-ENTRY	78	ORIGINAL BROADWAY CAST RECORDING	Wicked		77
78	65	59	MARSHA AMBROSIOUS	Late Nights & Early Mornings		1
79	45	-	SOUNDTRACK	Pirates Of The Caribbean: On Stranger Tides		45
80	67	63	RANDY TRAVIS	Randy Travis		63
81	74	69	MIRANDA LAMBERT	Revolution		1
82	84	72	KID ROCK	Born Free		1
83	73	71	AARON LEWIS	Town Line (EP)		1
84	70	54	JENNIFER HUDSON	I Remember Me		1
85	53	24	MATTHEW MORRISON	Matthew Morrison		24
86	68	64	MICHAEL W. SMITH	A New Hallelujah		19
87	179	176	LADY GAGA	The Fame Monster (EP)		5
88	15	-	BEN HARPER	Give Till It's Gone		15
89	86	80	BON JOVI	Greatest Hits		1
90	87	66	SUGARLAND	The Incredible Machine		1
91	96	88	LIL WAYNE	I Am Not A Human Being		1
92	NEW	1	STEPHEN MARLEY	Revelation Pt. 1: The Root Of Life		92
93	114	116	CREEDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits		67
94	106	90	JOURNEY	Journey's Greatest Hits		10
95	64	44	MUSIQ SOULCHILD	musiqinthemagiq		4
96	89	92	TRAIN	Save Me, San Francisco		1
97	165	167	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits		8
98	188	-	JOSH TURNER	Icon: Josh Turner		98
99	92	100	THOMPSON SQUARE	Thompson Square		15
100	94	75	JOHNNY CASH/WILLIE NELSON	VH1 Storytellers		56

THE BILLBOARD 200 ARTIST INDEX

ADELE	3, 21	AVENGED SEVENFOLD	119	JUSTIN BIEBER	1
AEROSMITH	103	AVENTURA	195	KENNY CHESNEY	72
THE AIRBORNE TOXIC EVENT	186	BAD COMPANY	164	ERIC CHURCH	166
LAUREN ALAINA	42	THE BAND PERRY	38	THE CIVIL WARS	52
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				FOR THE FALLEN DREAMS	187
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				HANK WILLIAMS JR.	147
				BEN HARPER	88
				WARREN HAYNES	106
				HINDER	192
				HOLLYWOOD UNDEAD	58
				JENNIFER HUDSON	84
				SELENA GOMEZ & THE SCENE	157
				CEE LO GREEN	73
				MICHAEL GRIMM	44
				JOSH GROBAN	74
				GUNS N' ROSES	200
				IL VOLO	15
				KESHA	128, 131
				R. KELLY	126
				KEM	160
				KID ROCK	82
				KIDZ BOP KIDS	140
				KINGS OF LEON	184
				ALISON KRAUSS + UNION STATION	49
				AARON LEWIS	83
				HUEY LEWIS & THE NEWS	61
				LIL WAYNE	91
				LADY ANTEBELLUM	41
				LADY GAGA	1, 16, 87, 135
				MIRANDA LAMBERT	81
				AVRIL LAVIGNE	101
				LED ZEPPELIN	155
				AMOS LEE	168
				AARON LEWIS	83
				HUEY LEWIS & THE NEWS	61
				LIL WAYNE	91

UNCHARTED™		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	MYSPACE PAGE
1	1	20	#1 DJ BL3ND	WWW.MYSPACE.COM/BLENDIZZY
2	3	19	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
3	16	19	NOISIA	WWW.MYSPACE.COM/OENOISIA
4	16	16	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
5	16	16	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD
6	20	16	LAURA ROPPE	WWW.MYSPACE.COM/LAURAROPPE
7	17	17	YOUR FAVORITE ENEMIES	WWW.MYSPACE.COM/YOURFAVORITEENEMIES
8	18	18	OTENKI	WWW.MYSPACE.COM/OTENKI
9	20	20	DIYAR PALA	WWW.MYSPACE.COM/DIYARPALA
10	RE-ENTRY		EXCISION	WWW.MYSPACE.COM/EXCISION
11	15	16	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSADRIANNET
12	28	16	PORTA	WWW.MYSPACE.COM/PDRTA1
13	10	16	SUNGHAI JUNG	WWW.MYSPACE.COM/JUNGSUNGHAI
14	14	16	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
15	20	10	MANGA	WWW.MYSPACE.COM/MANGAWEB
16	23	19	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
17	10	10	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
18	12	12	CHILDISH GAMBINO	WWW.MYSPACE.COM/CHILOISHGAMBINOTHERAPPER
19	NEW		SUPERSUBMARINA	WWW.MYSPACE.COM/SUPERSUBMARINA
20	21	17	GIRL TALK	WWW.MYSPACE.COM/GIRLTALK
21	25	19	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
22	18	20	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
23	22	3	NEOCLUBBER	WWW.MYSPACE.COM/NEOCLUBBER
24	13	20	POMPLAMOOSE	WWW.MYSPACE.COM/POMPLAMOOSEMUSIC
25	32	19	DASH BERLIN	WWW.MYSPACE.COM/DASHBERLIN
26	30	20	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
27	26	19	ENTER SHIKARI	WWW.MYSPACE.COM/ENTERSHIKARI
28	24	20	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
29	17	13	BONOAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK
30	27	13	METRONOMY	WWW.MYSPACE.COM/METRONOMY
31	11	13	PEE WEE GASKINS	WWW.MYSPACE.COM/PEEWEEGASKINSRAWSKS
32	RE-ENTRY		BORGORE	WWW.MYSPACE.COM/BORGORE
33	19	7	T. MILLS	WWW.MYSPACE.COM/TMILLS
34	46	12	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
35	34	20	AJ RAFAEL	WWW.MYSPACE.COM/AJRAFAEL
36	29	19	PITTY	WWW.MYSPACE.COM/BAHDAPITTY
37	36	19	BEARDYMAN	WWW.MYSPACE.COM/BEARDYMAN
38	RE-ENTRY		CASPA	WWW.MYSPACE.COM/CASPADUBSTEP
39	11	6	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
40	39	19	LAZY RICH	WWW.MYSPACE.COM/DJLAZYRICH
41	33	9	PAROV STELAR	WWW.MYSPACE.COM/STELAR1
42	NEW		MARDUK	WWW.MYSPACE.COM/TRUEMARDUK
43	31	19	RUSS CHIMES	WWW.MYSPACE.COM/RUSSCHIMES
44	40	19	BOMBAY BICYCLE CLUB	WWW.MYSPACE.COM/BOMBAYBICYCLECLUB
45	48	19	SAM TSUI	WWW.MYSPACE.COM/SAMTSUI
46	RE-ENTRY		DON TETTO	WWW.MYSPACE.COM/DONTETTO
47	RE-ENTRY		HADOUKENI	WWW.MYSPACE.COM/HADOUKENI
48	NEW		DARK FUNERAL	WWW.MYSPACE.COM/DARKFUNERAL
49	RE-ENTRY		ROBERT M	WWW.MYSPACE.COM/ROBERTMOFFICIAL
50	42	5	ROSA DE SARON	WWW.MYSPACE.COM/BANDAROSADESARON

SOCIAL 50™		DATA PROVIDED BY	music	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL
1	1	27	#1 LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
2	2	27	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
3	27	27	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
4	27	27	RIHANNA	SRP/DEF JAM/DJMG
5	27	27	SHAKIRA	SONY MUSIC LATIN/EPIC
6	27	27	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
7	27	27	BEYONCE	MUSIC WORLD/COLUMBIA
8	33	27	DON OMAR	ORFANATO/MACHETE
9	26	26	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN
10	8	27	KATY PERRY	CAPITOL
11	10	27	MICHAEL JACKSON	MJ/EPIC
12	11	27	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
13	13	27	AVRIL LAVIGNE	ARISTA/RMG
14	14	27	THE BLACK EYED PEAS	INTERSCOPE
15	17	27	TAYLOR SWIFT	BIG MACHINE
16	18	13	JENNIFER LOPEZ	ISLAND/DJMG
17	22	27	USHER	LAFACE/JLG
18	19	25	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
19	25	27	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
20	15	25	CHRIS BROWN	JIVE/JLG
21	31	26	LUDACRIS	DTP/DEF JAM/DJMG
22	28	24	BRITNEY SPEARS	JIVE/JLG
23	21	4	LMFAO	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
24	34	27	TIESTO	MUSICAL FREEDOM
25	20	27	LINKIN PARK	MACHINE SHOP/WARNER BROS.
26	24	24	WIZ KHALIFA	ROSTRUM/ATLANTIC
27	29	27	DAVID GUETTA	GUM/VIRGIN/CAPITOL
28	16	27	SELENA GOMEZ	HOLLYWOOD
29	23	27	ADELE	XL/COLUMBIA
30	30	25	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
31	32	7	50 CENT	SHAOY/AFTERMATH/INTERSCOPE
32	35	27	KESHA	KEMOSABE/RCA/RMG
33	38	27	GREEN DAY	REPRISE
34	34	27	BOB MARLEY	TUFF GONG/ISLAND/UME
35	27	8	DEADMAU5	MAUSTRAP/ULTRA
36	39	19	KANYE WEST	ROC-A-FELLA/DEF JAM/DJMG
37	49	23	CHRISTINA GRIMMIE	UNSIGNED
38	40	27	COLDPLAY	CAPITOL
39	26	25	SNOOP DOGG	PRIORITY/CAPITOL
40	RE-ENTRY		DAFT PUNK	VIRGIN/CAPITOL
41	43	8	AVENGED SEVENFOLD	HOPELESS/SIRE/WARNER BROS.
42	NEW		SLIPKNOT	ROADRUNNER
43	46	11	GUNS N' ROSES	GEFFEN
44	42	21	DEMI LOVATO	HOLLYWOOD
45	37	5	BEASTIE BOYS	BROOKLYN DUST/CAPITOL
46	RE-ENTRY		THIRTY SECONDS TO MARS	IMMORTAL/VIRGIN/CAPITOL
47	NEW		BEN HARPER	BEN HARPER/VIRGIN
48	RE-ENTRY		KID CUDI	G.O.O.D./UNIVERSAL MOTOWN
49	RE-ENTRY		MY CHEMICAL ROMANCE	REPRISE
50	RE-ENTRY		BRUNO MARS	ELEKTRA

MYSPACE SONGS		music	The week's top streamed songs on MySpace Music.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	3	#1 ROLLING IN THE DEEP
2	5	3	SUPER BASS
3	3	3	JUST CAN'T GET ENOUGH
4	3	3	MOTIVATION
5	3	3	DOWN ON ME
6	3	3	PARTY ROCK ANTHEM
7	3	3	ON THE FLOOR
8	3	3	TILL THE WORLD ENDS
9	3	3	THE SHOW GOES ON
10	3	3	E.T.
11	3	3	JUDAS
12	3	3	DIRT ROAD ANTHEM
13	3	3	BORN THIS WAY
14	3	3	WRITTEN IN THE STARS
15	3	3	MOMENT 4 LIFE

YAHOO! SONGS		music	The week's most-streamed songs on Yahoo! Music.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	12	#1 TILL THE WORLD ENDS
2	2	10	S&M
3	3	9	JUST CAN'T GET ENOUGH
4	4	3	ROLLING IN THE DEEP
5	5	6	DOWN ON ME
6	6	6	ON THE FLOOR
7	7	12	BLOW
8	8	12	ALL OF THE LIGHTS
9	9	4	THE LAZY SONG
10	10	3	MOMENT 4 LIFE
11	11	14	F**KIN' PERFECT
12	12	11	F**K YOU (FORGET YOU)
13	13	5	RUN THE WORLD (GIRLS)
14	14	20	BACK TO DECEMBER
15	15	2	THE SHOW GOES ON

NEXT BIG SOUND 25™		music	NEXT BIG SOUND
THIS WEEK	ARTIST	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.	
1	AMR MOSTAFA		
2	WARPAINT		
3	RONNIE DAY		
4	NEOCLUBBER		
5	NAFF		
6	2DFRNT		
7	FLURE		
8	FOR ALL THOSE SLEEPING		
9	ANDREW P		
10	RECKLESS LOVE		
11	DJ SHADOW DUBAI		
12	SUNNY CHOI		
13	BEAT CONNECTION		
14	WALK OFF THE EARTH		
15	J-KING Y MAXIMAN		

Canadian dubstep artist Excision re-enters the Uncharted top 10 with more than 22,000 new Facebook fans, who no doubt rushed to his profile after he racked up 47,000 plays of four new tracks uploaded to his SoundCloud account. Additionally, fans who "liked" his Facebook page received a free download. Excision is playing multiple dates in Canada and the United States throughout the summer.



In support of his new album, "Give Till It's Gone," Ben Harper appeared on both the "Late Show With David Letterman" Web concert series "Live on Letterman" (May 19) and its parent talk show on CBS. The week following, the set list premiered on Vevo, pulling in nearly 500,000 plays, a 290% week-to-week increase. In turn, he debuts at No. 47 on the Social 50 chart.



UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans, according to MySpace, as well as sources tracked by online aggregators Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 50 overall), SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' 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. HARPER: DANNY CLINCH

HOT COUNTRY SONGS

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. Includes entry for #1 OLD ALABAMA by Brad Paisley.



Tenth-season "American Idol" winner posts the highest start for a debut single in the Nielsen BDS era (since January 1990), previously held by "Nashville Star" victor Brad Cotter's "I Meant To" (No. 42 in 2004). With 171,000 downloads, "Big" debuts at No. 1 on Country Digital Songs.



Lead single from "American Idol" runner-up bows with 171,000 downloads at No. 2 on Country Digital Songs, while Nielsen BDS reports 1 million audience impressions from airplay at 50 monitored country stations. Song hits the Hot 100 at No. 20.

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. Includes entries for WONT BE LONELY LONG and LOVE DON'T RUN.

HOT COUNTRY SONGS: 37 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience.

TOP COUNTRY ALBUMS

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entry for #1 BRAD PAISLEY This Is Country Music.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entry for #2 JASON ALDEAN My Kinda Party.

BLUEGRASS ALBUMS

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entry for #1 ALISON KRAUSS & UNION STATION Paper Airplane.

BETWEEN THE BULLETS 'THIS IS' NO. 1. As the album's second radio single, "Old Alabama," logs a second week atop Hot Country Songs, Brad Paisley's "This Is Country Music" posts the biggest opening-week Nielsen SoundScan sum on Top Country Albums so far this year.

TOP R&B/HIP-HOP ALBUMS

Chart listing for Top R&B/Hip-Hop Albums. Includes columns for This Week, Last Week, Weeks on Chart, Artist, Title, and Imprint/Promotion Label. Top entry: #1 VARIOUS ARTISTS SELF MADE VOL. 1.

MAINSTREAM R&B/HIP-HOP

Chart listing for Mainstream R&B/Hip-Hop. Includes columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Imprint/Promotion Label. Top entry: #1 MOTIVATION KELLY ROWLAND FEAT. LIL WAYNE.

RHYTHMIC

Chart listing for Rhythmic. Includes columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Imprint/Promotion Label. Top entry: #1 THE SHOW GOES ON LUPE FIASCO.

ADULT R&B

Chart listing for Adult R&B. Includes columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Imprint/Promotion Label. Top entry: #1 I SMILE KIRK FRANKLIN.

RAP SONGS

Chart listing for Rap Songs. Includes columns for This Week, Last Week, Weeks on Chart, Title, Artist, and Imprint/Promotion Label. Top entry: #1 LOOK AT ME NOW CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES.

BETWEEN THE BULLETS

RICK ROSS BOSSES UP



Besides his now-infamous grunt, Rick Ross' favorite adlib has always been "Boss!" With the release of "Maybach Music Group Presents: Self Made: Vol. 1" debuting at No. 1 on Top R&B/Hip-Hop Albums with 59,000 copies...

Lupe Fiasco scores his first Rhythmic chart-topper as "The Show Goes On" steps 2-1 in its 18th week. The Chicago MC first appeared on the list as the featured artist on Kanye West's "Touch the Sky" in 2006...



TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 76 MAINSTREAM R&B/HIP-HOP: 74 RHYTHMIC: 66 ADULT R&B stations are electronically monitored 24 hours a day, 7 days a week. RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend on billboard.biz for rules and explanations. All charts © 2011 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

DANCE CLUB SONGS

Table with 6 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label, Cert. Top entry: 1, 2, 7, HOLLYWOOD TONIGHT, MICHAEL JACKSON M.J./EPIC.

Table with 6 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label, Cert. Top entry: 26, 30, 5, SEE THE NEW HONG KONG, JOSIE COTTON SCRUFFY.

DANCE/ELECTRONIC ALBUMS

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Promotion Label, Cert. Top entry: 1, 10, 2, LADY GAGA, BOB DYLAN AND THE BAND.

DANCE AIRPLAY

Table with 6 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label, Cert. Top entry: 1, 1, 9, MR. SAXOBEAT, ALEXANDRA STAN ULTRA.

TRADITIONAL JAZZ ALBUMS

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Promotion Label, Cert. Top entry: 1, 1, 82, MICHAEL BUBLE, CRAZY LOVE 1.43x REPRISÉ 520733/WARNER BROS.

TRADITIONAL CLASSICAL ALBUMS

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Promotion Label, Cert. Top entry: 1, 1, 5, VARIOUS ARTISTS, THE ROYAL WEDDING DECCA 015604.

CONTEMPORARY JAZZ ALBUMS

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Promotion Label, Cert. Top entry: 1, 2, 9, BONEY JAMES, CONTACT VERVE FORECAST 015375/VE.

CLASSICAL CROSSOVER ALBUMS

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Promotion Label, Cert. Top entry: 1, 1, 5, IL VOLO, IL VOLO OPERA BLUES/GATICA RENTON/GEFFEN 015517/NG.

SMOOTH JAZZ SONGS

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Promotion Label, Cert. Top entry: 1, 2, 12, BOTSWANA BOSSA NOVA, DAVID BENNETT HEADS UP/CMG.

WORLD ALBUMS

Table with 6 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint / Promotion Label, Cert. Top entry: 1, 2, 14, CELTIC THUNDER, HERITAGE CELTIC THUNDER 015195/DECCA.

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.

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and album label. #1 YOU by Romeo Santos, #2 VEN A BAILAR by Jennifer Lopez, #3 CONTESTAME EL TELEFONO by Alexis & Fido.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and album label. #1 MANA, #2 PRINCE ROYCE, #3 LOS TIGRES DEL NORTE.

REGIONAL MEXICAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and album label. #1 LOS TIGRES DEL NORTE, #2 CONJUNTO ATARDECER, #3 INTOCABLE.

LATIN POP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and album label. #1 MANA, #2 SHAKIRA, #3 ENRIQUE IGLESIAS.

TROPICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and album label. #1 PRINCE ROYCE, #2 AVENTURA, #3 JUAN LUIS GUERRA Y 440.

LATIN RHYTHM ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and album label. #1 DON OMAR, #2 WISIN & YANDEL, #3 PITBULL.

Almost six years after debuting on the list, Alexis & Fido post their first No. 1 on Tropical Airplay as "Contestame El Telefono" leaps 9-1.



Don Omar breaks into the top 10 of Hot Latin Songs for the third consecutive time as "Taboo" jumps 12-6 with 10.3 million listener impressions.



BETWEEN THE BULLETS LOS TIGRES DEL NORTE ON MTV



Los Tigres del Norte break new ground with the release of "MTV Unplugged" opening at No. 3 on Top Latin Albums with 4,000 copies, according to Nielsen SoundScan.

HOT LATIN SONGS: 13 stations (64 regional Mexican, 26 Latin pop, 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week.

1,000 FACES (Sony/ATV Tree Publishing Company, BMJ/Tommy

COUNTRY MUSIC BE BE COUNTY WIDE (Square D Music

HEART LIKE MINE (Sony/ATV Tree Publishing Company

House Entertainment LLC. ASCAP/Sony/ATV Music Publishing

OUT OF MY HEAD (Hey Lu Chill Music, BMI/Heavy As Heaven

PARTY ROCK ANTHEM (Party Rock, ASCAP/Sony/ATV

PELAGIO (Not Listed) RBH 24

ALL FINAL DE NUESTRO AMOR (Not Listed) AT 46

AL OF THE LIGHTS (Please Gimme My Publishing Inc.

AMEN (Sony/ATV Tree Publishing Company, BMI/401 Kye

AM I THE ONLY ONE (Sony/ATV Tree Publishing Company

AMPH/RL RBH 48

ANZA KUOROU (Crown P Music Publishing, BMI/Hella

ANYTHING (Soul Child Music, ASCAP/Universal Music

ARMED (DEL Publishing, BMI) LT 9

AS LONG AS YOU THERE (TFC Music Publishing Inc.

ASTON MARTIN MUSIC (First N' Gold Publishing, BMI/401 Kye

AT THE END OF THE ROAD (Not Listed) RBH 36

BACKSEAT (New Boyz Publishing LLC, BMI/Primery Wave

BALLIN' (Young Jeezy Music, Inc., BMI/EMI Blackwood Music

BARFOUT BLUE JEAN NIGHT (Music Of Cain V/M/Ca/IV

BEAUTIFUL (Hannah Eight Music, SESAC/Kobalt Music

BEF UP US (MUSIC Publishing, BMI/401 Kye

BEYOND (Not Listed) RBH 78

BLAZE (Not Listed) RBH 85

BLIND (Dynamics Corp., BMI/Where Do Kasz A/B

BORN THIS WAY (Stefan Germanotta p/v/a Lady Gaga

BOW CHICKA WOW WOW (Norm Greenway Productions

BOY WURK (One Cheek At A Time) (NappyPub Music

BOY WURK (One Cheek At A Time) (NappyPub Music

BOY WURK (One Cheek At A Time) (NappyPub Music

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Chart Codes: C (Hot Country Songs), H (Hot R&B/Hip-Hop Songs), N (New), P (Publisher), T (Billboard Hot 100), U (Hot Latin Songs), W (Week-End Update), X (Crossover Hit), Y (Chart Position)

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group promotes **Amanda Marks** to global head of digital accounts. She was executive VP/GM of Universal Music Group Distribution.

Sony Music Nashville appoints **Kevin Kay** national director of strategic partnerships. He was founder/president of marketing company Entertainment Sponsorship Group.

PUBLISHING: Kobalt Music Group names **Kevin O'Byrne** head of operations. He was director of copyright development at Sony/ATV Music Publishing.

Universal Music Publishing Group promotes **Jessica Rivera** to VP of creative for urban music on the East Coast. She was senior director of creative affairs.



DIGITAL: 7digital taps **James Wheatley** as VP of business development. He was director of business development for Europe at eMusic.

Topspin Media appoints **Mark Montgomery** to its board of advisers. He is a music and technology entrepreneur who co-founded digital marketing company echomusic.

Vevo names **Stephanie Fried** VP of research insights and analytics. She was director of digital research at NBC Universal.

Digital entertainment consulting firm TAG Strategic appoints **Corey Denis** VP of digital marketing and social media. He founded Not Shocking.

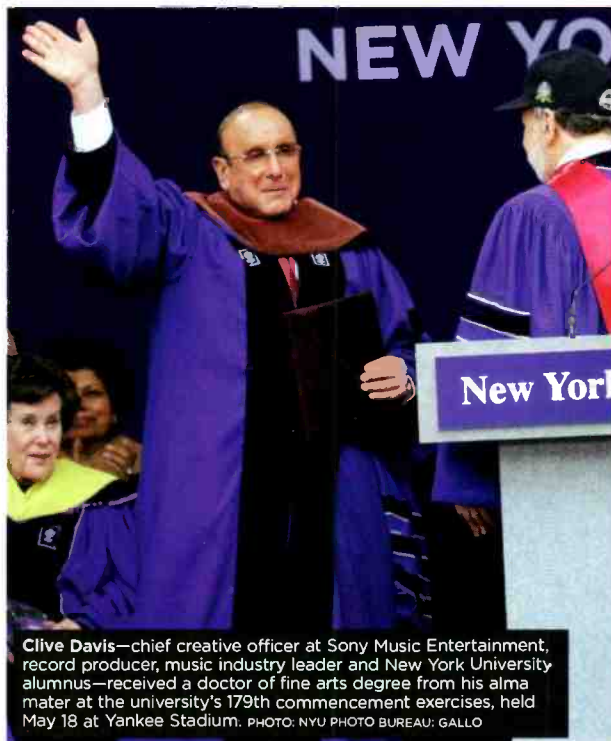
MANAGEMENT: Universal Republic Records and Twenty First Artists, divisions of Universal Music Group, launch **Twenty First Republic**, a management division that caters to U.S.-based music producers and engineers. **Worlds End Management** CEO **Sandy Robertson** and Universal Republic executive VP of A&R **Tom Mackay** will oversee the new division.

RADIO: Univision Radio names **Jose Valle** president. He was VP/GM at Univision Radio in Los Angeles.

—Edited by Mitchell Peters



Bachata music was the hot topic at BMI's latest installment of its wildly successful "How I Wrote That Song" series. The event, which took place May 25 at New York's 809 Lounge and was moderated by BMI VP of Latin music **Delia Orjuela** and senior director of Latin writer/publisher relations **Porfirio Piña**, focused on the songwriting process and tunesmiths' stories behind a slew of chart-topping bachata tunes. Participating in the event were (from left) **J'Martin**; Loisaidas duo **Isalah Parker** and **Aquiles Nunez**; Orjuela; Piña; 24 Horas' **Joell, Mickey** and **Jiory**; and **Yonel Cruz**. PHOTO: BRIAN COLLINS



Clive Davis—chief creative officer at Sony Music Entertainment, record producer, music industry leader and New York University alumnus—received a doctor of fine arts degree from his alma mater at the university's 179th commencement exercises, held May 18 at Yankee Stadium. PHOTO: NYU PHOTO BUREAU; GALLO



Universal Republic Records announced the signing of alternative soul impresario **Mayer Hawthorne** on May 24. His full-length debut for the label, "How You Do," will arrive in the fall. Hawthorne (center) is flanked by Universal Republic co-president/CEO **Monte Lipman** (left) and co-president/COO **Avery Lipman**. PHOTO: UNIVERSAL REPUBLIC

GOODWORKS

LOS LONELY BOYS TEAM WITH CHILDHOOD CANCER NONPROFIT

As family men with children of their own, sibling rock trio Los Lonely Boys understand the importance of taking care of loved ones. So for the band's upcoming summer tour in support of its latest album, "Rockpango," the group has partnered with nonprofit **Padres Contra El Cancer** (Parents Against Cancer) to help raise money for battling childhood cancer.

"If one of my children ended up with cancer and I couldn't somehow pay for it, then I'd wish there was some kind of organization like this that would help me," drummer **Ringo Garza** says.

During its upcoming tour, which begins June 14 at Infinity Hall in Norfolk, Conn., the band will encourage concertgoers to donate \$5 to the organization by texting "IAMHOPE" to 85944. In addition to their tour stops and recording a public service announcement for the nonprofit, Garza says the act will raise awareness of **Padres Contra El Cancer** through its Facebook page, website and fan meet-and-greets.

Los Lonely Boys have also teamed with shoe company **Stacy Adams** to launch their own shoe line, with a portion of sales supporting **Padres Contra El Cancer**. "We were honored that [Stacy Adams] would even say yes to something like that," Garza says.

—Mitchell Peters



BMI, ASCAP and SESAC put away their boxing gloves and joined together May 25 at Nashville's Cabana to toast the team behind **Sara Evans'** latest No. 1, "A Little Bit Stronger." Co-written by **Luke Laird, Hillary Lindsey** and Lady Antebellum's **Hillary Scott**, the song marks Evans' return to the top of the charts, Scott's first chart-topper as a songwriter for another artist and the eighth and sixth No. 1 singles for Lindsey and Laird, respectively. From left: BMI VP of Nashville writer/publisher relations **Jody Williams, Laird**, ASCAP director of membership relations **Mike Sistas**, Lindsey, Evans, Scott and SESAC VP of writer/publisher relations **Tim Fink**. PHOTO: JOHN RUSSELL

.biz Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.



During her sold-out show at New York's Beacon Theatre on May 19, Grammy Award-winning artist **Adele** was presented with multiple plaques for her certified double-platinum album "21," platinum debut set "19" and double-platinum single "Rolling in the Deep." Celebrating the achievement are (from left) September Management manager **Rose Moon**; Columbia Records senior VP of marketing **Scott Greer**; September Management manager **Jonathan Dickins**; Sony Music Entertainment executive VP/CFO **Kevin Kelleher**, executive VP of U.S. sales **Darren Stupak** and executive VP of business affairs/general counsel **Julie Swindler**; Adele, Epic/Columbia Label Group VP of sales **Steve Kennedy**; Columbia Records president **Ashley Newton** and VP of promotion **Jon Borris**; Columbia/Epic Label Group chairman **Rob Stringer**; Columbia Records marketing manager **Erika Alfredson**, senior VP of promotion **Pete Cosenza**, VP of digital marketing **Kathy Baker**, VP of publicity **Benny Tarantini** and chairman **Steve Barnett**. PHOTO: MARK VON HOLDEN

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On May 11 at Los Angeles' Capitol Records Studio, Pink Floyd announced the rollout of a series of newly remastered studio albums that will include unreleased music from the band's archives and special collector's boxed sets. The releases will arrive in September and include CDs, DVDs and an array of digital formats. There to make the announcement and toast the legacy of the band are (from left) EMI Music North America senior VP of catalog A&R and marketing **Jane Ventom**; Pink Floyd's **Nick Mason**; EMI Music North America COO **Colin Finkelstein** and senior VP/GM of catalog **Bill Gagnon**; and EMI Music U.K. senior VP of catalog global priorities **Timothy Ryan**. PHOTO: STORM THORGERSON



ABOVE: More than \$600,000 was raised on behalf of the Agahozo-Shalom Youth Village in Rwanda at a May 17 event in New York honoring S-Curve Records founder/CEO **Steve Greenberg** (center). The event featured musical performances by (from left) the Roots' **Captain Kirk Douglas**, **F. Knuckles**, **Kamal Gray** and **James Poyser**, **Betty Wright**, **Nick Jonas**, the Roots' **Ahmir "Questlove" Thompson** and **Diane Birch**. The village provides a positive living environment and education for 500 Rwandan teenagers who were orphaned as a result of the Rwandan genocide. PHOTO: LORI HEDDINGER



LEFT: Mercury Records Australia recording artist and former Savage Garden member **Darren Hayes** (right) came out to support his friend and fellow pop singer **Simon Curtis** at the latter's debut London concert on May 14. Curtis was in town for the EQ Live and Kinect for Xbox 360-sponsored event promoting his new single—the just-released "Superhero"—and his forthcoming second studio effort, "R?" Hayes' fourth solo studio album, and first for Mercury, is due later this year. PHOTO: JAMES PAUL COOK



Bon Jovi's Circle tour is among the top 10 highest-grossing tours of all time. Kicking off in February 2010, the trek has sold out stadiums and arenas worldwide, was attended by more than 1.5 million fans and has grossed more than \$146 million. Nielsen Entertainment VP of merchant services and emerging growth **Chris Muratore** caught up with **Jon Bon Jovi** at New York's Nassau Coliseum on May 6 to present him with an award for more than 20 million albums sold since 1991. PHOTO: DAVID BERGMAN



On May 23, Big Time Rush celebrated the gold certification of its debut album, "BTR," at Columbia's New York offices with staff from the label and Nickelodeon on hand for the festivities. From left: Nickelodeon/MTV Kids & Family Group president **Cyma Zarghami**; BTR's **Kendall Schmidt**, **Logan Henderson**, **James Maslow** and **Carlos Pena**; Columbia/Epic Label Group chairman **Rob Stringer**; and band manager **Bret Disend**. PHOTO: GARY GERSHOFF

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