

Billboard THE ULTIMATE SUMMER PREVIEW

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As of 4/28/11, our 3/1 HYBRID rate is 4.00%, Annual Percentage Rate of 3.251%, our 5/1 HYBRID rate is 4.00%, Annual Percentage Rate of 3.380% and our 7/1 HYBRID rate is 4.125%, Annual Percentage Rate of 3.555%. These loans are based on a California refinance transaction of an owner-occupied, single-family residence with 80% loan-to-value, 1st lien position and approved credit. 0 point, standard fees apply for loan amounts of \$417,001 to \$729,750. The 5/1 and 7/1 HYBRID loan adjustable rate feature has a current index based on the 1-year LIBOR at .761%, initial change cap of 5%, annual cap 2%, life cap 5%, margin 2.25%. As an example, a 5/1 HYBRID loan with a loan amount of \$600,000, would have an estimated payment of \$4.78 per \$1,000 borrowed. The loan is fixed for the first 5 years, then recalculated annually through year 30. As an example, the 7/1 HYBRID loan with a loan amount of \$600,000, would have an estimated payment of \$4.85 per \$1,000 borrowed. The loan is fixed for the first 7 years, then recalculated annually through year 30. The 3/1 HYBRID loan adjustable rate feature has a current index based on the 1-year LIBOR at .761%, initial change cap of 2%, annual cap 2%, life cap 6%, margin 2.25%. As an example, the 3/1 HYBRID loan with a loan amount of \$600,000, would have an estimated payment of \$4.78 per \$1,000 borrowed. The loan is fixed for the first 3 years, then recalculated annually through year 30. Standard underwriting, tax service, and flood monitoring fees apply. Estimated closing costs of \$3,124.25 apply for loan amount of \$600,000. Standard qualifying credit and ratios are required. Property insurance is required. Other terms may apply for purchase transactions. Other rates and terms are available for loans up to \$2,000,000. Rates and guidelines are subject to change without notice.



If you're reading this ad, you're eligible to join.

No. 1

ON THE CHARTS

ALBUMS		
	PAGE	ARTIST / TITLE
THE BILLBOARD 200	38	ADELE / 21
HEATSEEKERS	41	LONNIE HUNTER FEAT. STRUCTURE / I'M BACK
TOP COUNTRY	45	JASON ALDEAN / MY KINDA PARTY
BLUEGRASS	45	ALISON KRAUSS + UNION STATION / PAPER AIRPLANE
TOP R&B/HIP-HOP	46	BEASTIE BOYS / HOT SAUCE COMMITTEE PART TWO
CHRISTIAN	48	FRANCESCA BATTISTELLI / HUNDRED MORE YEARS
GOSPEL	48	KIRK FRANKLIN / HELLO FEAR
DANCE/ELECTRONIC	49	LADY GAGA / THE FAME
TRADITIONAL JAZZ	49	MICHAEL BUBLE / CRAZY LOVE
CONTEMPORARY JAZZ	49	BONEY JAMES / CONTACT
TRADITIONAL CLASSICAL	49	MORMON TABERNACLE CHOIR / MEN OF THE MORMON TABERNACLE CHOIR
CLASSICAL CROSSOVER	49	DAVID GARRETT / ROCK SYMPHONIES
WORLD	49	CELTIC WOMAN / SONGS FROM THE HEART
TOP LATIN	50	MANA / DRAMA Y LUZ
ARTISTS		
	PAGE	ARTIST
SOCIAL 50	40	LADY GAGA
UNCHARTED	40	DJ B13ND
SONGS		
	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	42	ADELE / ROLLING IN THE DEEP
HOT 100 AIRPLAY	43	KATY PERRY FEATURING KANYE WEST / E.T.
HOT DIGITAL	43	ADELE / ROLLING IN THE DEEP
HEATSEEKERS	41	BIG SEAN FEATURING CHRIS BROWN / MY LAST
MAINSTREAM TOP 40	44	KATY PERRY FEATURING KANYE WEST / E.T.
ADULT CONTEMPORARY	44	BRUNO MARS / JUST THE WAY YOU ARE
ADULT TOP 40	44	ADELE / ROLLING IN THE DEEP
ROCK	44	FOO FIGHTERS / ROPE
ACTIVE ROCK	44	SEETHER / COUNTRY SONG
HERITAGE ROCK	44	FOO FIGHTERS / ROPE
HOT COUNTRY	45	SARA EVANS / A LITTLE BIT STRONGER
MAINSTREAM R&B/HIP-HOP	46	MIGUEL / SURE THING
RHYTHMIC	46	KATY PERRY FEATURING KANYE WEST / E.T.
ADULT R&B	46	MARSHA AMBROSIUS / FAR AWAY
RAP	46	CHRIS BROWN / LOOK AT ME NOW
HOT R&B/HIP-HOP	47	CHRIS BROWN / LOOK AT ME NOW
CHRISTIAN	48	CASTING CROWNS / GLORIOUS DAY
CHRISTIAN AC	48	CASTING CROWNS / GLORIOUS DAY
CHRISTIAN CHR	48	BUILDING 429 / LISTEN TO THE SOUND
GOSPEL	48	KIRK FRANKLIN / I SMILE
DANCE CLUB	49	CHRIS BROWN FEAT. BENNY BENASSI / BEAUTIFUL PEOPLE
DANCE AIRPLAY	49	MEDINA / ADDICTION
SMOOTH JAZZ	49	BONEY JAMES / CONTACT
HOT LATIN	50	MANA / LLUVIA AL CORAZON
RINGTONES	8	KATY PERRY FEATURING KANYE WEST / E.T.
THIS WEEK ON .biz		
		ARTIST / TITLE
TOP CATALOG ALBUMS	#1	FLEETWOOD MAC / RUMOURS
DIGITAL ALBUMS	#1	BEASTIE BOYS / HOT SAUCE COMMITTEE PART TWO
INTERNET ALBUMS	#1	FLEET FOXES / HELPLESSNESS BLUES
INDEPENDENT ALBUMS	#1	FLEET FOXES / HELPLESSNESS BLUES
MUSIC VIDEO SALES	#1	DAVID PHELPS / THE BEST OF DAVID PHELPS

CONTENTS

VOLUME 123, NO. 17



21 PAUL SIMON



32 MAN MAN



34 KELLY ROWLAND



28 WYALE

UPFRONT

5 **CHAIN REACTION**
What's next for EMI, Universal and Sony after the WMG auction.

8 Digital Entertainment
10 On The Road
12 Latin
14 Q&A: Owen Van Natta

FEATURES

COVER STORY

16 **ARE YOU READY FOR THE SUMMER?** Massive tours. Big-time fan interactivity. Major bands in the studio. New artists creating fresh buzz. Hit songs on the verge of immortality. The boldest A&R pros at work. Summer has arrived. Here's the pregame.

22 **SUMMER OF A&R** Artists & Repertoire has changed. But whatever the project—a new duets set from Lionel Richie, exciting newcomers like Elle or Mister Heavenly or a compilation from Rick Ross' new imprint—A&R remains the heart of the business. Its traditions are being tested, but there's still music to be perfected, and professionals are doing it with blood, sweat and tears. And smartphones.

MUSIC

31 **RETURN FLIGHT**
Can Owl City soar back to the top of the charts?
33 6 Questions: Kinky Friedman
34 Happening Now

IN EVERY ISSUE

36 Marketplace
37 Over The Counter
37 Market Watch
38 Charts
53 Executive Turntable, Good Works, Backbeat

ON THE COVER: Illustration by Jason Seiler

360 DEGREES OF BILLBOARD

HOME FRONT

Events

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

Online

.COM EXCLUSIVES
When the Billboard Music Awards are handed out May 22, there's one trophy that'll depend on you. The first Billboard.com Fan Favorite Award will go to the artist who receives the most votes. Go to billboard.com/BBMA to cast yours!

30 UNDER 30
Billboard's 30 Under 30 report this summer will recognize young executives who are driving our business forward. Readers may submit nominations through June 10 at billboard.biz/30under30.



WYALE: TAYLOR CAMPBELL/SIMON; ELIENE COLOGURESKY/WIREIMAGE.COM; MAN MAN: MICHAEL PERSICO; ROWLAND: RANDALL SLAVIN; CHESNEY: GLEN ROSE

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Linda Moran *President/CEO, Songwriters Hall of Fame*

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SPECIAL AWARDS

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Drake *Hal David Starlight Award*

Chaka Khan *Howie Richmond Hitmaker Award*

Hal David *Visionary Leadership Award*

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Billboard



TARGET: APPLE
Google uses cloud music to boost Android



AT YOUR SERVICE
Digital music white-label services rebound



SMART BETS
Music data, access look ripe for investment



MATURE AUDIENCES
Shows by Gabriel, other Latin acts cater to adults



SOCIAL SKILLS
Zynga's Van Natta on branded partnerships

6

8

11

12

14

>>> APOLLO TO ACQUIRE CKX

Private equity firm Apollo Global Management has agreed to acquire 19 Entertainment parent CKX for about \$510 million in cash. Through 19, CKX owns the rights to "American Idol" and "So You Think You Can Dance." The company also owns the rights to the name, image and likeness of Elvis Presley and Muhammad Ali.

>>> LIVE NATION, Groupon, TO LAUNCH GROUPONLIVE

Live Nation has partnered with Groupon to form GrouponLive, a joint-venture website that will offer limited-time deals on tickets for Live Nation events and Ticketmaster clients. The site will help the promoter move inventory in an industry where an estimated 40% of seats go unsold. Launch is planned in time for the summer concert season.

>>> TOAD'S PLACE FOUNDER DIES

Mike Spoerndle, founder of the renowned New Haven, Conn., nightclub Toad's Place, died at his home May 6. He was 59. Spoerndle was majority owner of the club, which featured such acts as R.E.M. and U2 as they rose to fame as well as special gigs by the likes of Bruce Springsteen, Bob Dylan, James Taylor, Billy Joel and the Rolling Stones. Spoerndle hosted hundreds of managers, booking agents and label executives at Toad's Place, which rivaled rooms in larger cities as one of the music industry's top showcasing venues.

Reporting by Thom Duffy, Ray Waddell and Reuters.

UP FRONT

LABELS BY ED CHRISTMAN

Chain Reaction

What's Next For EMI, Universal And Sony After The WMG Auction

After a tumultuous decade in which the music business endured constant change, the industry is about to hit the fast forward button again as all four major labels are poised to be recast in the months ahead.

From the conclusion of the Warner Music Group auction and the impending developments with EMI to shifts in leadership at Universal Music Group (UMG) and Sony Music Entertainment, just how the four majors will be realigned is something that will be felt by the entire industry.

Although Access Industries' winning \$3.3 billion bid for WMG must first get the approval from shareholders and government antitrust regulators—as well as contend with a potential shareholder lawsuit—WMG says it's moving ahead with plans to close the deal by the third quarter, and refuses to comment further.

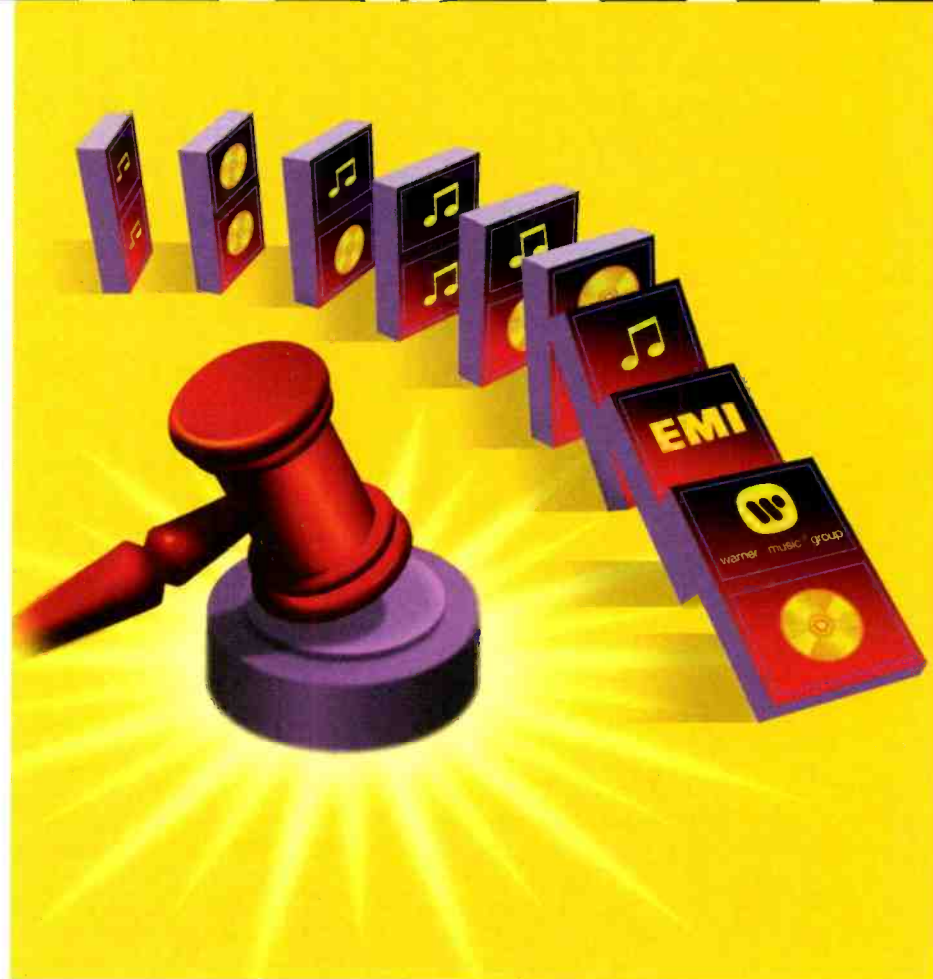
That deal is just the first shoe to drop. Access Industries could be among a dozen other suitors anticipated to be in the hunt for EMI Group, which is expected to be put on the auction block by its owner, Citigroup. But there are no assurances that Access will bid for, let alone win, EMI, because it's likely to be only one of a dozen bidders for the company, if the WMG sale

is any barometer.

By winning the auction for WMG, Access is making the same bet that private equity investors Thomas H. Lee Partners, Bain Capital and Providence Equity Partners made when they bought the major in 2004: that they will find salvation on the digital side and return the business to profitability.

"Whoever was sold first is the winner," says one indie music marketer, who adds that the WMG management team now has the inside track to be in the driver's seat should a merger occur between WMG and EMI. Given the close relationship between Access chairman Len Blavatnik and Warner honchos Edgar Bronfman Jr. and Lyor Cohen, the WMG team probably has the upper hand anyway. Blavatnik has been in the Bronfman camp since the latter engineered the leveraged buyout of WMG in 2004.

If Access successfully bids for EMI, many argue that it would have less trouble getting regulatory approval than its two larger rivals, Sony and UMG. Some Wall Street observers speculate that it would sell Warner/Chappell in order to make the regulatory approval a smoother process and to help



finance the acquisition.

In the meantime, extensive changes are already under way at UMG. At press time, some UMG employees surmised that the two East Coast labels—Island Def Jam Music Group and Universal Motown Group—would be merged into one super label group under Barry Weiss, the new chairman/CEO of IDJ and Universal Motown Republic Group.

The merged entity would have four A&R hubs, company insiders suggest, and probably two marketing, publicity and promotion staffs. All other departments at the two label groups—legal, finance, human resources, IT, production and sales—are expected to be merged into one service organization, which likely would re-

sult in some downsizing.

In that scenario, some are betting that Universal Motown president Sylvia Rhone will leave. But other sources familiar with the situation say that Weiss is working with Rhone to establish a new creative multirights firm that she could lead. That division would maintain records, publishing, merchandising, management and touring to serve as a multipurpose firm for UMG.

Meanwhile, Island Records president Steve Bartels and Def Jam executive VP Chris Hicks are expected to remain in place, while Mercury Records president David Massey, Universal Republic chief Monte Lipman

and Universal Republic co-president/COO Avery Lipman will each head up one of the four A&R pods, with someone expected to be named to run Universal Motown.

All of which means there could be plenty of executive talent for incoming Sony Music CEO Doug Morris to draw upon. Already, the betting is heavy at Sony that Antonio "L.A." Reid, former chairman of IDJ, will be coming in the door with Morris, to head up one of the company's label operations.

Of course, if either UMG or Sony bids for EMI and wins, it would set off a whole different chain of events. ...

DIGITAL BY GLENN PEOPLES

Google Pulls The Trigger

Search Giant Launches Music Beta, Taking Aim At Apple



Entering the ring: Google product manager PAUL JOYCE unveils Google Music Beta at the Google I/O conference in San Francisco on May 10.

line—less an important business unto itself than a vehicle to increase sales of Android devices and iPods.

According to a recent comScore survey, 34.7% of U.S. smartphone users owned an Android handset during the three months ended March 31, up from 28.7% during the three months ended Dec. 31. That exceeded BlackBerry's 27.1% share (down from 31.6%) and Apple's 25.5% share (little changed from 25%).

But Android's larger market share isn't so much a sign of a competitive edge over Apple as it is a reflection of growth in the overall smartphone market. In fact, Apple remains well-positioned to continue converting iPod owners into iPhone users. The most important reason: the iTunes digital entertainment eco-system.

The emerging shift to cloud-based media services (Billboard, May 14) provides Google with a prime opportunity to attack Apple's iTunes advantage. Not surprisingly, Apple is currently in talks with rights-holders and is expected to roll out its own cloud-based music service in the near future.

Apple has much to lose if Google is able to peel away mobile customers. During its second fiscal quarter ended March 26, the company generated net

sales of \$12.3 billion from the sale of iPhones and related products and services, up 126% from the same period last year, as iPhone sales soared 113% to 18.6 million units.

Amazon is also using the cloud to grow its e-commerce business, rolling out its Cloud Drive and Cloud Player in March, partly to enhance the appeal of its MP3 store—which remains dwarfed by iTunes but is enjoying brisk growth (Billboard, May 14). More to the point: Each unique U.S. visitor to Amazon was worth \$189 in 2010, according to a JP Morgan estimate. If Amazon can leverage cloud access of media in order to keep customers within its ecosystem, the company stands to generate incremental sales and improve customer satisfaction.

Until recently, cloud music services were the domain of smaller companies. Early adopters have long had their pick of services to store their music collections and access them from a variety of devices. MP3Tunes launched its Oboe music locker service in 2006. Since then, doubleTwist, mSpot, Audiogalaxy and others have launched similar services.

But now that major companies are getting involved, cloud music has a chance to reach millions of new consumers. Traffic numbers from comScore show the staggering online reach of these three companies. In March, Google sites attracted 176.8 million unique visitors in the United States while Amazon sites had 91.6 million and Apple had 70.7 million. (Some visitors may have visited more than one company's sites.)

The magnitude of this opportunity comes with risks for labels. On one hand, labels don't want to set a bad precedent as they navigate uncharted territory—conceding to a particular deal point could have harmful, long-term repercussions. On the other hand, the recording industry would be hurt by lackluster, unlicensed services that fail to excite consumers.

Google, Apple and Amazon are all racing to provide cloud-based access to digital entertainment, including music, movies and books. Despite its underwhelming debut, Music Beta represents Google's opening salvo and for that alone, it is significant.

EDITOR: DANYEL SMITH 212-493-4363
BILLBOARD.BIZ EDITOR: Jem Aswad 212-493-4167
DEPUTY EDITOR: Louis Hau 212-493-4185
SPECIAL FEATURES EDITOR: Thom Duffy 212-493-4179
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SENIOR CORRESPONDENTS: Ed Christman (Publishing/Retail) 212-493-4175; Phil Gallo (Film/TV) 323-525-2292; Gail Mitchell (R&B) 323-525-2289
SENIOR EDITORIAL ANALYST: Glenn Peoples glenn.peoples@billboard.com
CORRESPONDENT: Mitchell Peters 323-525-2322
INTERNATIONAL: Lars Brandle (Australia); Wolfgang Spahr (Germany)
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
ASSOCIATE EDITOR OF LATIN AND SPECIAL FEATURES: Justino Aguila 323-525-2081
EDITORIAL ASSISTANT: Elizabeth Hurst 212-493-4188
CONTRIBUTORS: Larry Blumenfeld, Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Ben Sheffner, Mikael Wood

EDITORIAL

BILLBOARD PRO

EDITOR: Evie Nagy 212-493-4211
MULTIMEDIA EDITOR: Jan Ferrer 212-493-4362
ASSISTANT EDITOR: Devon Maloney 212-493-4366

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EDITOR: M. TYE COMER 212-493-4176
MANAGING EDITOR: JESSICA LETKEMANN 212-493-4189
NEWS EDITOR: Monica Herrera 212-493-4168
ASSOCIATE EDITOR: Erika Ramirez 212-493-4129
MULTIMEDIA COORDINATOR: Lisa Binkert 212-493-4174
VIDEO EDITORS: Matt Campbell, Hanon Rosenthal
ASSISTANT VIDEO EDITOR: Alex Blumberg
EDITORIAL ASSISTANTS: Jason Lipshutz 212-493-4169; Jillian Mapes 212-493-4170

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: ANDREW HORTON 212-493-4186
PHOTO EDITOR: Amelia Halverson SENIOR DESIGNER: Greg Grabow
ART DIRECTOR: Rachel Been 212-493-4172

CHARTS & RESEARCH

DIRECTOR OF CHARTS: SILVIO PIETROLUONGO
ASSOCIATE DIRECTOR OF CHARTS/RETAIL: Keith Caulfield
ASSOCIATE DIRECTOR OF CHARTS/RADIO: Gary Trust
SENIOR CHART MANAGER: Wade Jessen (Bluegrass, Christian, Country, Gospel, Nashville)
CHART MANAGERS: Bob Allen (Boxscore, Nashville); Kyle Bylin (Social/Streaming Media, Uncharted); Keith Caulfield (The Billboard 200, Cast, Compilations, Digital, Albums, Heatseekers, Albums, Independent, Internet, Pop Catalog, Soundtracks, L.A.); Gordon Murray (Comedy, Dance/Electronic, Jazz, New Age, Ringtones, Social Networking, World); Raully Ramirez (Latin, R&B/Hip-Hop, Reggae, Rhythmic, Blues, L.A.); Silvio Pietroluongo (The Billboard Hot 100, Digital Songs); Gary Trust (Adult, Alternative, Chart Beat, Heatseekers Songs, Mainstream Top 40, Rock, Triple A); Alex Vitoulic (Classical, Kid Audio, Video)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulic
BILLBOARD RESEARCH MANAGER: Gordon Murray 212-493-4023

PUBLISHER

LISA RYAN HOWARD

ADVERTISING & SPONSORSHIP

ASSOCIATE PUBLISHER, CONSUMER: Derek Sentner 212-493-4198
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Christopher Robbins 212-493-4197
EXECUTIVE DIRECTOR, INTEGRATED SALES: John B. Paterson 212-493-4195
EAST COAST SALES DIRECTORS: Antonio Amato 212-493-4171; Steven Sottile 212-493-4202
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DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299
MIDWEST SALES DIRECTOR: Laura Warren 773-814-3898
NASHVILLE: Lee Ann Photoglo 615-376-7931 (Labels); Cynthia Mellow 615-352-0265 (Touring)
EUROPE: Frederic Fenucci 011-44-798-525-1814
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777; Fax: 612-9440-7788
CLASSIFIEDS/PRO SMALL SPACE SALES: Jeff Serrette 212-493-4199
JAPAN: Aki Kaneko 323-525-2299
MANAGER OF SALES ANALYTICS: Mirna Gomez 212-493-4180
EXECUTIVE ASSISTANT/ADVERTISING COORDINATOR: Peter Lodola 212-493-4191
DIGITAL SALES ASSOCIATES: Eric Silverstein, Josh J. Bennett

DIGITAL & BILLBOARD PRO

GENERAL MANAGER: GEORGE WHITE 212-493-4212
DIRECTOR, PRODUCT DEVELOPMENT: Caryn Rose
MANAGER, SOCIAL MARKETING: Julie Booth
MANAGER, AD OPS: Paul Vikan
WEB ANALYTICS MANAGER: Michael Kelly
DIRECTOR OF ARTIST AND CUSTOMER RELATIONS, PRO: Amanda Levine-Pilla 212-493-4276
MARKETING DIRECTOR, PRO: Tom Monday 212-493-4337

MARKETING

SENIOR MARKETING DIRECTOR: LILA GERSON 212-493-4043
SENIOR MARKETING MANAGER: Kerri Bergman 212-493-4040
MARKETING DESIGN MANAGER: Kim Grasing

CIRCULATION

DIRECTOR, CIRCULATION: NEIL EISENBERG
SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International) or nbb@omedia.com

CONFERENCES

EXECUTIVE DIRECTOR: NICOLE PURCELL
AUDIENCE MARKETING DIRECTOR: Jennifer Macaluso
SENIOR MANAGER, CONFERENCE MARKETING: Nicole Carbone 212-493-4041
CONFERENCE MARKETING MANAGERS: Brooke Barasch, Andrea Martin
EXECUTIVE DIRECTOR OF OPERATIONS: Michele Jacangelo
OPERATIONS MANAGERS: Lisa DiAntonio, Courtney Marks
DIRECTOR OF CONTENT: Michael Rovner

LICENSING

VICE PRESIDENT, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN 212-493-4111
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 212-493-4110
DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: Susan Petersen 212-493-4118
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel
MAGAZINE REPRINTS: Wright's Media 877-652-525 or pmg@wrightsmedia.com

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ASSOCIATE PRODUCTION DIRECTOR: Anthony T. Stallings
ASSOCIATE PRODUCTION MANAGER: Rodger Leonard
GRAPHIC PRODUCTION ARTIST: Gene Williams
OPERATIONS
GROUP FINANCIAL DIRECTOR: BARBARA GRIENINGER
PERMISSIONS COORDINATOR: Dana Parra 212-493-4112

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 212-493-4100
Edit: Fax: 646-654-5368
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
NASHVILLE: PO Box 331848
Nashville, TN 37203
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

PROMETHEUS global media

CHIEF EXECUTIVE OFFICER

RICHARD D. BECKMAN

Debi Chirichella: CHIEF FINANCIAL OFFICER/CHIEF OPERATING OFFICER; Howard Appelbaum: PRESIDENT, BUSINESS DEVELOPMENT; Gautam Guliani: CHIEF TECHNOLOGY OFFICER; Dana Miller: SENIOR VICE PRESIDENT, CREATIVE SERVICES; Joshua Engroff: SENIOR VICE PRESIDENT, ONLINE; Doug Bachelis: VICE PRESIDENT, MARKETING; Madeline Krakowsky: VICE PRESIDENT, CIRCULATION; Meghan Milkowski: CORPORATE PRODUCTION DIRECTOR; Richard Tang: VICE PRESIDENT, FINANCE; Jody Blanford: CONTROLLER; Rob Schoor: VICE PRESIDENT, HUMAN RESOURCES; Andrew Min: VICE PRESIDENT, LICENSING; Elissa Lumley: EXECUTIVE DIRECTOR CORPORATE COMMUNICATIONS

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A woman with long dark hair, wearing a red headband and a red top, is blowing a large bubble. The bubble contains a vibrant, illuminated cityscape of Las Vegas at night. Several other smaller bubbles are floating around her against a teal background.

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Cloud-Based Access, Social Media Help White-Label Music Services Mount A Comeback

For a decent barometer of which way the winds of digital music are blowing, try taking the pulse of the white-label service market.

Not the sexiest of issues, to be sure. But white-label services can often mean the difference between a few players competing in a given market versus many. And while the model fell out of favor in digital music in recent years, there are signs of it making a comeback.

The term "white label" refers to companies that offer ready-made service offerings to other companies that rebrand them as their own. The companies that opt for these services are generally brands that want to integrate, say, digital music into their current offering but aren't interested in partnering with a branded service or don't want to spend the time and money needed to build it themselves.

Examples of white-label music service providers include

strengthen their brand. None of those companies exist today, at least not in their original form.

OD2 was bought by Loud-eye, which was then bought by Nokia and formed the basis of what eventually became the now-shuttered Comes With Music service. Melodeo shifted focus to the nuTsie streaming music app and was ultimately acquired by HP. PassAlong Networks closed its doors in 2009.

The problem was that Apple held a death grip on the emerging digital download market thanks to the prevalence of digital rights management (DRM) restrictions, which prevented any music sold through white-label services from working on the iPod. As clients dropped out of the digital music business, the existence of white-label services became increasingly difficult to justify.

Even the surviving players have struggled. Puretracks lost a prime client after Canada's Much-Music shuttered its digital music store in March. Neurotic Media partner Hot Topic is closing its ShockHound.com music site. MediaNet lost MTV's Urge service, the Virgin digital music service and iLike.

But with DRM now no longer a factor, and more music



Your name here: Omnifone CEO JEFF HUGHES and Sony's new Qriocity Music Unlimited Service (inset).



services moving to the cloud, there are more—and better—opportunities for brands to reintegrate music into their marketing plans.

Omnifone, for instance, scored a big win when it became the back-end provider for Sony's Qriocity Music Unlimited service. Notwithstanding Sony's embarrassing struggles with network security breaches, it's worth noting that the consumer electronics and entertainment company was able to roll out a hybrid music subscription, music locker and personalized radio service in the United States and eight other countries in just two months, which speaks to the benefits of white-label music solutions.

To date, Omnifone has mostly operated overseas, powering music services offered by mobile handset makers (LG, Sony Ericsson) and wireless carriers (Vodafone, Telenor, 3 Hong Kong), and is now targeting Internet service providers as well.

But Omnifone CEO Jeff Hughes says the company is "far along" in talks with additional brands in the United States. He declines to identify them, but says they operate in the mobile, consumer electronics and automotive markets.

Also driving the renewed

interest in white-label music services are the new capabilities of today's social media applications. Check-in services like Foursquare and Facebook Places are particularly compelling and are what drove Neurotic Media to offer white-label services to venues that want to award clientele with free music downloads in return for registering at their location.

"Why do you want to spend your marketing dollars helping another brand?" Neurotic CEO Shachar Oren asks. "Those brands are sacrificing control of consumer data and control of their brand."

The white-label strategy is expanding into peripheral elements of the digital music landscape as well. App store GetJar in February introduced a white-label service designed to let mobile operators and other partners launch their own app stores for mobile phones. DoubleDutch is a white-label provider of location-based check-in services, used to date by rapper Soulja Boy for a fan-exclusive network rather than relying on Foursquare users (who may not be Soulja Boy fans). Catch Media, a white-label music locker service, attracted a strategic investment by Motorola in February.

Given all this activity, what's the forecast for digital music? Busy. Very busy.

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

Digital Domain

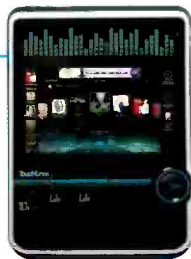
ANTHONY BRUNO



APP-ENABLED JUKEBOX

TouchTunes Interactive Networks' Virtu SmartJuke is a Web-connected jukebox that features a 26-inch touch screen and a "smart search" technology that lets users search for songs by title, artist and even song lyrics. It also includes a music recommendation engine that suggests songs based on previous selections, 50 curated playlists based on genre or situation (such as "best dance craze") and an application platform called OpenStage that lets third-party developers create new apps to expand the jukebox's capabilities. TouchTunes plans to add a karaoke app this fall.

—AB



BITS & BRIEFS

SUPERGLUED LAUNCHES KINGS OF LEON PROMOTION

SuperGlued, the check-in service for live events, is teaming with MTV and Kings of Leon on a promotion to find the band's biggest fans. Fans who "like" the band on Facebook, tweet, post video testimonials and do other types of social media promotion earn points that SuperGlued will track by asking fans to link their social accounts to the SuperGlued service. The two fans with the most points will win a trip to Slane Castle in Ireland to see the band perform on May 28.

STUDY PROJECTS SHARP RISE IN MOBILE APP PURCHASES

Worldwide mobile app store revenue is expected to increase 77.7% this year to \$3.8 billion, from \$2.1 billion last year and \$830.6 million in 2009, according to research group HIS Screen Digest. Apple is pro-

jected to generate \$2.9 billion in app revenue in 2011, more than three-quarters of the total and up 63.4% from \$1.8 billion in 2010. The total number of downloaded apps is expected to reach 18.1 billion this year, compared with 9.5 billion last year and 3.1 billion in 2009. By 2014, the number of downloaded apps is expected to reach 33 billion, driving app store revenue to \$5.6 billion in 2012, \$6.9 billion in 2013 and \$8.3 billion in 2014.

SOUNDCLOUD, HEADLINER.FM PARTNER FOR SOCIAL MEDIA MUSIC RECOMMENDATIONS

Headliner.fm, a social recommendation engine for artists, and SoundCloud have teamed to add music to band and track recommendations on social media platforms like Facebook. Under the deal, Headliner.fm users can add any tracks from SoundCloud to their Facebook wall when using the service to promote a band.

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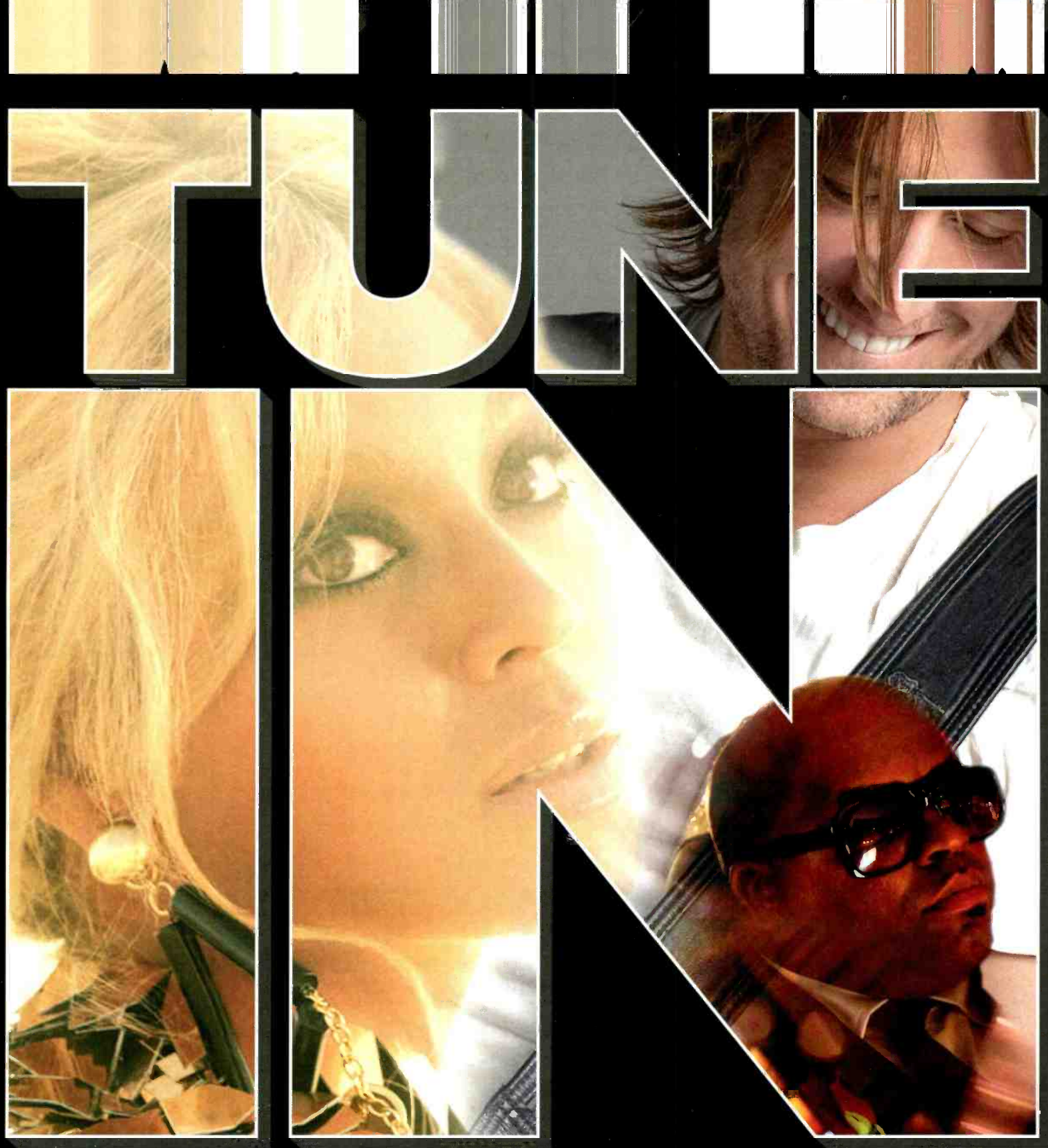
MAY 21 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	10	#1 E.T.	KATY PERRY FEATURING KANYE WEST
2	6	6	DIRT ROAD ANTHEM	JASON ALDEAN
3	2	14	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
4	4	9	ROLL UP	WIZ KHALIFA
5	3	2	DOWN ON ME	JEREMIH FEATURING 50 CENT
6	5	7	THE LAZY SONG	BRUNO MARS
7	10	4	HONEY BEE	BLAKE SHELTON
8	11	10	SURE THING	MIGUEL
9	4	10	BOW CHICKA WOW WOW	MIKE POSNER FEATURING LIL WAYNE
10	7	22	F**K YOU!	CEE LO GREEN
11	12	3	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
12	8	19	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
13	14	4	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
14	15	11	S&M	RIHANNA
15	18	3	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
16	13	29	BLACK AND YELLOW	WIZ KHALIFA
17	16	1	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS
18	17	12	THE SHOW GOES ON	LUPE FIASCO
19	19	12	I WON'T LET GO	RASCAL FLATTS
20	20	26	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON

"Dirt Road Anthem," the chart's greatest gainer (6-2, up 10%), becomes Jason Aldean's second top five smash, following his No. 1 "Big Green Tractor" in September 2009. "Anthem" reaches a new peak of No. 17 on Hot Country Songs, becoming his 13th consecutive top 20 hit on that tally.

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.





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Phil Sanderson, managing partner at IDG Ventures, has invested in three music startups: metadata cleanup service TuneUp Media (@tuneup, “the No. 1 plug-in for iTunes”); Facebook marketing service RootMusic (@rootmusic); and audiophile data server company Olive (@OliveHDMusic).

Alex Zubillaga has invested in media player doubleTwist (@doubletwist), fan management service FanBridge (@fanbridge, “powering valuable fan relationships”) and online concert listing site Songkick (@songkick). Zubillaga, a former executive VP at Warner Music Group, is also a shareholder in Spotify (@spotify).

Both investors have expressed interest in companies that create value from data, and each has already put money in these types of startups. What TuneUp Media knows about its customers’ music collections could help ticketing companies sell more tickets. Similarly, FanBridge and Songkick can leverage their vast user data in a multitude of ways. In addition, Sanderson points to growing potential in the audiophile market and Zubillaga sees opportunity for music streaming services.

“Data will be used for companies to make decisions on what to market,” Sanderson says of the value of social data. “Or for consumers to say, ‘Wow, a lot of people like me are listening to this.’ That’s the collaborative filter 2.0. That data will be used in the social context, not just for companies making music decisions or consumers deciding what they want to listen to, but even possibly advertising opportunities and e-commerce opportunities.”

“Most incumbents have never really figured out how to capture, organize, structure and capitalize on data,” Zubillaga says. “Data . . .

will become more relevant in the music industry.” Why, for example? “Because the fact that Atlantic Records puts out Bruno Mars and spends \$3 million-\$5 million marketing that record and then it comes time to put out the second record and they’ve no idea who bought that first record—is just insane.”

Ticketing companies are in need of data as well. “The ability to sell tickets is something which is very interesting to us,” Sanderson says. “Not just tickets to sold-out shows, but the ability to sell tickets to all the shows that have open seats. Being able to fill seats. This is a type of feature an existing music tech company can offer large ticketing companies—to leverage the data they’ve collected.”

There’s also an attractiveness to music access models. “The marriage of Rdio or MOG as the music layer of a carrier—I think you’re going to see that kind of access deal,” Zubillaga says. “Spotify could do similar partnerships. They apply to both wireless and cable companies, and [Internet service providers]. There’s a successful case study in what Cricket [Cricketnation] has done, basically selling a plan and service where you have unlimited access to any music content for \$55 a month. The economics are such that the music industry is very happy and it seems like they’re getting significant adoption.”

The audiophile market may also have potential. “It’s expanded over the years,” Sanderson says. “It’s not necessarily . . . ‘An audiophile is someone who’s got a classic vinyl system and is a collector.’ That’s a pretty small market. But somebody willing to pay \$599 for an Olive high-quality, multiroom player, that’s mainstream.”

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Ferretting Out Fakes

Could Counterfeit CDs Be A Key Factor In Plunging Physical Sales?

For months now, Latin label executives have claimed off the record that at least some of their lost physical sales can be blamed on legitimate retailers selling counterfeit product.

It's a deeply troubling accusation, somewhat akin to charging Macy's with selling fake Lacoste polo shirts.

Now evidence is emerging to support these claims.

As the RIAA has confirmed in an email to members (Billboard.biz, May 10), federal investigators from the U.S. Department of Immigration and Customs Enforcement recently seized more than

Latin Notas

LEILA COBO



150,000 counterfeit CDs from one-stop Angelica's Records, one of the largest distributors of Latin music in the United States. Sources familiar with

the situation say the ICE enforcement action took place April 27.

The RIAA said in its email that it expects the case to be presented to a federal grand jury in Dallas. An ICE spokeswoman says she has "no information" about an Angelica's enforcement action. Angelica's president **Melek Portillo** couldn't be reached for comment.

Industry sources claim Angelica's was—in addition

to buying and distributing legitimate CDs from labels—also distributing counterfeit product as if it were the real thing.

"It sounds outlandish, doesn't it?" says **Peter Prajin** of Prajin One Stop Distribution in Los Angeles.

Prajin is an example of what's happened to retail. Whereas five years ago 80%-90% of his business was in distributing to small retailers, it's now divided evenly between distribution and retail in his own stores, which have shrunk from 25 to five. It's impossible to know if any of his former clients are getting cheaper counterfeit CDs elsewhere.

The raids on Angelica's are a validation of sorts for Latin labels, which have been seek-

ing an answer to an urgent question: Why have physical sales of Latin music dropped so dramatically in the past two years? Latin album sales in the United States plunged 25% in 2010, versus a 12.8% decline in overall U.S. album sales, according to Nielsen SoundScan.

"We find more Latin illegitimate product than all the other genres put together," says **Brad Buckles**, head of the RIAA's anti-piracy unit. "And so much of it looks legitimate. We see an inordinate amount of plant manufacture and pirated copies sold in Latin music, so I think the toll is bigger on the Latin music industry—at least in the physical world—than it is on other kinds of music."

While it's impossible to determine how much counterfeit CDs account for the decline in Latin album sales in the United States, it's clearly part of the problem. Also troubling to labels is the fact that imported CDs, particularly from Mexico, are much cheaper than U.S. product. That's because copyright fees in Mexico are paid as a percentage of the retail price instead of per track. These factors may be pushing struggling retailers to sell counterfeit merchandise to stay afloat.

Time will tell if the raids will become a wake-up call for retailers that knowingly sell counterfeit recordings. ♦♦♦

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

Road Veterans

Solís/Gabriel, Sesto/Carrasco Tours Target Adult Latin Fans

In the midst of a rather lukewarm touring season for Latin music, two double bills aimed at the adult Latin consumer are launching ambitious nationwide tours for the spring and summer.

Marco Antonio Solís will tour alongside fellow Mexican singer Ana Gabriel for the first time in what promoters Live Nation and Cardenas Marketing Network (CMN) are calling the *Haciendo Historia* (Making History) tour, which kicks off June 10 at the Power Balance Pavilion in Sacramento, Calif. The tour of mostly arenas will play at least 14 cities, with more to be confirmed.

Meantime, Spanish crooner Camilo Sesto will feature Dominican singer Angela Carrasco as his guest on his ninety-city *Gira del Adios* (Goodbye) tour, which launched May 14 at Miami's American Airlines Arena and will hit a mix of arenas and theaters.

Both tours target an affluent adult consumer who, in recent years, has enjoyed a

more accommodating environment at radio as an increasing number of stations play recurrent hits.

Of the four artists, by far the most popular in terms of sales and touring clout is Solís, one of the top-selling Latin acts in the United States. By pairing with Gabriel, who is a friend and, like Solís, straddles the regional Mexican and pop worlds, Solís appears intent on bringing an extra something to the table for his core fans, rather than reaching out to new ones.

Meanwhile, Sesto, a major star of the '80s and '90s who rarely tours anymore, is billing his current trek as his last. In 2009, Sesto played what he had considered a farewell tour that included two U.S. stops. But the positive response to those shows led to this final encore, produced by Defiant Concerts, which has paired with promoters in various cities.

Beyond the musical appeal, however, accessibility and pricing are also impor-

tant. "There are those people who want location and are willing to pay for it," Live Nation senior VP of touring Kate Ramos says of the Solís/Gabriel tour. "And others want [low] price."

In the last 12 months, many promoters have repeatedly spoken off the record about the growing difficulties in turning a profit on tours be-

cause they claim that artists aren't willing to lower their guarantees, leaving promoters holding the bag if a tour fails to sell.

CMN CEO Henry Cardenas says the Solís/Gabriel tour "will work because the artists

were willing to lower their guarantees in consideration of the economy." If tickets sell well, however, the artists will make money on the back end.

"We need to make sure we'll cater to all interests," Ramos says. —LC

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Feels like the first time: MARCO ANTONIO SOLÍS and ANA GABRIEL



EN BREVE

MARKETING EXEC CARLOS TABAKOF DIES

Veteran music marketing executive Carlos Tabakof died of cancer April 15 in Rio de Janeiro. He was 45. Tabakof was an enthusiastic advocate of music of all genres, but he especially left his mark on Latin, Brazilian, jazz and world music. He began his career as a DJ at KZSC-FM Santa Cruz, Calif., while attending college. Tabakof went on to become a respected music marketing exec with a résumé that included stints at CMJ, MTV Latino, Verve, Sony BMG and Warner Music Latina, where as senior director of strategic marketing he curated numerous projects, including the "Chill Brazil" compilations and the bilingual soundtrack to the WN Network's children's show "Mucha Lucha." Tabakof was most recently executive director for FERIA Musica Brasil, an annual music business conference and festival. He is survived by his wife, May Camargo.

MIAMI'S LA RAZA GOES COLOMBIAN

SBS Entertainment has flipped its regional Mexican station in Miami—WRAZ (La Raza)—to a tropical format featuring Colombian music. The new WRAZ (Cima) programs mostly cumbia and vallenato. SBS launched La Raza in January 2008 as Miami's first regional Mexican station in response to a growing Mexican and Mexican-American population in south Florida. But a subsequent July 2010 Nielsen report on the ethnic makeup of the station's listenership in the Miami-Fort Lauderdale area showed that listeners of Colombian origin outnumbered all other countries of origin except Cuba.

SHOTS FIRED AT ALACRANES MUSICAL

Duranguense band Alacranes Musical escaped injury when gunshots were fired on the group's two vans near the Mexican city of San Luis Potosí after a recent gig. In the early morning hours of May 9, the group said a vehicle pulled up alongside the vans, with the occupants motioning for the vans to pull over. When the group refused to do so, those in the third car opened fire and sped off. —LC

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Bad Day/**Daniel Powter**/Warner Bros.
Breakaway/**Kelly Clarkson**/Walt Disney/Hollywood
Just The Way You Are/**Bruno Mars**/Elektra/Atlantic

◆ **500,000 SPINS**

Be Without You/**Mary J. Blige**/Geffen/Interscope
Breakeven/**The Script**/Phonogenic/Epic
Clocks/**Coldplay**/Capitol
DJ Got Us Fallin' In Love/**Usher Feat. Pitbull**/LaFace/Jive/JLG
Knock You Down/**Keri Hilson Feat. Kanye West & Ne-Yo**/Mosley/
Zone 4/Interscope
Lips Of An Angel/**Hinder**/Universal Republic
Sexy Chick/**David Guetta Feat. Akon**/Astralwerks/Capitol

◆ **400,000 SPINS**

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Firework/**Katy Perry**/Capitol
If You're Going Through Hell (Before The Devil Even Knows)/**Rodney Atkins**/Curb
Otherside/**Red Hot Chili Peppers**/Warner Bros.

◆ **300,000 SPINS**

Bottoms Up/**Trey Songz Feat. Nicki Minaj**/Songbook/Atlantic
Grenade/**Bruno Mars**/Elektra/Atlantic
Life After You/**Daughtry**/19/RCA/RMG

◆ **200,000 SPINS**

Hey Baby (Drop It To The Floor)/**Pitbull Feat. T-Pain**/Mr. 305/Polo Grounds/J/RMG
No Hands/**Waka Flocka Flame Feat. Roscoe Dash & Dale**/1017 Brick Squad/
Asylum/Warner Bros.
Yeah 3X/**Chris Brown**/Jive/JLG

◆ **100,000 SPINS**

Bittersweet/**Fantasia**/19/J/RMG
Born This Way/**Lady GaGa**/Streamline/KonLive/Interscope
Coming Home/**Diddy - Dirty Money Feat. Skylar Grey**/Bad Boy/Interscope
Down On Me/**Jeremih Feat. 50 Cent**/Mick Schultz/Def Jam/IDJMG
Hold It Against Me/**Britney Spears**/Jive/JLG
Let Me Down Easy/**Billy Currington**/Mercury
More/**Usher**/LaFace/JLG
S&M/**Rihanna**/Def Jam/IDJMG
Say You'll Haunt Me/**Stone Sour**/Roadrunner/RRP
Who Are You When I'm Not Looking/**Blake Shelton**/Reprise/WMN

◆ **50,000 SPINS**

A Little Bit Stronger/**Sara Evans**/RCA
All Of The Lights/**Kanye West**/Roc-A-Fella/Def Jam/IDJMG
Heart Like Mine/**Miranda Lambert**/Columbia
Look At Me Now/**Chris Brown Feat. Lil Wayne & Busta Rhymes**/Jive/JLG
Shake Me Down/**Cage The Elephant**/DSP/Jive/JLG
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Owen Van Natta

The ex-Myspace and Facebook executive talks about GagaVille and the social game maker's branded content deals.



If social gaming is the new TV, Zynga is like early MTV, helping turn an existing medium into one that's increasingly associated with music and entertainment content.

The 4-year-old company's games are played by 250 million active users per month, according to AppData. It has three of the top five games on Facebook—its platform of choice—with CityVille and FarmVille snaring 89 million and 45 million active users per month, respectively. And in a California state regulatory filing in April, Zynga reported the planned sale of \$490 million in Series C preferred stock, which according to InsideSocialGames.com, suggests a total valuation for the company of about \$9.1 billion.

Helping fuel Zynga's growth has been its embrace of branded entertainment content, including music. Its latest and most ambitious foray into this arena is GagaVille, a new Lady Gaga-themed subdivision of FarmVille that leverages Zynga's knack for engaging entertainment with exclusive access to the singer's music. From May 17 through May 19, GagaVille will be the only place where fans can hear unreleased songs from Lady Gaga's new album, "Born This Way," due May 23. The album will also be bundled as a free download with the purchase of a special Zynga \$25 game card at Best Buy.

Heading up these initiatives is Zynga executive VP of business operations Owen Van Natta, former CEO of Myspace and ex-COO of Facebook.

In an interview with Billboard, Van Natta talks about GagaVille and Zynga's approach to branded partnerships.

What's been happening at Zynga since you joined the company in August?

If you look at games like FarmVille that have been in the market for a while, or Mafia Wars, which has been around for years, or even our poker games, you'll see we're releasing new features and new functionality and new content every single week. In addition to that we've been launching entirely new experiences as well. Most of the activity I've spent my time on has to do with revenue, partnerships and really setting the company up to scale on the business side.

How did GagaVille come together?

We've done a number of different brand integrations over the last year-and-a-half. Most of them have been opportunistic, smaller initiatives, whether it's the partnership with 7-11 to promote FarmVille in 7-11 stores or what we did more recently with Paramount Pictures around "Rango," where you can come into [FrontierVille] and unlock a movie trailer. What we found is our users love

to engage with branded content. The engagement across the Zynga network [is] some of the deepest engagement that happens in entertainment anywhere. Snoop Dogg's [Mafia Wars promotional stunt] was Ustream's single largest event—more than 2 million viewers. That led to a conversation with Dr. Dre, a Mafia Wars fan, who wanted to release a song inside the game. We had an unbelievably positive response.

As we've started to do these things, we've had a lot of different artists reach out and ask about opportunities. With Gaga, it felt like a very natural fit. Her content is enjoyed by people all around the world. She appeals to a very broad demographic and that fits very well within our games. The entertainment we're providing is being consumed on such a massive scale that finding an artist that can appeal to the largest number of our players is one of our goals. Gaga fit that description. As an artist who's always looking for great, cool ways to engage with her fans, that fits very well with our desire to provide richer entertainment experiences for

our players, especially since those audiences map together so well.

What's the life cycle of something like GagaVille?

Certain elements have a beginning and end. [Gaga's music] is an example of something that has a really high value for a period of time but eventually won't have so much value. There are other areas we want to persist for a very long time, such as the ability to take some of the virtual goods to RewardVille [where Zynga game players can redeem points for virtual rewards]. How those things evolve depends on how our players decide they want to interact with them. If we find an area they are especially enjoying, we'll figure out how to evolve and expand that.

Going forward, will there be a greater emphasis on music at Zynga?

As new things have resonated with our players, we have expanded those and turned them into more programmatic initiatives. On the advertising side, we started with some very small,

opportunistic ways that brands were able to get integrated into different aspects of our user experiences. I've been in this industry for 15 years and we're able to deliver the type of engagement for brands and artists that frankly I've never seen before.

What is it about social games that's so engaging?

When people think about games, they oftentimes think about an experience that is radically different from what they are coming to get at Zynga. People have expected their experiences on the Web to become more social. Zynga has met those players' needs by providing an entertainment experience that is most closely associated with games, but the value our players are getting from them really has to do with their ability to have fun and play together in a social environment. That's where a lot of the innovation has happened.

What kinds of opportunities does Zynga offer for artists, record labels and publishers?

It's really the opportunity to connect with a fan in a way that is unparalleled today. It's not only a way for them to connect one on one, but you're able to reach an incredibly large audience. And you're doing it in an environment that allows for a different type of creative freedom.

How would you characterize the conversations you've had with artists, managers and rights-holders? Have there been any stumbling blocks?

I've been thrilled with the response and interest we've had from world-class artists who understand that there's a huge opportunity here. We think this is just scratching the surface of what could be an incredibly rich experience for our players and for a large number of artists.

It's always a matter of finding something that's going to work really well for Zynga and its players and also align perfectly with the artist's vision and what they're trying to create. I wouldn't say there has been any friction in any of that. It's really been collaborative.

Is there any type of music or artist that works particularly well with your games?

We have different games that appeal to different people. In the case of Dr. Dre, he was looking for not just an audience but a user experience that he felt matched up with his music. He found that in Mafia Wars. Equally important, it matched the brand experience and brand association he was going for. We have the ability to do things very broadly. FarmVille covers every demographic and region of the Internet. We have a lot of great games that we're continuing to develop here that are furthering our ability to better serve individual artists and brands. ...

We think this is just scratching the surface of what could be an incredibly rich experience for our players and for a large number of artists.

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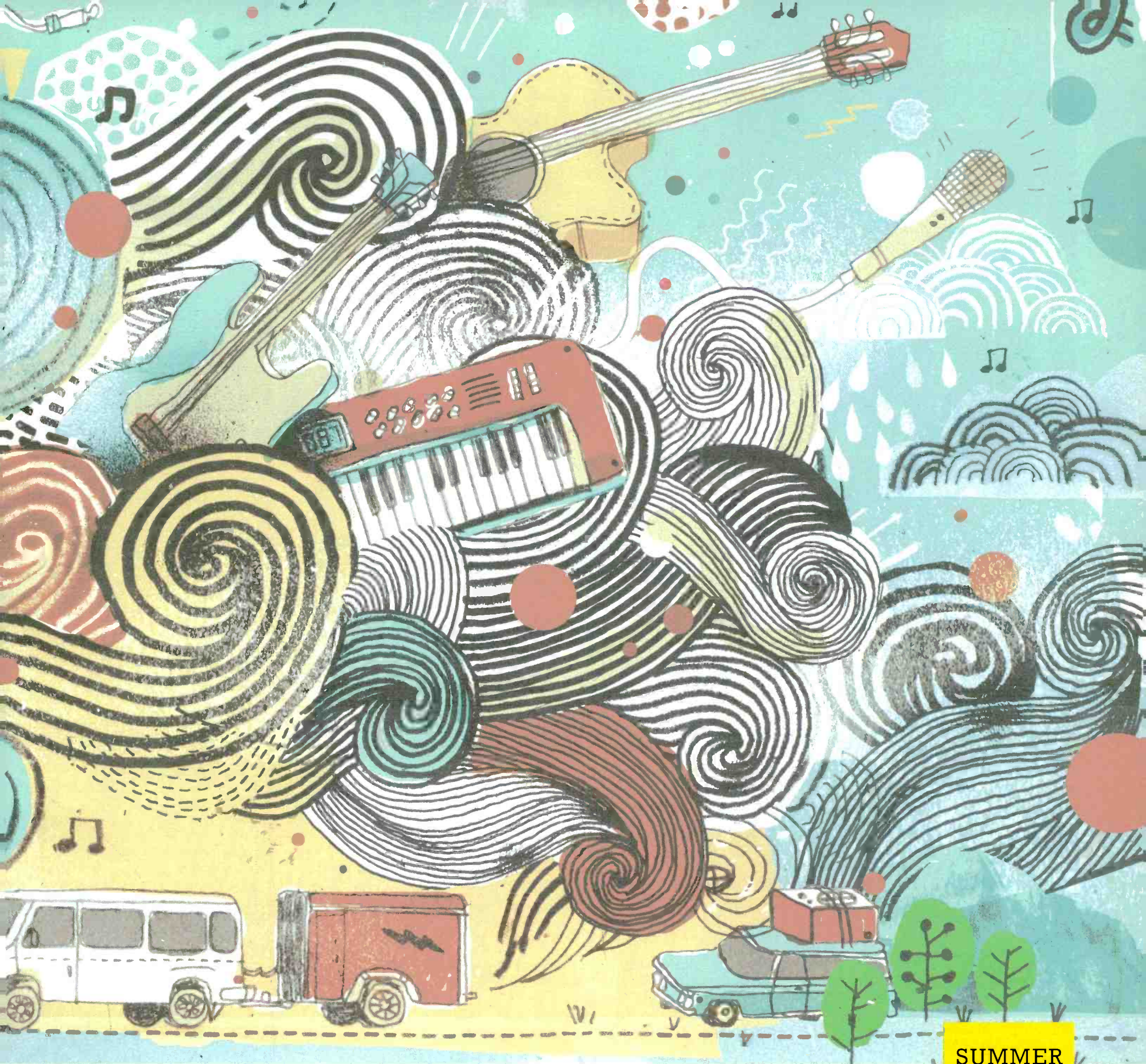
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ILLUSTRATIONS BY JAMES GULLIVER HANCOCK



SUMMER
PREVIEW
2011

The Summer?



And away we go: The 2011 summer concert season includes such highlights as the continuation of U2'S 360° tour and the Hooligans in Wonderland outing, featuring JANELLE MONÁE and Bruno Mars.

It's Showtime!

Summer 2010: Show cancellations and double-digit drops in attendance and dollars. 2011: All signs indicate that the live business is on the rebound

BY RAY WADDELL

There are exceptions.

But: Early sales reports demonstrate that fans are again buying concert tickets. "Absolutely," Nederlander Concerts CEO Alex Hodges says. "We're going to rebound as an industry. We're at double last year in numbers and dollars."

With last year still a fresh and painful memory for many in the concert business, it appears that most of the issues that plagued 2010 have been addressed as the industry heads into the heart of the summer touring season. Many of last year's troubles can be indirectly blamed on a weak economy, but how did the industry deal with the downturn? Tours and shows that failed, or did less than projected business, did so because of poor pricing, misgauged demand and ill-conceived marketing strategies.

"In 2010 we had more cancellations than we ever experienced," Hodges says. "In terms of . . . pulling back or staying off the road—it was unprecedented."

2010 was a year of consumer backlash. Concert-goers were skeptical about the merger of Live Nation and Ticketmaster—and fed up

with expensive tickets. They were also bombarded with report after report of cancellations and postponements. "It was hot news that there were cancellations," Hodges says. "Consumers talk to each other, and every level of the media was talking about cancellations and discounts. That had an effect."

If lessons have been learned, the primary one relates to pricing. "People are getting the prices right out of the gate," says artist manager Jim Guerinot (No Doubt, Nine Inch Nails). "They're starting there and reverse-engineering into what should the guarantee be, in order to sell the tickets based on what we really think we can sell them for. This 'starting with the guarantee and then dictating a ticket price' model has just not worked." This year, concert organizers are promoting value—whether it's in synergistic packaging, strategically scaled ticket pricing, targeted marketing with local consideration or discounting on the front end that rewards early buyers.

Live Nation's summer ticket sales are pacing ahead of last year, much of it driven by tour packages like New Kids on the Block/Backstreet

Boys, Sade/John Legend and Journey/Foreigner. Mark Campana, co-president of North America concerts for Live Nation, says artists, agents and managers are onboard with offering value—and taking pains to get it right.

"Artists are taking a look at where they're playing, what type of package it is," Campana says. "Where we can control it in our owned-and-operated facilities, we're trying to bring prices down, bring down the service charges, get rid of the print-at-home fees. . . . That's how fans are going to regain trust in promoters around the country."

A NEW APPROACH TO DISCOUNTING

What's more, Live Nation's old discounting strategy, maligned by many in the industry as devaluing the live experience, has been overhauled. "We went in with low lawn ticket prices and service charges [and] putting shows up with discounts for the opening weekend and the price goes up after 72 hours," Campana says. "All of that seems to be working for us now."

On May 9, Live Nation said that it had

formed a joint venture with Groupon to develop GrouponLive, a website that will offer limited-time deals on tickets for Live Nation events and Ticketmaster clients.

There are no bad shows, only bad deals. That axiom seemed to play out last year, as high guarantees to artists translated into higher ticket prices or inappropriate venues that led to empty seats. Additionally, the high cost of talent limited the amount of shows some promoters would take outside of venues they own or operate.

"We came up with a slogan," Hodges recalls, "about outside promoting in third-party buildings, when we saw the softness in the market and wanted to cut back: 'None is more.' If you don't do it, you can't lose any money. We cut way back."

"This year, we've already done more shows at outside venues [than last year]. We're going to do 40-50 shows in open promotions and, so far this year, all but one have made money," Hodges says. "We've been very careful, but we've abandoned 'None is more' and gone with 'Proceed with caution.'"

It could be that during the winter, agents, managers and promoters got back to basics and started cutting deals with a new reality in mind. "Bidding is still a huge piece of the business," Hodges says. "I've seen more old-time telephone dialogue this year than I've seen in years."

Hodges says he's offering agents and managers choices, and often feels like they're making what he thinks is the right one—a deal that focuses on a lower guarantee on the front end, a lower ticket price and the potential for the artist to walk away with more money on the back end.

"In talking to the agents and submitting prices, sometimes two or even three offers," Hodges says, "we'll say, 'If you really want to jam this and take every risk about the consumer showing up for you, here's one with a higher ticket price. Here's one with all the house one price, and here's one with what we recommend, three or four prices, a little bit lower, and not pushing the envelope quite as much. In many cases, the agents and managers come back and say, 'We appreciate your confidence. Let's go for the lower price.'"

Of course, some things are out of promoters' hands, particularly smaller promoters who are often at the mercy of deeper-pocketed global promoters like Live Nation and AEG

This Is The World Calling

SuperGlued, Loudie, Mobile Backstage (And More) Are Ready To Make The Summer Concert Season Highly Interactive

Remember that time when mobile phones were frowned upon at live events due to concerns about unauthorized photos and video? Or because people might be yakking on them too loudly during the show? Ha. Now, new mobile apps designed specifically to enhance the live experience for bands and fans alike have made smartphones almost a necessity.

SuperGlued (@superglued), for example, not only helps users find nearby concerts, but also lets them interact with others during the show by checking into Foursquare and posting comments and photos. Loudie (@loudieapp) is a location-based network for checking into shows, buying concert tickets and seeing in real time what people are saying at concerts around the country.

Photo-sharing app Color (@color) is a place where fans post photos—other people at that same location can view them. Neurotic Media (@NeuroticMedia), a white-label music download service—“add music downloads to your product marketing strategy,” the home page says—has a service that enables venues to award a free track to users who check into a location on Facebook.

“There are so many apps, I can’t even keep up,” says Paul Kersh, new-media marketing manager for 4fini, the company behind the Vans Warped and Rockstar Energy Drink Mayhem tours. But while location-based apps are attracting the most attention, the bigger goal is interactivity—and finding ways to lower the barrier between artist and fan. Jam band Umphrey’s McGee, for instance, hosts special

UMBowl concerts for select fans, where attendees use phones to text in themes that the band can use as inspiration—literally letting the audience direct the music.

“There are plenty of artists that find the cell-phone thing during concerts very distracting,” says Syd Schwartz (@sydster), a digital marketing consultant whose clients include Umphrey’s McGee. “They’re used to looking out at an audience and seeing people fully engaged. Now they’re looking out onto an audience and some are engaged with their mobile device. Since that behavior is happening anyway, why not figure out a way to get people more engaged in the moment?”

But not all bands want to create their own custom app for this purpose. So apps like Mobile Backstage (@mobilebackstage) are providing artists with a template app they can customize for their fans, one that features Foursquare-like check-ins, interactivity with other fans and communication with the bands themselves.

To be sure, this summer will prove a highly experimental one, as both promoters and artists play around with the best ways to incorporate this new technology into their respective efforts—be it tour marketing or just plain entertainment. But according to Schwartz, fan demand may soon make interactive tours a requirement. “Technology is changing the nature of the barrier between audiences and bands,” he says. “Audiences are starting to have higher expectations as to what a meaningful event is.” —Antony Bruno (@AntonyNBruno)



Ties that bind: SuperGlued lets concert-goers interact.

Live. “As promoters, agents, managers and artists, we have to be careful of competitive bidding,” Hodges says, “where prices go up and you keep pressing on every show.” Prudence seems to be the rule.

Following a reorganization last fall, Live Nation has moved away from a centralized booking and marketing strategy to tap into more local market expertise in talent buying and promotion. “Taking the local promoters and re-engaging them has truly allowed us to re-energize those guys on a local basis,” Campana says. “I think the local promoters are feeling it.”

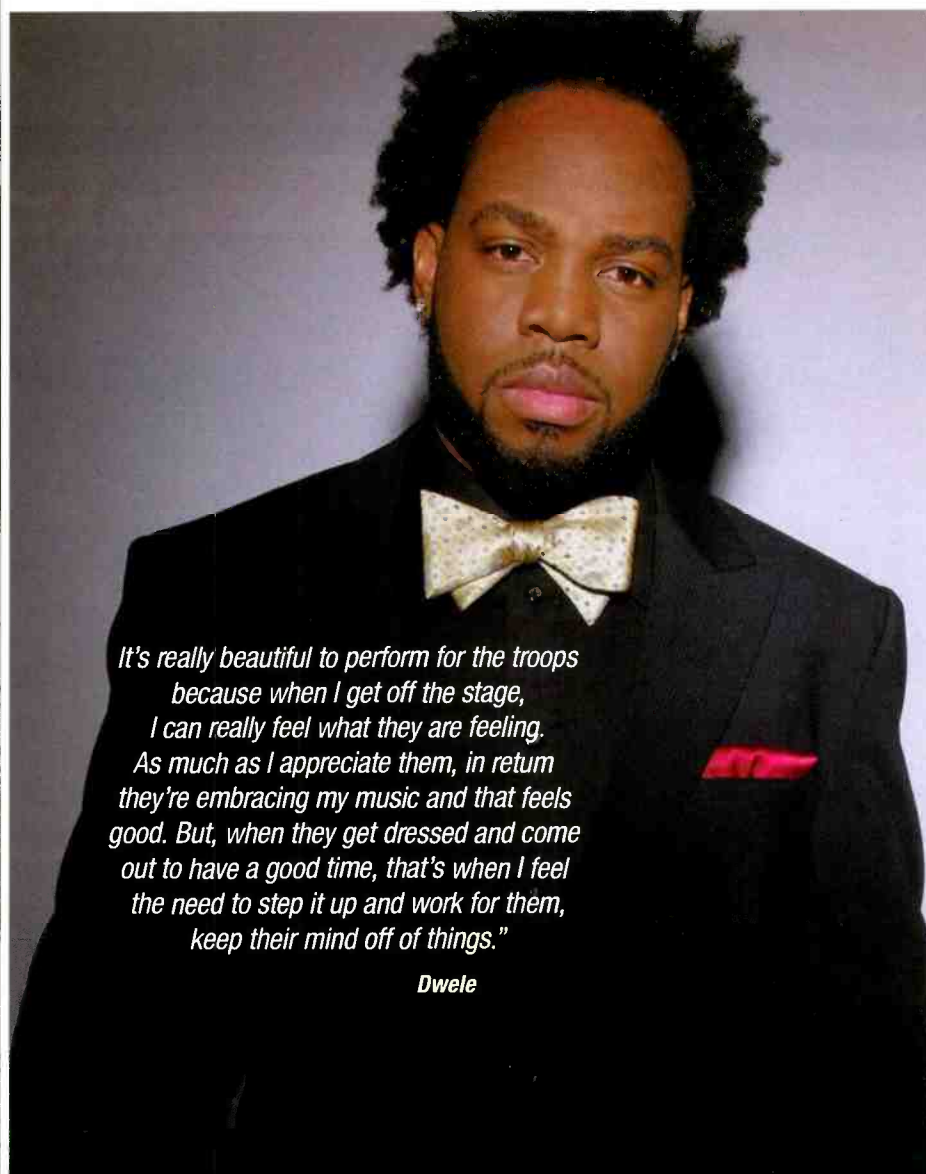
For veteran promoter Rick Franks, president of North Central concerts for Live Nation, the shift makes complete sense. “We’re a local business and it’s not my position to tell Peter Conlon what to do in Atlanta or to tell Jodi Goodman what is best for San Francisco,” Franks says, referring to the local/regional talent buyers for Live Nation in those respective markets.

AEG Live CEO Randy Phillips says his company doesn’t have the same tour volume as last

year at this point, but: “Our regional offices are having hands down their best year,” he says. “In fact, our numbers this year are being driven by the success of the regional offices more so than touring, for the first time in the history of the company.” Overall, Phillips says he “feels good” about the year in touring, “but remember,” he adds, “I’m a guy that felt good last year. And we had our second-biggest year ever as a company.”

Still, the economy remains a concern. “People are more price-conscious than ever . . . especially with \$4-plus gasoline,” Phillips says. “The price of gas can’t be ignored by the touring business. It’s a critical factor going into summer and fall and could artificially skew the year.”

Whether or not there are problems at the pump, a successful year for touring doesn’t necessarily mean getting the concert business back to the record levels of 2009, but it should be more about getting fans to fall in love again with the concert experience—ticket sales will be a more important barometer of success than gross dollars. . . .



It's really beautiful to perform for the troops because when I get off the stage, I can really feel what they are feeling. As much as I appreciate them, in return they're embracing my music and that feels good. But, when they get dressed and come out to have a good time, that's when I feel the need to step it up and work for them, keep their mind off of things."

Dwele

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Rockin' Down The Highway

Touring traffic is on the rise, buses are leased, trucks are gassed up (a major investment in itself), and venues are booked. All indications point to a touring business on the rebound. This sampling represents a blend of hot concepts, robust genres, ambitious packages, risky ventures and headline-generating artists. If an artist is listed under a certain venue type, that doesn't mean he or she is playing these venues exclusively.

Heck—we had to break it down somehow.

—RAY WADDELL



U2

U2 is the only band exclusively playing stadiums in 2011, and the only act—with the exception of the Rolling Stones—capable of packing them around the world. That alone is reason enough why 360° is a “tour to watch” in 2011, but this three-year behemoth, according to Billboard Boxscore, has the added cachet of being both the highest-grossing and most-attended tour of all time. The production itself, including the “Claw” stage setup and the wizardry that goes with it, is unlike anything the touring world has seen. The band's return to North America on May 21 in Denver is highly anticipated, as it begins a run of dates originally set for last summer but canceled due to Bono's back surgery. By the time 360° wraps in Moncton, New Brunswick, on July 30, the tour will have grossed more than \$700 million and have played for 7 million fans—records that will be very tough to break. U2 is managed by Paul McGuinness and 360° is produced by Live Nation global music chairman Arthur Fogel and his Toronto-based team. Time for all to pop the champagne.

KENNY CHESNEY

Kenny Chesney returned to the road with a vengeance this year with his Goin' Coastal tour, which began March 17 at Cruzan Amphitheatre in West Palm Beach, Fla., and quickly jumped into stadium waters two nights later at Raymond James Stadium in Tampa, Fla. The tour, in support of Chesney's hit-laden 2010 set “Hemingway's Whiskey,” is backed by TMG/AEG Live and sponsored by Corona. “Kenny's business has just been crazy,” TMG president Louis Messina says. “Everything is huge. We're just slamming. . . and he's having the time of his life.” Chesney's 2009 Sun City Carnival tour marked the seventh consecutive year that he moved 1 million-plus tickets. Chesney is the biggest ticket seller in country music and among the elite touring artists in the world. Since 2002, Chesney has grossed close to \$500 million and sold nearly 10 million tickets. And his drawing power shows no sign of waning.

“We'll definitely be over 1.3 million-1.4 million tickets sold,” Messina says. The last show on the books for Goin' Coastal is a double at Gillette Stadium in Foxboro, Mass., on Aug. 27-28. Billy Currington and Uncle Kracker support on all dates. Zac Brown Band is included on the stadium shows.

BON JOVI

Much attention has been focused on U2's record-setting run this year, and rightfully so, but Bon Jovi has put together the highest-grossing and most-attended tour of its career—among the top 10 highest-grossing tours of all time. The band will wrap its Circle/Greatest Hits tour with a victory lap through European stadiums—concluding July 31 in Lisbon, Portugal—with 144 shows on the books. (The tour rambles on into its summer leg with guitarist Phil X filling in for founding member Richie Sambora, who checked himself into rehab in late April.) In addition to a run through North American arenas, since the tour began in February 2010, Bon Jovi has played seven sold-out nights at three U.S. stadiums: four at New Meadowlands Stadium in East Rutherford, N.J. (\$21 million gross, more than 200,000 tickets sold), two at Chicago's Soldier Field and one at Gillette Stadium near Boston. Another highlight was a 12-night stand at London's O2 Arena that took in \$18 million. Produced globally by AEG Live and booked by CAA, the tour finished as the biggest-grossing of tour of the year in Billboard's 2010 Year in Music issue.



IDENTITY

This electronic music festival is taking a small but growing genre into the big venues. About 20 shows are booked, with top-tier artists performing on multiple stages starting in the afternoon and into the night. The lineup includes Kaskade, Pretty Lights, Rusko, Avicii, Steve Aoki, Disco Biscuits, DJ Shadow, Skrillex, Pete Tong, Chuckie, Booka Shade, Modeselektor and the Crystal Method. Identity is priced affordably; markets are strategically chosen, as is the lineup. And the fact that Identity is playing major venues—and post-

ing massive numbers at one-off festivals worldwide—provides further evidence that the genre is taking off. “The festival is marrying electronic promoters with mainstream concert promoters and staying true to the fabric that has driven the scene, while opening up the marketplace to a wider audience,” says Joel Zimmerman, the agent responsible for Identity at WME. “The timing is now, shown by the growth of mainstream festivals since bringing in electronic music programming—Coachella, Lollapalooza, Voodoo, Bonnaroo, Austin City Limits and Virgin Festival—rampant fan development in the colleges, electronic music acts breaking and becoming concert attractions like Deadmau5, Kaskade and David Guetta, and electronic music festivals becoming international destinations.”

ROCKSTAR ENERGY DRINK MAYHEM FESTIVAL

The fourth annual Rockstar Energy Drink Mayhem Festival is left alone carrying the major metal tour banner in 2011, and it has the lineup to back it up: Disturbed, Godsmack, Megadeth, Machine Head, In Flames, Trivium and many others. Booked, as ever, by Darryl Eaton at CAA, Mayhem will play 26 shows in five weeks this summer. A Jägermeister-sponsored second stage will host Unearth and others, and a third Extreme stage features bands with names like All Shall Perish. Tour founders Kevin Lyman and John Reese know this audience and how to reach them, and have savvy instincts in assembling a compelling lineup. The team also is all about added value, with ancillary attractions and interactive participation from sponsors, labels, media and the bands. According to Reese, ticket sales, both public and presales, are tracking consistently with 2010's numbers—more than 360,000 headbangers. “2011 promises to deliver ‘metal nirvana’ to fans more explosively than ever,” Reese says.

MAROON 5/TRAIN

Maroon 5 and Train will join forces on a co-headlining amphitheater tour that begins July 22 in San Diego and will play 40 markets outdoors until wrapping Sept. 24 in Houston. This is a meat-and-potatoes contemporary rock package that will in some ways define the success of 2011, both for the industry and promoter Live Nation. In addition to the headliners, the package features support from Gavin DeGraw and Matt Nathanson, who will split support duties. All acts on the bill are booked by CAA. Tickets are generally \$20 on the lawn and top out at \$99 for reserved seats, with multiple price points in between. “These are incredible artists with an amazing catalog of hits,” says Brian Manning, the responsible agent for Train. “The package is priced right to be a great value to the consumer.”



AMERICAN IDOLS LIVE!

The tour show is back in the hands of AEG Live, its founding promoter, after going out as a Live Nation tour in 2010. The franchise has proved it can do big business. Since 2002, American Idols Live!, according to Boxscore, has grossed \$175 million and sold 3.4 million tickets. AEG Live CEO Randy Phillips believes the tour will deliver the renewed vigor the TV show has enjoyed. “They've done a brilliant job reinventing the show, with Steven [Tyler], Jennifer [Lopez] and Randy [Jackson]. . . I like the television numbers, but more important than the ratings is the quality of the finalists.” After playing mostly amphitheaters last year, the 2011 Idols tour will be “back indoors where it belongs,” Phillips says.

BRITNEY SPEARS

This tour got plenty of attention out of the box. Within minutes of announcing on ABC's “Good Morning America” that she'd tour North America with Enrique Iglesias, Billboard.biz broke the news that Iglesias was off the bill. A few days later it was announced that Nicki Minaj would fill the spot. Live Nation will produce the tour, which begins June 17 in Sacramento, Calif., and is projected to play nearly 40 shows. Spears last went out with AEG Live on her 2009 Circus tour. Billed as a comeback, it grossed \$120 million worldwide by moving 1.3 million tickets to 84 shows. One wrinkle: Larry Rudolph's Reign Deer Management, which handles Spears, is now affiliated with the Front Line Group of managers, a division of Live Nation Entertainment headed by Live Nation chairman Irving Azoff. Industry scuttlebutt about the tour indicates that early sales are less than staggering, but if enough dates are played, don't be surprised to see Spears among the top 25 touring artists at year's end.

TAYLOR SWIFT

Taylor Swift is playing several stadiums on her summer Speak Now tour, but the bulk of the run is in arenas. The tour is produced again by TMG/AEG Live, and Swift is proving she's still a major ticket seller. So far, Swift will play doubles in Atlanta; St. Paul; Minn.; Toronto; Chicago; San Jose, Calif.; Nashville; Vancouver; Glendale, Ariz.; and New York, and a remarkable four nights each at the Staples Center in Los Angeles and Prudential Center in Newark, N.J. (both owned and operated by AEG). All shows sold out in minutes. “It's bigger than last time; it's incredible,” TMG's Messina says. “Anybody that thinks this thing has run its course is a total idiot and that's why they're sitting on the sidelines and I'm Swift's promoter.”

THEATER



PAUL SIMON

The glowing reviews for Paul Simon's latest album, "So Beautiful or So What" (it debuted at No. 4 on the Billboard 200 in April), should bode well for his upcoming concert dates. And judging by the favorable reviews of the shows, which began April 15 at Seattle's WAMU Theater, long-time Simon fans won't be disappointed. During a two-hour set with a tight eight-piece band, Simon delivers a handful of new cuts while delving into a catalog that contains nearly 50 years of songs. A recent reissue of his iconic "Bridge Over Troubled Water," with erstwhile partner Art Garfunkel, provides even more juice. Booked by Creative Artists Agency (CAA), Simon has been on the road since mid-April and has shows on the books until mid-July. The artist should be able to tap into the same pool of underserved boomer singer/songwriter fans that propelled James Taylor and Carole King to the top of the Billboard Boxscore chart in 2010.

BRUNO MARS/ JANELLE MONÁE

The smartly packaged Hooligans in Wondaland trek has already sold out dates in numerous markets, including New York, Boston, Chicago and Los Angeles. Mars and Monáe proved their on-stage chemistry at this year's Grammy Awards—they received a standing ovation. The artists' reps maximized the live collaboration by announcing the North American tour a week before the Feb. 13 telecast and going on sale a week following the Grammys. British singer/rapper Plan B is the opening act May 4-27; Mayer Hawthorne & the County open May 28-June 15. The tour will play theaters, ballrooms and arenas well into June. The package is booked by Paradigm.

ADELE

Adele has ruled the Billboard 200 since the winter. Her sophomore album, "21," has sold 1.6 million copies in the United States (according to Nielsen SoundScan) and has so far notched seven weeks at No. 1. Adele's upcoming tour already has nearly 40 sold-out shows throughout North America and the United Kingdom. The high demand prompted some venues to add more shows. Adele will play in large clubs, theaters and major festivals from mid-May until September. She's booked by Kirk Sommer at WME.

MUMFORD & SONS

Mumford & Sons are über hot right now, and will tour theaters, auditoriums and major festivals in North America June 3-July 16. Coming off April's Railroad Revival tour, the English folk-rock outfit will play a handful of music festivals and at least nine hard-ticket U.S. headlining shows, ranging from 2,000-seat theaters to 17,500-capacity amphitheaters. "All the dates sold out on the on-sale weekend," says Billions Corp.'s Adam Voith, who books the Grammy-nominated group. "I wholly blame all the suc-

cess on the killer songs and performances coming from this band." Fans agree. Mumford & Sons' 2009 debut, "Sigh No More," has sold 1.4 million copies in the United States, according to Nielsen SoundScan. Following its U.S. dates, the band heads to Europe for several festivals, including Glastonbury (June 24).

CLUB



CHRISTINA PERRI

Christina Perri hits the road in support of debut album "lovestrong.," which was released May 10 on Atlantic Records. Kicking off July 16 with a show at Cosmopolitan of Las Vegas, the tour includes a performance at Lollapalooza and ends Aug. 11 at the Troubadour in Los Angeles, her current hometown. Perri has become one of the year's hottest new acts, thanks to her single "Jar of Hearts," a ballad that garnered huge attention after airing on Fox's "So You Think You Can Dance." Prior to her own tour, Perri is working a supporting slot for James Blunt and appearing on "The Ellen DeGeneres Show," "Today" and "Jimmy Kimmel Live!" Perri is booked by Gayle Holcomb at William Morris Endeavor (WME).

HARD TOUR

Digitalism, behind its first full-length album in four years, will headline the Hard tour, which also features Caspa, Destructo, Jack Beats and Gesaffelstein. This is the second installment of the traveling festival, which taps into the growing electronic music scene. The tour will hit 14 markets across North America, including a stop at the World Electronic Music Festival in Toronto. Hard commences Aug. 3 at Seattle's Showbox and wraps Aug. 20 in New York at Terminal 5.

MAC MILLER

According to his agent, Peter Schwartz at Paradigm, Pittsburgh rapper Mac Miller is "on fire," and quite possibly the hottest artist in the club space. The Rostrum Records act, managed by Benjy Grinberg (Wiz Khalifa), is on a blistering pace that rivals the rapid rise of Wiz. Between January and the end of May, Miller will have sold out more than 60 shows in 600- to 1,800-capacity venues. This summer Miller will be recording and playing select shows and events, including a brief tour of Canada. In September, he embarks on his first international tour, playing 500- to 1,200-capacity clubs across Europe (Sept. 1-17). After Europe, Miller returns to the United States on a 60-city tour of clubs, small theaters and colleges, starting in late September and finishing in mid-December at 1,200- to 2,500-capacity venues. "Mac is a hardworking artist with a lot of charisma," Schwartz says, "with showmanship and incredible social networking skills. We've built a successful touring formula—the right ticket price, the right capacity; sell it out and build it up, grow it and go again." ...

Additional reporting by Mitchell Peters.

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**KEITH
ABRAHAMSSON**
Co-founder/
head of A&R

MEXICAN SUMMER @MexicanSummer

“We do a lot of one-off 12-inch or single records—they’ll be really nice for the summertime.”

I started at Kemado Records—doing primarily A&R. About three years ago, I started Mexican Summer under Kemado. We all run it—when we started it, none of us knew that it would take on the life that it has. Now it’s

become the focus of the company, more or less.

We’re all really stoked about this production duo, **Ford & Lopatin**. They used to be called Games . . . We actually—to confuse you even more—gave them their own production imprint under Mexican Summer called Software. That record will be out June 7 . . . We also just signed this band called **Light Asylum**. They’ve got this gothy, industrial dance kind of vibe. Shannon, the lead singer, has . . . played with !!! and made a guest appearance at the last LCD [Soundsystem] show at Madison Square Garden. Light Asylum just opened for TV on the Radio at Radio City Music Hall. We’re excited about that—we’re putting their EP out June 14. We put out the Best Coast record last year—that has an undeniable summer atmosphere. I don’t sign bands with that kind of

thing in mind, but when we do pick up a band or a record, you do say, “Oh, man, this has a really nice fall or spring vibe.” For example, we do a lot of one-off 12-inch or single records; they’ll be really nice for the summertime.

As a result of all the social media, I go to fewer shows. I still . . . like to see bands live . . . But a lot of times when we do one-offs or singles with, say, bands on the West Coast, it’s hard. I don’t get to see the bands sometimes. You base it off the stuff you heard online. We’d never commit to anything longer term like a multirecord deal without meeting the band and seeing them live . . . For us, we’ve been able to strike a balance between what we put into something and what we get back. It’s a constant evolution . . . For us, it seems like it’s working.

—As told to Devon Maloney



JOHN BURK
Chief Creative
Officer
CONCORD MUSIC
GROUP

"We're not singles-driven, so we're really not looking for a summer radio hit."

My first real full-time job was at Concord. I was a musician, did some songwriting. Founder Carl Jefferson . . . mentored me and took me up through the ranks. I was with him until he passed away. He left the reigns of the company to myself and to [president/CEO] Glen Barros.

The way I learned A&R was an evolution out of a job we had at Concord . . . called production manager . . . The first project I could call my own is 1991's "Poncho Sanchez Live at Kimball's East." [This summer there's the] Ninety Miles project . . . it's very different and multifaceted [featuring Stefon Harris, David Sanchez and Christian Scott]. It's a mix of . . . Afro-Cuban music and American jazz. Also, *Playing for Change* . . . it started with producer/engineer Mark Johnson . . . one day he saw a guy playing on the street who moved him and he said, "Hey, listen, can I come back with a video camera and kind of record you?" The guy said, "Sure." So Mark started traveling and recording other street musicians, but what he does is put them on the same song. He puts headphones on them and they listen to the last guy and they play along, and he cuts it all together. The common theme between both projects is the ability of music to bridge the barriers that can be created by politics and other vehicles.

We work in pretty close partnership with our artists . . . to figure out what's the right time [for their] release and what's the strategy. We're not singles-driven. We don't have radio as a primary driver, so we're really not looking for a summer radio hit. That's not what really drives our records.

—As told to
Jozen Cummings

RON BURMAN Senior VP of A&R

ROADRUNNER RECORDS

"People enjoy songs in a different way than the rest of the year."

My first real job was as a booking agent at Associated Booking Corp. The first project I A&R'd was Big Rude Jake, a swing artist from Toronto. The second band was Nickelback.

Just finished the new **Black Stone Cherry** album, "Between the Devil & the Deep Blue Sea." It's a killer rock album with amazing songs. They made a classic that should be huge. Also **Theory of a Deadman** are putting the finishing touches on their new "The Truth Is," which is filled with catchy hit rock songs. Both . . . will be going full throttle in the third and fourth quarters. **Lenny Kravitz** is finishing up his highly anticipated new album, "Black and White America,"



which is a return to form for Lenny. Summer music? People . . . roll down their car windows and crank up the tunes and enjoy the songs . . . in a different way than the rest of the year . . . The misconception about A&R is that it's glamorous. In reality, it's a lot of long hours, thankless hard work and a ton of pressure to constantly deliver better and better albums that sell more—in a dwindling industry. The music business is going through some growing pains, but there is a lot of amazing new music. The business will rebound and morph into something successful, just different-looking than our current model. It's an exciting and rapidly evolving time.

—As told to Ray Waddell



PETER EDGE President of A&R

J RECORDS/RCA RECORDS

"Every summer we make sure to put out records that have a good-time feel to them."

In the mid- to late 1980s, I started a record label with Chrysalis in the U.K. called Cooltempo . . . My label focused on black, street and dance music and I found a lot of the artists in New York . . . many rap artists didn't have deals because the record companies didn't believe in rap as a force yet. I signed Monie Love, Slick Rick and Eric B. & Rakim, and a whole slew of talent . . . we had big pop hits across Europe. First project I A&R'd was 1990's Monie Love [songs] "Monie in the Middle" and "It's a Shame" . . . I also worked with Simon Fuller on Paul Hardcastle's 1985 [song] "19," which became a worldwide hit.

Every summer we make sure to put out records that have a good-time feel to them. This year, we're hoping it will be our new artist **CJ**. We're really excited about **Elle**, a 22-year-old who lives in Brooklyn, originally from California. She came to my office with **Jeff Robinson**, who managed Alicia Keys for years. Elle has an incredible, raspy Lauryn Hill-esque delivery. She writes, sings, plays and produces. We're dropping the single this summer and hope it will be a big Christmas win.

The biggest lesson I ever learned is that you think, in A&R, you can take an artist and mold them, but that's not what it's about: It's working to figure out who they really are and who you're dealing with, and then delivering success within realistic parameters. Real success is when you break an artist on a major level, someone who can have a career rather than just a hit song. When you discover an artist who can offer multiple albums, you're into something exciting. My philosophy is to try and find people who can be around for the long term.

At RCA, I'm proud we have important artists in every genre—from Christina Aguilera to Foo Fighters, Kings of Leon and Ke\$ha—that's a music company. That's a reason to be optimistic. I also believe in the nexus of music and technology. I'm a music consumer as well as a music producer. I've always been obsessed by music and to its access. The idea of collecting MP3s seems cumbersome to me now. Spotify changed my life; I don't see why consumers wouldn't pay three or four bucks to have all of the music they could ever want to hear in their lives. I don't feel the need to own music anymore, just to have access to it. We now must figure out how everybody gets to cut the cake. When we figure that out, what's on the other end will be a great experience for everybody.

—As told to Chuck Taylor



ELLE



PETE GANBARG

Executive VP/
head of A&R

ATLANTIC RECORDS

@pganbarg

I got my first A&R job with Marty Bandier and Charles Koppelman at SBK Records... The first project I A&R'd was the soundtrack for a 1990 movie, "Teenage Mutant Ninja Turtles." I was developing a rap group at the time, Partners in Crime. They wrote the immortal "Turtle Power," which went No. 1 in 15 countries. I was a 22-year-old rookie A&R guy going, "Oh, this is easy." Little did I know.

I'm very excited about Christina Perri, whose album came out May 10... her single "Jar of Hearts" just went double-platinum. I'm also very excited about Portugal the Man, a band from Alaska that we signed last year. They made a terrific album with producer John Hill—that comes out July 19. We're releasing an album by Sublime With Rome in July... We all have... memories about the songs we heard at the beach, summer camp, the day school's out, hanging out under the stars... hopefully, this summer there'll be songs that... create indelible memories for the kids who are hearing them for the first time.

First thing I do every morning is check my Twitter feed. That basically will tell me everything that's going on in my world... Any artist I'm looking at to sign, any producer or songwriter I'm working with, if they're part of your Facebook or Twitter network, it's instant access in real time.

My tools: headphones, MP3 player and a stack of CDs, which is actually smaller than it's ever been; it started as a bag of cassettes around 25 years ago. Now it's a CD with 50-100 songs a day. It's me sitting in my home office with [wireless multiroom music system] Sonos, where I can use an app like Tune In Radio and hear music from anywhere in the world, streamed to any room in my house instantaneously... I've been married 16 years and I still don't think my wife has any idea of what I do for a living. [People] don't understand it because consumers find music they like and whether it's on a CD, a stream on YouTube, a download on iTunes... they're not really giving a lot of thought to... how it was made. Meanwhile, we're sweating bullets with our sleeves rolled up.

What I've found is that the most successful projects... that I've been a part of are team projects... There's no better feeling in the world than... spending 24 hours a day, seven days a week on... getting performances right... getting the songs, arrangements, lyrics, the structure and production... getting everything right. And when that resonates with a massive amount of people... I was privileged to work on Santana's 1999 "Supernatural" album when I was at Arista, with Clive Davis... We ended up selling 28 million records worldwide. For an A&R person, there's no better feeling in the world.

—As told to Gail Mitchell



CHRISTINA
PERRI

AUTUMN HOUSE VP of A&R

CAPITOL RECORDS NASHVILLE

My first paying job? It was with Reba McEntire's Starstruck Entertainment—administrative assistant in the publishing department. First project I ever A&R'd was Mindy McCready.

Right now we're looking for songs for **Alan Jackson**. We're also looking for songs for **Little Big Town** and **Kelleigh Bannen**. This summer—new music from **Lady Antebellum**, **Eric Church**, **Dierks Bentley**, **Luke Bryan** and **Jennette McCurdy**, as well as our newest artist, **Eric Paslay**. We aren't doing as many development deals as we once did. Since the risk is just as great—and our revenue has declined—the development is happening more on the publishing and management side. Recently, I was interested in a new artist, **Jon Pardi**. [Capitol Nashville president] **Mike Dungan** and I went to a showcase and felt he was good but not ready.

As opposed to offering a development deal, I worked with Jon and his publishers, **Sandy Horowitz** and **Nathan Nicholson**, on tweaking his show. Pardi had another showcase and Mike and I offered the deal.

When I was a publisher . . . I watched this A&R person listen to her voicemail. Before the caller even said a name—she was deleting. I thought to myself, "I never want to be that person." I never want to lose sight of the fact that these are people's dreams. It's a big deal to come to Capitol Records and perform. I don't take what I do lightly.

—As told to Ray Waddell



LARRY JACKSON
Executive VP
of A&R
INTERSCOPE
GEPHEN A&M

@thelarryjackson
"Summer seems to be reserved for uptempo records."

My first job was so low on the totem pole, I couldn't be considered an intern—I was a gofer for KMEL-FM in San Francisco. I [also] was a DJ. I never got credit for it, but my first A&R project was Luther Vandross' first album [on J Records in 2001]. I found the song "Take You Out."

I'm working with **50 Cent**. I'm working with the "American Idol" kids: We're making a country album [with] **Scotty McCreery**—it's the first country project I've been involved in intimately—and with **Pia Toscano**. . . She was eighth place on the show but wildly popular. I've had her in the studio with **Stargate** and **Harvey Mason**. I'm working with **Nicole Scherzinger**. Her single's out. I'm working with **Timbaland**—he has a record with **David Guetta**. He's got another record with **Dev** who's signed to Universal Republic. We're also finishing **Dr. Dre**'s album. I'm doing a deal with **Ellen DeGeneres**. The music that comes out during the summer is traditionally more uptempo. . . The summer seems to be reserved for records that complement the weather.

I can start anything online. I can leak anything online. Gone are the days of the traditional gatekeepers. It gives the artist a voice. Sometimes that's not a good thing. If you like organized confusion, it's totally for you. I happen to like that kind of atmosphere. Artists . . . can launch a tidal wave in two seconds. . . A&R stands for "artist and repertoire," but I think it stands for "artist, repertoire and social media" now.

Is A&R different across genres? People sometimes are unfortunately caught up on color, and I see no relevance in that at all. Music is about melody, lyrics and production. The main tools of my trade are . . . ears to listen, eyes to spot "it" and the nose to be able to smell when somebody is full of shit.

I want to give a shout-out to **Beats by Dre**—the most awesome thing in the music business. If you can't get them to pay for music, you can get them to pay to listen to music.

—As told to Gail Mitchell

TONY KIEWEL Head of A&R

SUB POP RECORDS @tonykiewel

"We don't overtly attempt to schedule particular kinds of records during the summer."

My first job? DJ'ing at KXLU in Los Angeles. My first real, full-time job was doing college radio at Alias Records. The first band I brought in all by my lonesome was **Red House Painters**. . . The first album I actually helped from start to finish was from another now-dormant San Francisco band called **Pleasure Forever**. . . Sub Pop is busy with all sorts of things right now. Not least of which is the new and ridiculously great **Fleet Foxes** album. Personally, I'm a bit busier with **Shabazz Palaces**, **Mister Heavenly** and **Fruit Bats**. . . The new **Low** album is pretty fantastic too. I tend to listen to bigger, brighter-sounding albums in the summer. From a business perspective we don't overtly attempt to schedule particular kinds of records during the summer. Most of the artists we work with are generally interested in getting their record out as quickly as possible rather than waiting for the appropriate season.

Social media has had a profound impact. It's a lot easier to find new music and make contact with new artists than it used to be. That being said, it's a lot easier for everyone else to do that research as well . . . it's making people move faster and earlier, which I'm not sure is actually very healthy a lot of the time. . . The main tools of my trade are my computer, my credit card and my iPhone. In 2011, A&R boils down to crisis management.

There are a lot more tools available to artists. It's a double-edged sword, though. . . A lot of artists think that because they have Pro Tools they know how to record an album. Or, more troublingly, that because they have Photoshop they know how to design a record cover . . . there are a lot of artists who are fantastic home recorders/artists but unfortunately many are not so blessed.

I'm totally optimistic about the music business. I should temper that by saying that . . . it'll get worse before it gets better, and we may not recognize any of the business models we're used to. A second Postal Service album would be a dream come true. More seriously though, I'd love to work with **Neil Young** someday, even on just a 7-inch. . . I believe in music and its continued importance to people.

There will always be work that needs to be done.

—As told to Cortney Harding





KAREN KWAK
Executive
VP of A&R
ISLAND DEF JAM
“Hit records are
not seasonal.”

First job? I was an intern for Jheryl Busby, then-president/COO of Motown... I've really only worked for Motown and L.A. Reid at LaFace, Arista and then Island Def Jam. Now I'm working with a new artist—Big Sean. He's signed to Kanye West and has a record out now with Chris Brown. I'm also working with the-Dream. He's in the studio. Another artist I'm working with is Frank Ocean, who was brought to us by Tricky Stewart. There's also Jennifer Lopez and Nas. Most of the artists we work with are writers. Artists... with a point of view have substance... Those are career artists... In 2011, A&R boils down to... hit records and tapping into all your resources and relationships to find them. I don't think A&R has changed very much in terms of the basic tenets of the job. A&R is the first stop. You become a champion for that artist. The main tools of my trade are my car stereo. Also relationships, particularly now when the economics of our business have changed. Everything about our business is about a relationship. The most important is the one with your artist.

The biggest misconception about A&R is... that it's easy. Relationships require honesty and it's not easy being honest... In an industry that's shrinking and becoming more competitive, sustaining a batting average is not easy, especially when you're dealing with creativity and emotion. You can take the best singer, the best producer, the best writer and the best studio on the best day, and that doesn't necessarily equal a hit. L.A. always said to strive for excellence. It wasn't just about liking something. He'd say, “You're using my time for something you like? Or love?” It's not just about being a record company now but diversifying—the platforms for our artists are only getting bigger. Coming from the L.A. Reid school of A&R: Hit records are not seasonal. I get the feeling of what people want to hear more of in the summer-time, but I don't think summer music is inherently different. Hit records transcend time, seasons, even genres.

—As told to
Gail Mitchell

PETER JESPERSON

A&R/Production

NEW WEST RECORDS



“There are two kinds of summer records.”

The first project I A&R'd was three 7-inch EPs by three different artists—the Suburbs, Spooks and Fingerprints. It was the kickoff for Twin/Tone Records, a label I had started with two friends in 1977... Right now I'm working on new albums with **Old 97's**, **Wild Moccasins**, **Robert Ellis**, **John Hiatt** and **Buxton**. Also an EP by **Tom Morello** to be followed quickly by his new album. And a best-of from **Drive-By Truckers**. The Old 97's album could be huge for us. It might be the best record they've ever made, and there's a song called “Perfume” that has real radio potential.

There are two kinds of summer records—ones that have a summer lyric or feel and ones that just happen to be released during the summer... and become summer records... I don't listen to top 40 radio much these days but I remember hearing “Billionaire” by Travie McCoy and Bruno Mars last summer and thinking that was pretty cool.

At New West we basically work in rock, often with a rootsy slant... For the most part, we're dealing with artists who value great songwriting, and we also don't mess with people who aren't exceptional live performers. Dream projects? The group I'd love to work with... is Angus & Julia Stone, a brilliant folk-rock, brother-and-sister-led group from Sydney, Australia.

I'm eternally optimistic about the future of the music business. There have been hundreds of greedy idiots in it over the years, and it has still survived. This is my 40th year in the business and I still have a new favorite artist or group every couple of weeks.

—As told to Cortney Harding



**TERESA
LABARBERA
WHITES**
Senior VP of A&R
COLUMBIA RECORDS

@teresalwhites

“Summer music is special in the sense that summer is just special.”

I was an A&R scout for Sony Music—my first job. The first project I A&R'd was the first Destiny's Child album [in 1998]. I'm working with **Beyoncé** on her new record, and I hope it'll rock my world and everyone else's world. That's what we're going for: global domination. She's put in so much time and hard work . . . this is a groundbreaking record with lots of different sounds . . . that are all brought together to make an exciting body of work that her fans are going to want. That's what I can tell you.

I'm also working with **Emily Robison**, **Martie Maguire** and **Natalie Maines**. Emily and Martie have a side group called the **Court Yard Hounds** and the three girls are also working on a new **Dixie Chicks** project. I'm working on a solo project with **Naya Rivera**, who plays Santana Lopez on “Glee.” I've been touring the country with “X Factor” doing auditions around the U.S. My hair's on fire. Summer music is special in the sense that summer is just special. Summertime is . . . when most people tend to break out of their usual routine, and those songs of summer are the ones we remember all of our lives.

Whenever a fan or someone says, “Oh, I love that album. I listened to it from beginning to end,” that's a highlight, because that's what I strive for—that the body of work is the best it can be. Of course, the singles are important . . . but the album tracks are just as important . . . People probably think A&R people don't do a lot. I can't speak for anyone else, but I'm on a plane every week because I'm usually in the studio with whomever I'm working with or mixing or mastering. Or doing a showcase with a young artist we're thinking about signing. One of the bigger misconceptions is that A&R people . . . don't have great ears anymore. That might be true for some. But people don't understand what goes into the day-to-day creative process. It doesn't stop at the studio. It's a 24-hour-a-day process when you're in the middle of making a record.

—As told to Gail Mitchell



NAYA RIVERA



DALLAS MARTIN
Director of A&R
WARNER BROS. RECORDS
@dallaslifestyle

I got my start with Shakir Stewart, the late executive VP of Island Def Jam . . . Shakir was big on finding the new hottest act as well as finding the new hot executive, so he always kept a pulse on the Atlanta University Center because he graduated from Morehouse . . . Shakir was asking, “Who's the hot guy on the campus? Who's doing the parties?” Because that's how he got his start. Shakir groomed me, and at that time he was signing Rick Ross. This is how Ross' relationship with me started . . . Shakir offered me a consulting position with Island Def Jam in 2008.

I started at Warner in January . . . the first project we worked on collectively was the Maybach deal—I helped out with Joie Manda and Todd Moskowitz to close it through my relationship with Gucci Pucci and Ross . . . I'm in charge of all the Maybach projects, so [I'm working on] . . . Wale, Meek Mill and Pill right now. The first project is . . . kind of a compilation, to give everybody a platform: “Self Made Vol. 1” . . . It's a real good album—gives you that feeling of the old No Limit, Cash Money days, the Roc-a-Fella days as far as how strong the team is . . . and how everybody wants to win.

Summertime is when everyone's out, the barbecues, people drive

with the top down, and you want to have the biggest records playing in the clubs and on the radio. With the Maybach situation, we really want to take over the whole summer and be what everybody's listening to, controlling the radio.

There's a lot of people that have . . . a lot of Twitter followers and people check out their videos, but they have no records on the radio or they don't have records in the club . . . You want to have a good buzz Internet-wise but it's a combination. When you go out in Atlanta, you're going to know the hot record because of the response in the club. Take a person that lives in L.A., put them in a club in Atlanta, and they're drinking and the YC's “Racks on Racks” goes on in the club and they see the response . . . they're going to want to know who that artist is.

Shakir told me life is only about superstars and hit records, and that's a quote that sticks out for the rest of my life . . . There are A&Rs who sign a lot of things but if you're not making hits or putting up points, the bosses look at that bottom line and how much they're spending. If you're not making money, they don't care what the buzz is about the artist you signed . . . A lot of labels don't do artist development anymore, so if you're a real serious A&R, you have to take that into your own hands and develop artists on your own before you . . . present them to the label . . . You have to do that on your own dime these days. There's nothing wrong with that, but that's the difference.

The biggest misperception of being in A&R is that it's just partying, going to the studio, listening to records. They don't understand the meetings, the stress A&Rs have to deal with to make clearances, the negotiations. They don't see the part that happens from nine to five, and then we're obligated to be in the studio at night, and in the club and keeping an ear to the street. It's a 24/7 job.

The main tool of my trade is people skills—a lot of people have to like you for them to even bring you artists or want to do business with you—you can't be out here making false promises. That's how you get hung over a balcony . . . you can't just be out here bullshitting. How the game is now—it's single-driven. If you have five or six hot records, you're winning—but that's singles. You always want a hit record, but me personally? I'm in it to make a great album.

—As told to Jozen Cummings

KEITH NAFTALY
Senior VP of A&R
RCA/JIVE LABEL GROUP

“Melancholy songs are kicked to the curb in favor of a sunny soundtrack.”

I answered request lines at San Francisco top 40 powerhouse KFRC when I was a teenager, which evolved into a nine-year run at [the city's] KMEL, first as music director and then as program director. At KMEL we were trailblazers when it came to breaking new music—especially hip-hop, dance and R&B—way before those genres became part of the pop mainstream.

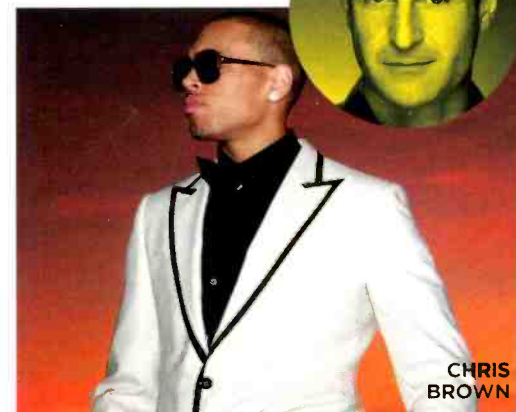
The summer of 2011 may well belong to **Pitbull**. He's delivering hit after hit, each one packed with hooks . . . His music has always delivered unfiltered rhythmic adrenaline, but Pit and Pologround's **Bryan Leach** have raised the bar this time. I'm also psyched to see how the **Britney Spears** singles continue to unfold. There's a **Max Martin** cut on the album called “Criminal” that's a game-changer if the stars are kind enough to align. **Chris Brown's** album equals total fire. I'm curious to see if “Beautiful People” connects in the U.S. as it has all over the world. And for a total wildcard, “Platinum Hit” debuts shortly on the Bravo network. It's basically “Top Chef” meets “Project Runway” meets “The Real World”—but for singer/songwriters. I was on the judging panel for eight episodes . . . It would be outstanding if a few hit songs or breakout artists blast off the show.

Keep an eye on **Anthony “Romeo” Santos**, the lead singer of **Aventura**. They're already a mega-platinum phenomenon in the Latin world . . . We're working on his first solo project . . . Attitudes shift with the warmer climate. Slow jams and introspective, wistful, melancholy songs are kicked to the curb in favor of a sunny soundtrack.

Clive Davis' A&R meetings could easily hit the 10-hour mark . . . The drill was that we'd listen to quite a few different mixes and masters of each track on the album, all with slightly different EQs and vocal levels, but with very subtle differences between them. Over and over and over. At long last we'd compile the final. High standards and quality control were the name of the game. Though my style is a bit more laid-back, to this day I try to apply that level of meticulous care to my projects.

I love hearing a kernel of an idea that knocks me out, then steering it into the hit zone. It is such the major high when you get that right . . . I have two mental checklists I refer to when evaluating . . . One is the “sexy” meter and the other is the “honesty” meter. If you can bring the sexy and the authenticity . . . then you have a legitimate shot at going the distance. If you excel in one over the other, success is possible, but it'll be a tougher journey. If you don't register significantly in either category, that's problematic. Replace the word “sexy” with “charisma” and you can apply this exercise to executives as well.

—As told to Chuck Taylor



CHRIS BROWN

Maybach all-stars: WALE, PILL, RICK ROSS and MEEK MILL (from left)

“We really want to take over the whole summer and be what everybody's listening to.”

—DALLAS MARTIN



CHRISTOPHER ROBERTS
New media and creative content director

VICE RECORDS
@kidtopher

“Summer is a single-driven, out-and-about, getting-drunk-with-your-friends season.”

Black Lips was my first A&R project. Vice just released another album by WIN WIN, which is Alex “XXXchange” Epton, who has produced/co-written albums for Kele Okereke of Bloc Party. He also co-wrote and produced the Kills’ last album. The Raveonettes just released their album “Raven in the Grave.” We also have Davila 666—they’re... like the punk rock Menudo. I don’t think there’s any ideal time to release music... But... I love those great, late-night, summer-jam songs that you hear at house parties. We look for those types of singles—I think summer is a single-driven, out-and-about, getting-drunk-with-your-friends kind of season.

A&R is almost completely online... If there’s a band getting a lot of online buzz, then my interest is piqued. Before, there was a lot of just talking to people—you know, in record stores, in the industry. Now I can listen to it online, before anyone’s told me about it. It’s a bit more independent; we don’t rely on interaction with people. Now... there’s not just four or five A&R guys and those four or five indie labels just talking among themselves. Our A&R mandate is that we look at bands that have something special and different. When I start flirting with a band, I wonder, “What can I do to help them create the music?”—and also make money. You have to make deals that will promote the longevity of the creative content—make bands last, and allow them to do what they want to do for as long as possible. There are a lot more ways to create new revenue streams... There’s so much talent out there... It’s only going to get better and better.

—As told to Devon Maloney

GREGG WATTENBERG

Chief creative officer/head of A&R

WIND-UP RECORDS

“In rock, people are chasing what they think are ‘summer-sounding’ records.”

My first job in the music business was... A&R assistant at Island Records in like 1998. Right now I’m A&R’ing the **Evanescence** record for Wind-up. I just got done with this band **Seether**, who happens to be No. 1 right now at rock radio; that record comes out next month. **Creed** is going to make another record, so I’m A&R’ing that. And then a bunch of up-and-coming bands on Wind-up—**Civil Twilight**... a band called **Thriving Ivory**. In rock, people are chasing what they think are “summer-sounding” records... In rock it’s a little less prevalent, but it still exists.

Record companies haven’t been convinced that the Web is moving the needle enough yet. It’s getting there. So A&R is now about, “How do I get that one slot in radio?” It’s an expensive slot to chase because if you don’t get it, you’ve spent a lot of money... On the flip side, as the scales tip that way, entrepreneurs look at the opportunity in other areas. That’s how all of a sudden bands like Arcade Fire and Mumford & Sons seem like a breath of fresh air.

On the technical side, the biggest tool for me is our studio space... basically our throwback to the old days of Motown and Atlantic Records when they had... people believing that if a bunch of creative people got in a room to work with artists, and they were all focused on the same thing, and making it as good as it could be, then it’s going to work. We have a studio component and housing space where we put our bands. It’s its own private space. They feel it’s a comfortable think tank for them to develop.

We don’t do A&R meetings. We’re the opposite of all the other labels. I find those meetings to be torture... They basically sit in these meetings and the other A&R guys critique what you’re doing. That’s the mistake. The way we do it is I get the creative people together in the studio before we make it, and we figure it out together. That’s the collaborative model. The way they’re doing it is like critics... movie critics... My core job is to be in a studio for 12 hours at a time with an artist... Some people don’t want to be criticized or hear anything less than, “All your songs were amazing.” I tell them, “You know what? The greatest movies of all time that have been written... rewritten and rewritten. That’s standard course in that business, so why isn’t it standard in this business?”

—As told to Courtney Harding



BRIAN WRIGHT

Senior VP of A&R

UNIVERSAL MUSIC GROUP NASHVILLE

“The goal is always to have a hit song no matter the time of year.”

My first job was with Mercury Records—11 years ago. A&R assistant. The first project I A&R’d was Julie Roberts’ “Breakdown Here.” I just returned from a week in the studio with **George Strait** and **Jamey Johnson**. Both records are amazing—can’t wait for the world to hear them. My dream project happens every time Strait starts looking for songs. Here’s a guy who has had 57 No. 1 songs in his 30-year career and is still going strong. In my opinion, he’s the greatest artist of all time—I don’t see anyone topping that. The goal is always to have a hit song no matter the time of year. We’re also working on a **Lionel Richie** duets project that’ll come out in the fourth quarter. We have some of the best artists and producers in town working on the record.

Artists come in my office today that already have a fan base—without a label, and that’s huge plus. But there are things that I can do to help take them to another level. The label/artist relationship is more of a partnership today than in the past. In 2011 A&R comes down to hit songs—period... I always try to work with the artist on building an album. Going into the process, I tell them... “This is your record, not mine. You’re the one that has to stand on that stage and sing this song for the rest of your life.” There are too many talented people in the music business not to be optimistic. When talented people are passionate about something they believe in, there’s no limit to what they can accomplish. —As told to Ray Waddell





EXPERIMENTAL JET SET
Man Man embraces more mature sound



LIGHT THE TORCH
Foster the People builds on Hot 100 debut



TEXAS HOLD 'EM
Kinky Friedman hits the road, readies next book



TEEN TENORS
Il Volo hopes to attract the youth vote



GETTING MOTIVATED
Kelly Rowland returns to the top five

32

32

33

34

35

MUSIC

POP BY MIKAEL WOOD

RETURN FLIGHT

Can Owl City Soar Back To The Top Of The Charts?

Adam Young still remembers the feeling he had prior to playing his first show as Owl City.

"The whole time leading up to it I was trying to put it in the back of my head," he says of the gig, which took place Feb. 13, 2009, at Minneapolis' Varsity Theatre, not far from his tiny hometown of Owatonna, Minn. "Then I show up and the place is sold out, and it's way bigger than I thought it would be.

"I'm standing backstage before I go on, just so terrified. I didn't know if I could be the frontman, if that fit who I was," Young recalls with a laugh. "But the second I stepped onstage it ignited such a passion for re-creating this stuff I made in my basement. I was like, 'Wow, this is really what I want to do.'"

Two years after the ascent of Owl City's electro-emo single "Fireflies" forced Young to transform from a home-recording hobbyist into a Billboard Hot 100-topping pop act, this soft-spoken 24-year-old faces a different challenge: to convince listeners that the Owl City story is one worth following on the outfit's second major-label effort, "All Things Bright and Beautiful," due June 14 from Universal Republic.

"Everyone always says that the sophomore release built on freshman success is the hardest thing you'll ever have to do," Young says. "I've definitely lost a lot of sleep worrying about it."

Universal Republic co-president Avery Lipman adds, "A hit like 'Fireflies,' is it a blessing or a curse? The answer is 'yes.'"

What eases everyone's anxieties is that Young is a proven album-seller. "Ocean Eyes," Owl City's 2009 full-length, has moved 1 million units, according to Nielsen SoundScan. (Last year's "An Airplane Carried Me to Bed," by Young's side project Sky Sailing, sold 26,000.) "That

kind of puts Adam in a different category in terms of other artists who've come out with big singles," Lipman says. "There's clearly a greater connection that exists out there, something that brought kids in and made them want to buy albums and tickets and merchandise."

Tracked like the debut was at home in Owatonna, "All Things Bright and

●●●●

"Everyone always says that the sophomore release is the hardest thing you'll ever have to do. I've definitely lost a lot of sleep worrying about it."

—ADAM YOUNG

"Beautiful" is unlikely to alienate anyone who bought "Ocean Eyes." Though Young says he sought to showcase more of his love for "abstract hip-hop," the new set still seems custom-designed, as Lipman puts it, for "lying in a field somewhere, staring up at the stars and thinking about life."

According to Owl City's manager, Steve Bursky, Universal Republic initially floated the idea of Young working on the new album with such top 40 hitmakers as Dr. Luke and Starsmith. "But what made 'Fireflies' so successful was that it *wasn't* that,"

Bursky says. "At a time when everything on the radio all sounds the same, it cut through. My advice to Adam was, 'Do what you do—go in your basement and create.'"

Universal Republic marketing VP Frank Arigo says highlighting that method is the centerpiece of the label's campaign. "The thing we've made an effort to do is give Adam's fan base an inside peek at his creative process," Arigo says, pointing to a five-minute making-of video that's racked up nearly half a million views since its March 18 debut on Vevo. Additional behind-the-scenes content, including Young's track-by-track walk-through of the album, will be rolled out through release date on Vevo, Facebook and Owl City's official website.

"This is stuff we didn't have access to last time," says Arigo, who adds that in terms of a "direct connection" with fans, "Adam is one of the best we have. When he tweets, it's not coming from the label or management."

Bursky echoes Arigo's point, acknowledging the value of radio play in the success of "Fireflies" but identifying the risk in "putting Adam in a place where we're relying on things we can't control. I can't control if the PD at [WHTZ New York] likes the new Owl City record," he continues. "But I can control how we keep our artist engaged with his audience." To that end, Owl City will kick off a six-week North American tour June 13 at the Ryman Auditorium in Nashville. It's a trip Young says he's anticipating with far less dread than he did that first show in Minneapolis.

"I'm still figuring out how to get back into the swing of things after stepping out of the head space of making the record," Young says. "But now I wouldn't trade the challenge for the world."



No jacket required: Owl City's ADAM YOUNG

PAMELA LITTKY

LATEST BUZZ

>>> BEYONCÉ UNVEILS TITLE OF NEW ALBUM

Beyoncé has revealed the name of her upcoming album: "4." The star says the title was inspired by her fans. "Everywhere I look, I see them calling it '4,'" she says. "I had a whole other name and concept, but I keep seeing that the fans love the name '4,' and I think it would be a really nice thing to let them name the record." The number also holds personal significance, and not just because "4" will be her fourth as a solo artist. "It's the day I was born," she says. "My mother's birthday, and a lot of my friends' birthdays, are on the fourth. April 4 is my wedding date." Beyoncé, who says she recorded more than 60 songs for the album, will be honored with the Millennium Award at the Billboard Music Awards on May 22.

>>> MADONNA, RIHANNA TEAM ON WATER AD

Madonna and Rihanna have teamed up to promote the Vita Coco brand of coconut water. The beverage, of which Madonna is an investor, will feature the Barbados-born Rihanna in its national ad campaign launching this summer. "Rihanna is a natural fit for the Vita Coco brand," Madonna said in a statement, while Rihanna notes that Vita Coco "is real coconut water from hand-picked coconuts, and it's good for you."

>>> ACTOR JEFF BRIDGES PREPS SOLO SET

A track from the late Stephen Bruton that was left out of the 2009 film "Crazy Heart" will lead off Jeff Bridges' first solo album in 11 years. EMI's Blue Note will release the disc Aug. 16. Bridges and his producer, T Bone Burnett, first teamed on "Crazy Heart," for which they both earned Academy Awards. Bridges says he'll promote the album with an appearance on "Austin City Limits," while shows in Southern California are being considered for June.

Reporting by Keith Caulfield, Phil Gallo, Monica Herrera and Ray Rogers.



ROCK BY DEVON MALONEY

Gotta Grow Up Sometime

Man Man Matures On The Forthcoming 'Life Fantastic'

After eight years of battling countless obstacles with little relief or reward, the members of Man Man were getting sick of each other.

"We were all like cranky brothers," recalls frontman Ryan Kattner, who performs under the stage name Honus Honus. "We all get along, but when you spend more time in a van with other men . . . it's a much different relationship."

But the Philadelphia band's newest full-length release, "Life Fantastic," symbolizes a turning point: With Saddle Creek producer (and Bright Eyes member) Mike Mogis at the sound board and a handful of new artistic elements added to the mix, Man Man is looking to move up and out, evolving beyond its often-chaotic persona into a more mature, established act.

The avant-garde outfit's first record, "The Man in a Blue Turban With a Face" (Ace Fu Records, 2004), cost a paltry \$500 to produce, as the band members cobbled tracks together in after-hours studio sessions.

Just before entering the studio for their second album, "Six Demon Bag" (Ace Fu, 2006), the group's original members called it quits, leaving Kattner without a band and scrambling to rebuild in time to record.

Kattner says that by the release of the group's third album, "Rabbit Habits" (Anti-Records, 2008), even the new quintet's energy was dwindling.

"We kept running out of money and we didn't have a label," Kattner recalls. "We had to keep touring to make money to do the next [recording] session . . . suddenly I found myself in a position where playing music was just making me really unhappy."

"Rabbit Habits" experienced considerable success for an indie record, selling 26,000 units, according to Nielsen SoundScan, and debuting at No. 7 on Billboard's Heatseekers chart. Nevertheless, Kattner says the touch-and-go nature of their record cycle had left him and the band at their wits' end.

"All our records before ["Life Fantastic"] were a total scramble," he says. "We were

in a situation where we knew [we] were not going to be able to make another record unless we had a producer."

Luckily for Kattner, Man Man manager Juan Luis Carrera noticed a personality match in Mogis (Carrera also handles Bright Eyes), and when the two musicians hit it off, they embarked on a year-and-a-half endeavor that would give "Life Fantastic" the critical attention—and slimming effect—of a professional production. The resulting 11 tracks resonate with a mature macabre sound thus far unheard on any of the band's previous releases.

"He wields such a lovely scalpel," Kattner says of Mogis' touch. "When we went in to record, we needed someone else swinging an ax and saying, 'You know what? Get rid of all this.' He's really good at focusing on what's going to make a song hit the hardest."

In addition to Mogis' keen ear, "Life Fantastic," due May 10 on Anti-, benefits from the addition of string arrangements by another Bright Eyes member, Nate Walcott, and pre-existing artwork by Brooklyn-based artist Brad Kahlhammer. Man Man and its camp also plan to work with other artists for the album's video components.

Anti- director of marketing Matt McGreevey explains that the highbrow elements that comprise the new album's production are part of an effort to reintroduce Man Man, which has until now maintained a somewhat cultish fan base, as both more sophisticated and accessible.

"Musically, they are maturing as people and artists, and you are starting to see that in their work," McGreevey says. "It's still a Man Man record, but where they are in their careers and the influence of Mike Mogis have both refined it a bit, made it more accessible, without losing its charm and energy."

McGreevey adds that the efforts behind "Life Fantastic" mark only the beginning of Man Man's new momentum.

"We are looking into opportunities to position the band into that [highbrow] world, even beyond collaborations with these artists," he says. "Now that they're four albums deep, the rough edges are getting smoothed out. This is who they are."

ROCK BY JUSTIN JACOBS

MOUNTAIN MEN

Black Lips Get (A Little) More Polished With New Album 'Arabia Mountain'

Through five albums in eight years, the recording process of Atlanta's Black Lips was a lot like their songs: quick, sloppy and without help from anyone. But for "Arabia Mountain," out June 9, the band had bigger ambitions.

"The deadline for finishing this record was, 'When it's awesome,'" singer Cole Alexander says. "If we'd never come up with something awesome, we may have never put out a record again."

Black Lips became front-runners in the burgeoning garage-punk scene, along with the late Jay Reatard and the King Khan & BBQ Show, around 2007. Their Vice debut, "Good Bad Not Evil," was critically adored, and the band's live shows notoriously wild. But self-recorded 2009 follow-up "200 Million Thousand" was "a step backward, from a label perspective," Vice co-founder Suroosh Alvi says. "We sold less copies and it didn't increase their touring draw."

By summer 2010, the band had cut an album's worth of new tracks, including several with Deerhunter's Lockett Pundt, but both Alvi and the Lips agreed that an extra push was needed. Alvi called the band's top producer pick, Mark Ronson ("We really liked the retro production on the Amy Winehouse record," Alexander says), and he gladly obliged.

"Working around his schedule was the only hard part," Alvi says. "He was putting Beyoncé on hold to work with the Black Lips."

Though Ronson's résumé largely includes vintage, but polished pop, working on the Black Lips' ragged, raucous punk wasn't a stretch, Alvi says. At the core of every Lips song, after all, is a simple pop hook.

"There's not a lot of difference between what we do and what Michael Jackson did," Alexander says. "But we are pretty sloppy; that's our charm. [Ronson] just wanted to take what we do and make it pop a



ROCK BY JILL MENZE

Pump It Up

Foster The People Fuels Anticipation For 'Torches'

Los Angeles' Foster the People has only one single, "Pumped Up Kicks," under its belt, and already frontman Mark Foster has noticed an unusual assortment of fans cropping up: "At

our shows, there are a lot of hipster kids dancing, people who dress cool. Then there are adults—like moms with their daughters; moms who are way more into it than their daugh-

little harder. Maybe even get people to dance. Normally we clear the dancefloor."

The Ronson sessions at Brooklyn's MetroSonic Recording Studio produced nine "Arabia" tracks, while the album's remaining seven were remastered to match Ronson's studio finesse. The results met the band's goal: "To be more messed up, but more accessible at the same time, like two horses pulling a body apart," Alexander says.

"Arabia Mountain" fuses bluesy grooves, '60s garage-rock looseness and frenetic punk guitars with true-story

lyrics about tripping on ketamine at a Spanish Salvador Dali museum on "Modern Art" ("It canceled out the surrealism and we felt really normal," Alexander says) and finding trashed Osama bin Laden urinal pads in the sing-along "Dumpster Diving."

"The funny part was the [bin Laden] sticker deflected the pee, like bin Laden was spitting urine on you," Alexander says. "Tragic comedy."

The songs are perfect for the Lips' live set, which Alexander says induces "pain, joy, laughter, tears, panic, fear

and existentialism."

"I'm just trying to attack people with the best sensorial overload; sounds, vision, smell, taste. I've even seen a girl cry at our show," he says. "She got dropped on her head in a mosh pit."

But Alvi sees a higher purpose for "Arabia Mountain." "People will finally judge them on the merits of this album, not for Cole's ability to spit six feet in the air while playing guitar and catch it in his mouth," he says. "This album is vindication for any critics who have said they're just about shock value." ◆◆◆

6 QUESTIONS

with KINKY FRIEDMAN
by JIM ALLEN

Renaissance man Kinky Friedman has outraged and entertained in equal measure with satirical, proudly non-PC country tunes like "They Ain't Makin' Jews Like Jesus Anymore," a long string of black-humored mystery novels, a run for governor of Texas and even his own line of cigars. In between palling around with Willie Nelson—who's planning an album of Friedman's tunes—and raising hell with radio renegade Don Imus, Friedman is crossing the country on his Springtime for Kinky tour, "singing the songs that made him infamous and reading from the books that made him respectable." Unsurprisingly, the Kinkster, as he's known, has plenty of other irons in the fire to rattle.

1 Your early novels have just been published as e-books, but you don't even own a computer, true?

It's magical to me, since I don't even have email or any of that stuff. I've just written a piece in Texas Monthly on that, "Real Cowboys Don't Tweet." My books in the past, cats have pissed on them over the years or something; they're so old I can't remember how most of them ended. But this is really interesting, working without a publishing house or a chain bookstore. . . . put it out there and just see what happens.

2 And you're working on a new book with Billy Bob Thornton?

He's the only guy I know who's written, directed and starred in a movie that didn't suck ["Sling Blade"]. I think the last guy to do it was probably Orson Welles with "Citizen Kane." It's kind of free-form right now. I think it's mostly going to be Billy Bob's book; I'm just going to make it fun, facilitate it and get it done. It's pretty much Billy's take on life, Hollywood, music, love and being a Boxmaster [Thornton's alt-country band]. A Boxmaster, where Billy Bob was raised, is someone who's very adept at oral sex.

3 What's it like having a new musical based on your life and work?

Ted Swindley from Nashville did this play ["Becoming Kinky: The World According to Kinky Friedman"]—the guy that did "Always . . . Patsy Cline," which was huge—and that's the guy I choose to misrepresent me. When I saw the thing in Houston, it was like an out-of-body experience. I was expecting Elvis impersonators or something, but these guys are really good actors. When this thing gets to New York I think it's got a shot. They're already saying it's the next "Best Little Whorehouse."

4 After your U.S. tour, you're hitting Australia with legendary Beach Boys collaborator Van Dyke Parks. How did this odd couple come together?

Van Dyke and I met at Jimmy Webb's birthday party about a million years ago, back when Christ was a cowboy. I was crawling on my knuckles that night. Van Dyke was so high he needed a stepladder to scratch his ass. It was the beginning of a beautiful friendship. He was crazy enough to play with the

Texas Jewboys for a tour of east Texas, which got really rough. I remember a show outside of Waco where the state troopers came in and tried to grab the band off the stage, and they started arresting people in the audience.

5 There's not a long list of Jewish country stars, is there?

I wish you'd told me that about 40 years ago. Cowboys and Jews, the only thing they have in common is they like to wear their hats indoors. I just happened to be a bastard child of twin cultures. I was introduced on the



Grand Ole Opry by Hank Snow's son, Rev. Jimmie Snow, as the first full-blooded Jew to ever appear on the Opry.

6 Five years after losing the Texas gubernatorial race, what's your take on the political game?

The Republicans and Democrats truly are the bullies of the playground—they really are the Crips and the Bloods. I've called for two-term limits for all elected officials—one in office, one in prison. My definition of politics: "poly" means more than one, and "ticks" are blood-sucking parasites. ◆◆◆

Pucker up: BLACK LIPS



ters," he says. "We played a show in Minneapolis and there was a 60-year-old woman just going crazy."

It's an impressive reception for a baby band just stepping out with its debut full-length, "Torches," due May 24 on StarTime Intl/Columbia. The release follows the success of "Pumped Up Kicks," which is No. 4 on Billboard's Alternative Songs chart, No. 9 on the Rock Songs tally and rises 96-88 in its second week on the Billboard Hot 100. The song has sold 222,000 copies, according to Nielsen SoundScan.

"'Pumped Up Kicks' is one of those songs that blends something really familiar with something that's very modern," Foster says of the broad appeal of the song, which boasts a laid-back, lo-fi '60s vibe, a slick bassline and an undeniably catchy chorus. "It's a song where you could lay on the couch and listen to it or you can get up and dance around

the room to it."

Columbia VP of alternative and rock promotion Mike DePippa adds that the song is selling more than 15,000 copies per week. "It's a true case of air-play equals sales. There are not many alternative acts selling more tracks per week, and the ones that are have multiformat charted singles," he says. "One of the reasons it has done so well is that while it's left-of-center for what traditionally has worked at many alternative radio stations, it's not too cool for the room."

Foster the People—the trio of Foster, drummer Mark Pontius and bassist Cubbie Fink—first played together in 2009 and started attracting attention after "Pumped Up Kicks" was posted online as a free download. Buzz about the band built up enough in time for the group's 2010 South by Southwest debut, which piqued interest at StarTime and Columbia.

To whet fans' appetites, Fos-

ter the People released a self-titled EP earlier this year. "'Pumped Up Kicks' is just the tip of the iceberg for Foster the People," StarTime/Columbia product manager Ian Quay says. "We quickly established this band is more than a song by releasing [the EP]. Fans were hungry to hear more." He adds that the label will further hold fans over until street date by releasing remixes.

In between spring dates in the United Kingdom and the United States, Foster the People will return to its hometown for a performance on ABC's "Jimmy Kimmel Live!" on May 23. The group will also make such festival stops as Lollapalooza, Glastonbury and Australia's Splendour in the Grass.

And is the group ready for whatever its all-ages crowds may hold? "We make music for everybody. We're not trying to be super-niche," Foster says. "It's Foster the People, not Foster the Younger-Looking People." ◆◆◆

CLASSICAL BY KERRI MASON

Ready To Launch

Il Volo Takes Off With New Album, 'Idol' Gig, Opening Slot On Matthew Morrison Tour



Global domination: IL VOLO

It's a long way from Italian TV to "American Idol." But when they take the "Idol" stage on May 19, the members of teenage tenor act Il Volo will have made that trek in just two years.

With a single serendipitous performance on Italian vocal competition "Ti Lascio Una Canzone" (Leavin' You a Song), the trio—Piero Barone (17), Ignazio Boschetto (16) and Gianluca Ginoble (16)—secured an international recording contract and a dream team to guide its career.

After "Idol," the boys will appear on CBS' "The Early Show" on May 21. These performances support the May 17 release of their self-titled Geffen debut, produced by hitmaker Humberto Gatica and longtime champion of Italian music Tony Renis. International touring kicks off in June with a simple goal: global domination.

While the release is "a priority in every country," Geffen chairman Ron Fair says, he harbors particularly high hopes for the United States. "Mario Lanza was one of the biggest matinee idols," Fair says. "He was like Elvis, yet singing legit operatic pop. The dark, handsome Italian guy is an iconic part of American culture. And well, here's three."

Il Volo's story starts in May 2009, when Renis caught the teens' preternaturally mature version of Neapolitan classic "O Sole Mio" on "Ti Lascio." Best-known for his 1962 hit "Quando, Quando, Quando," the native Italian has since served as a writer/producer for Andrea Bocelli and Celine Dion. "At first I thought it was fake," Renis says. "Three kids, 14 and 15 years old, singing like a 45-year-old man. At the same moment, I visualized everything."

After contacting the teen trio, Renis started to assemble a team. Grammy Award-winning producer Gatica has helped guide similarly big-voiced, classical-leaning artists like Josh Groban to international pop success. Michele Torpedine, Bocelli's representative for 16 years, stepped in to manage the act. Then Renis called his longtime friend and lawyer, the late Peter Lopez, who paid a visit to Fair.

"[Lopez] opened the YouTube link on my com-

puter and stood behind me while I watched. I pressed the space bar not 10 seconds into it and said, 'I'm doing it,'" says Fair, who then contacted Interscope Geffen A&M chairman/CEO Jimmy Iovine. "Within the span of 30 minutes, he greenlit it."

After hearing the boys sing, renowned rock manager Steve Leber (Aerosmith, AC/DC) came out of retirement to share management duties with a special eye toward touring. "Il Volo has that same mystique and charisma as the Rolling Stones, Aerosmith and AC/DC," Leber says. Il Volo will play a series of headlining dates in the United States, Canada and Italy throughout the end of the year, as well as open for Matthew Morrison of "Glee" and Marco Antonio Solís.

With a name to fit their ambition—Il Volo means "flight"—Barone, Boschetto and Ginoble possess the youth, looks, charm and, most important, the voices to match. The hope is that they'll transcend their built-in constituency of dotting grandmothers and classical apologists and win the youth vote.

"A cultural shift has already taken place with shows like 'American Idol,'" Fair says. "The whole ethos of musical talent is part of young people's lives now. They can hear the Black Eyed Peas on the radio but can watch TV and really appreciate a great singer or pianist."

The "Il Volo" track listing was carefully assembled by Gatica and Renis to strike the right balance of traditional, classical and pop fare. "If there were too many traditional songs, you'd flip it over and say, 'Ah, nice little boys from Italy,'" Gatica says. "And that's not what I wanted."

In addition to a customized arrangement of the song that launched the trio's career ("O Sole Mio") and Italian classic "Un Amore Così Grande," the album features two new Diane Warren originals, "La Luna Hizo Esto" and "Painfully Beautiful"; "Smile," made popular by Nat "King" Cole; and "Per Te," originally performed by Groban. A Spanish-language version of the album will include seven additional Spanish songs. ...

ALL ABOUT ADELE

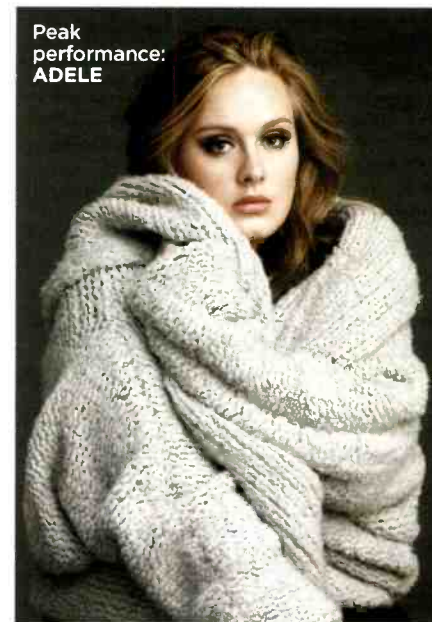
As Adele spends a seventh week atop the Billboard 200 with her sophomore set, "21" (see page 38), the album's lead single, "Rolling in the Deep," becomes the singer/songwriter's first Billboard Hot 100 No. 1 (see page 42).

Adele is the first solo female to top the tallies simultaneously since Ke\$ha bowed atop the Billboard 200 with debut album "Animal" the week of Jan. 23, 2010, as introductory single "TiK ToK" spent its fourth of nine weeks at No. 1 on the Hot 100.

Since the Hot 100 adopted Nielsen BDS and SoundScan airplay and sales data the week of Nov. 30, 1991 (after the Billboard 200 had converted to SoundScan-fueled figures in the May 25, 1991, issue), Adele is the 14th woman to command each chart simultaneously. (The fairer sex wins bragging rights: 12 solo males have accomplished the feat in that span.)

Among that exclusive club, Whitney Houston has spent the most weeks (12) concurrently in charge of each chart, with "I Will Always Love You" from "The Bodyguard" (Dec. 12, 1992-Feb. 27, 1993), while Mariah

Carey (three) and Janet Jackson (two) are the only artists to so doubly dominate with multiple albums. —Gary Trust



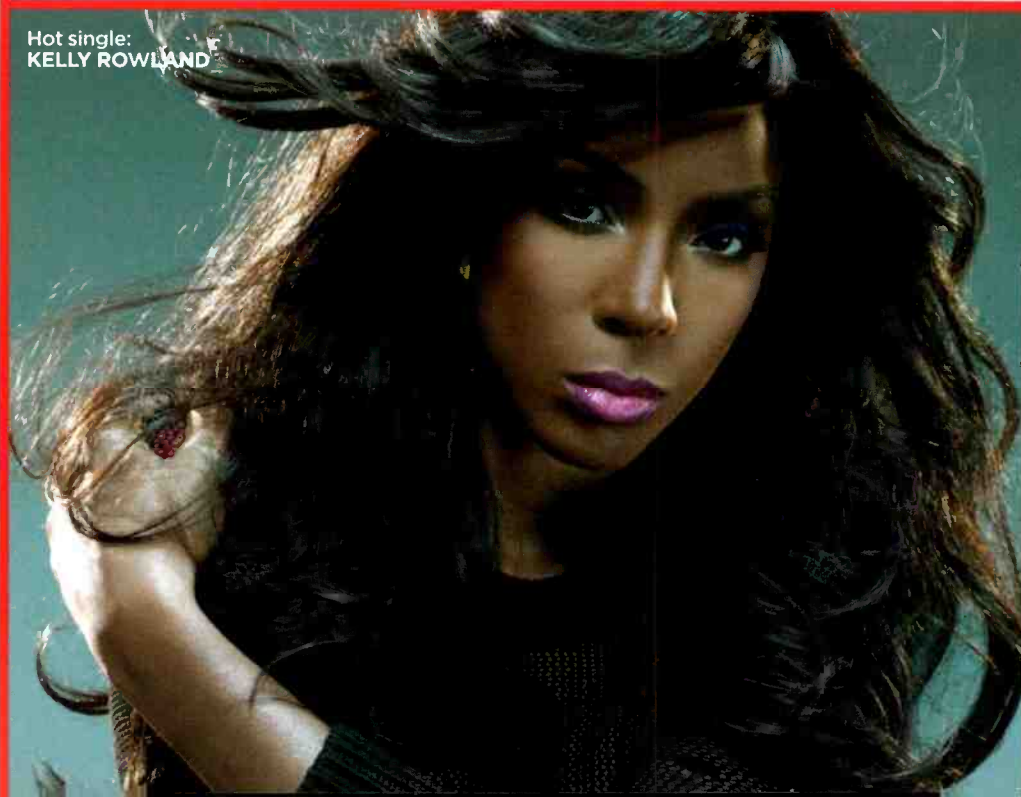
Peak performance: ADELE

TWICE AS NICE

Here's a look at the women who have topped the Billboard 200 and Billboard Hot 100 in the same week during the two charts' Nielsen data eras.

ARTIST	BILLBOARD 200 NO. 1	BILLBOARD HOT 100 NO. 1(S)	YEAR(S)
Adele	"21"	"Rolling in the Deep"	2011
Ke\$ha	"Animal"	"TiK ToK"	2010
Leona Lewis	"Spirit"	"Bleeding Love"	2008
Alicia Keys	"As I Am"	"No One"	2007
Avril Lavigne	"The Best Damn Thing"	"Girlfriend"	2007
Nelly Furtado	"Loose"	"Promiscuous" (feat. Timbaland)	2006
Mariah Carey	"The Emancipation of Mimi"	"We Belong Together"	2005
	"Daydream"	"Fantasy," "One Sweet Day"	1995-96
	"Music Box"	"Hero"	1993-94
Beyoncé	"Dangerously in Love"	"Crazy in Love" (feat. Jay-Z)	2003
Ashanti	"Ashanti"	"Foolish"	2002
Jennifer Lopez	"J to Tha L-O! The Remixes"	"Ain't It Funny" (feat. Ja Rule)	2002
Janet	"All for You"	"All for You"	2001
	"Janet."	"That's the Way Love Goes"	1993
Madonna	"Music"	"Music"	2000
Britney Spears	"... Baby One More Time"	"... Baby One More Time"	1999
Whitney Houston	"The Bodyguard" (soundtrack)	"I Will Always Love You"	1992-93

Hot single: KELLY ROWLAND



IL VOLO: IWAN PALOWEL; ADELE: ANDREW YEE; ROWLAND: RANDALL SLAVIN

Shades Of Summer

Singer/Actress Kate Voegele Pairs Latest Project With Sunglasses Line

On the May 17 episode of the CW teen drama "One Tree Hill," Mia Catalano—the character played by Kate Voegele—returns to Tree Hill feeling refreshed after a brief sojourn to work on her music. Voegele knew exactly how her character felt: The pop-rock singer/songwriter missed a few episodes of "One Tree Hill" this past winter to finish her third album "Gravity Happens" for ATO Records (May 17).

"It was a much-needed little sabbatical to take because music is really my first language," the 24-year-old artist says. "I've been doing it a lot longer than I've been in this acting world, and I'm so happy that I took the plunge and did it."

Since joining the show in early 2008, Voegele has juggled her musical endeavors (her last album, 2009's "A Fine Mess," has sold 120,000 copies, according to Nielsen SoundScan) with her filming schedule. While the dual commitment has made Voegele's day-to-day life more hectic, her role on the show has re-

sulted in original songs like "No Good" and "Wish You Were" garnering prime placements on the long-running program. "Heart in Chains," the first single from "Gravity Happens," will be performed by Voegele on the show's season finale—the same day the album is released.

Meanwhile, Voegele will showcase her visual artistry in an upcoming sponsorship with Oakley sunglasses: The budding painter designed original artwork for a signature pair of shades that will hit stores this summer. Each pair will include a free download card for "Gravity Happens."

"It's all very connected," Voegele says. "Even some of my lyrics are in this design for the sunglasses. Oakley has been an amazing partner and sponsor, and I'm stoked to see [the glasses] come out soon."

In the meantime, Voegele will be busy unveiling "Gravity Happens," which she describes as "more honest and raw." The set features sing-along tracks like "Hun-



Dual career: KATE VOEGELE

dred Million Dollar Soul" and "Sunshine in My Sky." She's joining Natasha Bedingfield on the latter's Less Is More summer tour,

which kicks off June 5 in Northampton, Mass.

As for taking on additional acting projects aside from "Hill," Voegele says, "I never

would have dreamed that we would have such a cool tie-in with a show like 'One Tree Hill.' So you kind of just take it as it comes." ■■■

THE GOOD LIFE

The Osmonds return to Billboard's charts as "Donny & Marie" bows at No. 7 on Top Country Albums. Released May 3 on MPCA Records, the album is the siblings' first studio set together in 30 years.

"The single is 'The Good Life' and we're living it," Marie says. "How blessed are we to be in the music business for five decades and still be here? . . . You take a breath and go, 'Thank you.'"

The Osmonds have been promoting the album while juggling five nights at Vegas' Flamingo and appearances on "The View," "The Tonight Show With Jay Leno" and "Good Morning America." They're also drawing huge crowds at Walmart in-stores in Las Vegas, Salt Lake City and Boise, Idaho. (The pair's next in-store is May 19 in Los Angeles.)

"It doesn't hurt to have iconic artists that everyone recognizes," MPCA executive VP of music operations Bill Porricelli says.

Produced by Nashville legend Buddy Cannon (Kenny Chesney), "Donny & Marie" includes songs written by Richard Marx, Kenneth "Babyface" Edmonds and Gavin DeGraw plus country tunesmiths Susan Longacre, Gary Baker and Frank Myers. The latter two, who penned "I Swear"—a country hit for John Michael Montgomery and a pop hit for All-4-One—used to be in Marie's band. "They wrote 'I Swear' on tour," Marie recalls. "I told them, 'You didn't give it to me the first time so I'm going to record it the second time.'"

Cannon, recruited for the album by MPCA CEO John Titta, says that Nashville writers were anxious to get cuts. "Everybody was pitching," he recalls. "When you're dealing with iconic artists, it's like a trophy for a songwriter."

MPCA, a New York independent label distributed by Red, hired Nashville-based Grassroots Promotions to work the single to country radio. Album sales were spurred by a 30-minute QVC appearance that aired two weeks before street date and sold 10,000 units during its broadcast. The album is also available at the Flamingo, where Donny & Marie began performing in 2008. The pair recently extended their contract through 2012.

—Deborah Evans Price

A little bit country: DONNY & MARIE



ROWLAND ALONG

Kelly Rowland is back making chart headlines.

"Motivation," her latest single featuring Lil Wayne, rises 6-3 on Billboard's Hot R&B/Hip-Hop Songs chart and 43-31 on the Billboard Hot 100. Its ultra-sexy, Sarah Chatfield-directed video—packed with glistening hard bodies—is approaching 10 million views on Vevo.

"On Twitter, someone said, 'OMG, can you imagine how many babies will be conceived,'" Rowland says. "But the cool thing is, I think people feel the same way I did when I first heard the song. It's sensual and sexual but doesn't make you afraid. After doing so many songs in the studio, I just wanted a record that's sexy and feels good."

Those songs during the last year include "Motivation" predecessors "Commander" (featuring David Guetta), "Grown Woman," "Rose Colored Glasses," European single "Forever and a Day"

and "Gone" (featuring Nelly). While "Commander" hit No. 1 on Dance Club Songs, the only other tracks to chart were "Grown" and "Gone," which respectively reached Nos. 51 and 59 on Hot R&B/Hip-Hop Songs. "Motivation," produced by Jim Jonsin and written by Rico Love, is now Rowland's second-biggest hit since guesting on Nelly's 2002 No. 1 R&B/pop single, "Dilemma."

"I'm not discrediting 'Gone' or 'Grown' at all," Rowland says. "But there's a vibe with 'Motivation' that clicks. Wayne is just so witty with his hidden messages. Plus the timing was perfect: Everything on radio is so tempo-driven, and this sticks out because it's slower. I remember talking to [Universal Motown president Sylvia Rhone], saying, 'Either people will love it because of that or it will go down in flames.'"

The singer/songwriter is finishing up her third

solo album and first for Universal Motown. Titled "Here I Am," the project is due this fall. Additional producer and songwriter contributors include Dr. Luke, Stargate, RedOne, Rodney Jerkins, Tricky Stewart and Ester Dean. On her wish list for guest collaborators: Kanye West, Fergie and Ludacris.

"The title connected with my heart and the music," Rowland says. "It's about everything I've gone through and thought about for this record as a woman. I love how it's evolving. 'Motivation' oozes sexiness and I was ready to share some of that with the world."

However, with Lil Wayne using words like "rain forest" as a sexual euphemism, Rowland recalls wondering, " 'Oh my God, am I going to get in trouble?' But my mother said, 'Girl, you're grown, and everybody feels like this at one point in time. That's how you got here.' " —Gail Mitchell

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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



QUEEN RETURNS

>> Aretha Franklin arrive No. 15 on Top R&B/Hip-Hop Albums with "A Woman Falling Out of Love," the Queen of Soul's 45th charting set. Sold exclusively through Walmart until June 3, it's her first studio set since 2003 and her first indie-released studio album.

CLUB CHRIS

>> Chris Brown scores his first No. 1 on the Dance Club Songs chart as "Beautiful People" (featuring Benny Benassi) skips 2-1 in its 10th week. It's his current single release in the United Kingdom, where it holds steady at No. 4 on the Official Singles Chart.



SIXX SOARS

>> No stranger to top 10 hits on the Billboard 200 with his band Mötley Crüe, bassist Nikki Sixx finds additional top 10 success with side project Sixx: A.M. as its second set, "This Is Gonna Hurt," arrives at No. 10 with 30,000.

CHART BEAT

>> Although her song "E.T." relinquishes the No. 1 spot on the Billboard Hot 100 to Adele's "Rolling in the Deep," Katy Perry becomes the first artist to spend an entire year—52 consecutive weeks—in the chart's top 10. Perry's streak started with "California Gurls," which debuted at No. 2 in the May 29, 2010, issue, and continued with "Teenage Dream" and "Firework" prior to "E.T."

>> Death Cab for Cutie motors to its third No. 1 on the Triple A airplay chart (viewable at billboard.biz/charts), as "You Are a Tourist" travels 3-1. Also, as "The Afterlife" rises 11-10, Paul Simon scores his second top 10 on the tally. His "Father and Daughter" rose to No. 5 in 2003.

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

Eight (Debuts) Is Enough; 'Glee' Sparks 'Rumours'

While Adele's "21" spends a lucky seventh nonconsecutive week at No. 1 on the Billboard 200, a record-tying eight debuts arrive in the top 10, led by **Beastie Boys'** "Hot Sauce Committee Part 2."

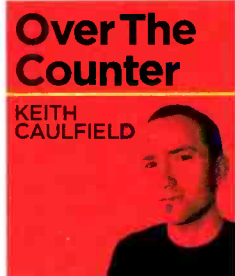
"21" holds atop the list with 155,000 (up 26%), likely thanks to Mother's Day purchases, while a number of the new entries in the top 10 probably benefit from the holiday as well. With seven weeks at No. 1, "21" marks the second-longest run atop the list for an album by a female artist since 2000, next to only **Taylor Swift's** 11-week reign with "Fearless" in 2008 and early 2009.

Adele also has another reason to celebrate: The album's first single, "Rolling in the Deep," crowns the Billboard Hot 100 (see page 42).

Beastie Boys' "Hot Sauce Committee Part 2" bows at No. 2 with 128,000. It's the rap/rock trio's first proper studio release—backing out 2007's instrumental set "The Mix-Up"—since 2004's "To the 5 Boroughs," which debuted at No. 1 with 360,000. "Hot Sauce" is the Boys' first studio set to miss the top slot since "Check Your Head" debuted and peaked at No. 10 in 1992. All told, "Hot Sauce" is the act's sixth top 10, stretch-

ing back to its full-length debut, 1987's "Licensed to Ill," which spent seven weeks at No. 1.

With "Hot Sauce" the first of eight debuts in the top 10, it marks only the third time in chart history that that many new entries have invaded the region. It last happened on Dec. 4, 2010, when **Jackie Evancho's** "O Holy Night" EP led the debut parade at No. 2. Prior to that, the feat first occurred on the Oct. 17, 2009, chart.



'RUMOURS' ABOUNDS: Right outside the top 10 on the Billboard 200 is **Fleetwood Mac's** classic 1977 album "Rumours." It re-enters at No. 11 with nearly 30,000 (up 1,951%) thanks to exposure from the May 3 episode of Fox TV's "Glee," which dedicated its entire hour to the album. Of the nearly 30,000 copies it sold last week, 91% were downloads. The week previous, the set sold nearly 1,000 copies.

Since the Billboard 200 began allowing catalog titles to chart in December 2009, this is the highest re-entry for a non-reissued album.

GOULDING GROWS: After **Ellie Goulding** appeared as the musical

guest on the May 7 episode of "Saturday Night Live," sales for her "Lights" album brighten by 231%. It re-enters at No. 82 on the Billboard 200 with 6,000, graduating from the Heatseekers Albums chart.



It's the best sales week yet for the set, which was released March 8. While the album is available on CD, the vast majority of its total sales are from downloads (83%). Last week, 96% of the album's sales were digital—likely owed to the instant download reaction that Saturday/Sunday TV performances generate.

'GLORY' NOTES: Can one single change everything? In a word: Yes.

Last week we noted how **Lady Gaga's** "Judas," the second single from her new "Born This Way" album

(May 23), seemed to be underperforming on the Hot Digital Songs chart—perhaps a sign of worry with regard to how the album may sell in its first week.

Well, "Judas" seems like old news (even though its music video only premiered on May 5), as the set's third single, "The Edge of Glory," was released to iTunes and sent to radio on Monday, May 9. While "Glory" wasn't initially intended to be an official single—at least this quickly—it was earmarked as such by the end of the day on Monday. Sources say that the track, which has clearly charmed the masses, could sell more than 300,000 in its first week. The tune should debut in the top 30 of the Mainstream Top 40 radio airplay tally next week as well.

AND FINALLY: Next week look for **Adele** to continue her reign atop the Billboard 200, while the highest debut will likely come from comedy troupe **the Lonely Island's** "Turtleneck & Chain." Industry gurus suggest the set may move about 65,000, a handsome number for a comedy release. Other artists looking to make high bows include **Christina Perri** and **Tyler, the Creator** (leader of the **Odd Future Wolf Gang Kill Them All** collective), who are both on track to shift 40,000-45,000.

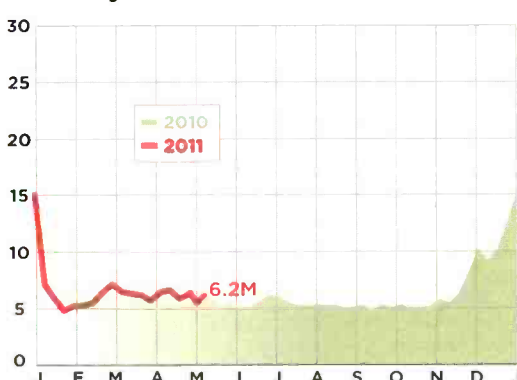
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,231,000	1,869,000	24,025,000
Last Week	5,384,000	1,812,000	25,313,000
Change	15.7%	3.1%	-5.1%
This Week Last Year	6,071,000	1,529,000	21,945,000
Change	2.6%	22.2%	9.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	109,779,000	108,106,000	-1.5%
Digital Tracks	421,988,000	462,373,000	9.6%
Store Singles	723,000	978,000	35.3%
Total	532,490,000	571,457,000	7.3%
Albums w/TEA*	151,977,800	154,343,300	1.6%

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

ALBUM SALES

'10	109.8 million
'11	108.1 million

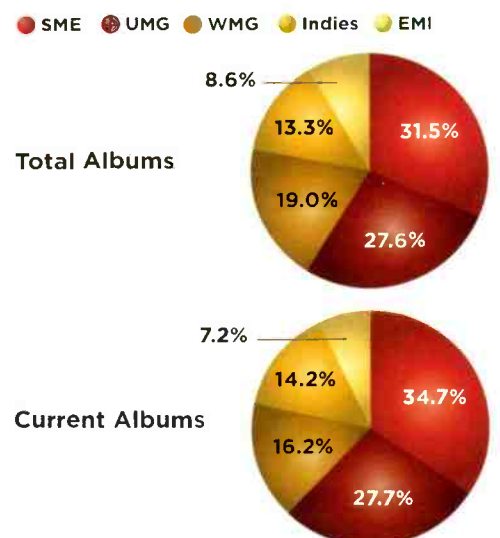
SALES BY ALBUM FORMAT

CD	79,247,000	72,250,000	-8.8%
Digital	29,570,000	34,534,000	16.8%
Vinyl	948,000	1,299,000	37.0%
Other	13,000	23,000	76.9%

For week ending May 8, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nelsen SoundScan

Distributors' Market Share: 04/04/11-05/01/11



UNCHARTED™ chart listing artists and their social media performance. Top entry: DJ BL3ND (#1).

SOCIAL 50™ chart listing artists and their social media performance. Top entry: LADY GAGA (#1).

YAHOO! VIDEO MUSIC chart listing the week's most-streamed videos on Yahoo! Music. Top entry: E.T. (#1).

ILIKE LIBRARIES: MOST ADDED chart listing songs most added to social networking libraries on Facebook. Top entry: ROLLING IN THE DEEP (#1).

NEXT BIG SOUND 25™ chart listing the fastest accelerating artists during the past week. Top entry: LA RUE KETANOU (#1).

New to this week's Uncharted at No. 14 is the São Paulo rock quartet Pitty. The band gathered more than 67,000 YouTube views and 25,000 Last.fm song plays during the chart week, no doubt due to the new YouTube videos it's been uploading from its live DVD, "Trupe Delirante no Circo Voador," out this week. Pitty is slated to play concert dates in Brazil throughout the summer.



In a 27-10 bound, Deadmau5 cracks the top 10 of the Social 50, helping bump Lil Wayne out (11-10). The former's song "Ghosts 'n' Stuff" was used in the May 2 episode of "Dancing With the Stars," encouraging its 186% boost in Vevo plays. He also released a trailer on YouTube announcing his first headlining outdoor show, which helped add to a 225% boon in week-over-week views.



UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country, on a major social networking site. SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. YAHOO! VIDEO: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country, on a major social networking site. ILIKE LIBRARIES: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country, on a major social networking site. NEXT BIG SOUND: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country, on a major social networking site.

Mainstream Top 40 chart with columns for Rank, Title, Artist, and Weeks on Chart. Top entries include Katy Perry's 'E.T.' at #1 and Bruno Mars' 'Just the Way You Are' at #2.

Adult Contemporary chart with columns for Rank, Title, Artist, and Weeks on Chart. Top entries include Bruno Mars' 'Just the Way You Are' at #1 and Katy Perry's 'Firework' at #2.

Adult Top 40 chart with columns for Rank, Title, Artist, and Weeks on Chart. Top entries include Bruno Mars' 'Just the Way You Are' at #1 and Katy Perry's 'E.T.' at #2.

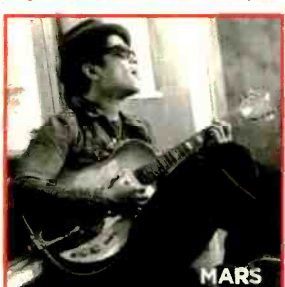
Rock Songs chart with columns for Rank, Title, Artist, and Weeks on Chart. Top entries include Foo Fighters' 'ROPE' at #1 and Katy Perry's 'E.T.' at #2.

Heritage Rock chart with columns for Rank, Title, Artist, and Weeks on Chart. Top entries include Foo Fighters' 'ROPE' at #1 and Katy Perry's 'E.T.' at #2.

Active Rock chart with columns for Rank, Title, Artist, and Weeks on Chart. Top entries include Foo Fighters' 'ROPE' at #1 and Katy Perry's 'E.T.' at #2.

Heritage Rock chart with columns for Rank, Title, Artist, and Weeks on Chart. Top entries include Foo Fighters' 'ROPE' at #1 and Katy Perry's 'E.T.' at #2.

As "Just the Way You Are" leads Adult Contemporary for a 16th week, Bruno Mars' debut single as a lead artist trails only Daniel Powter's "Bad Day" (19 weeks, 2006) for the chart's longest reign for a solo male's career-opening track.



Mars passes David Cook, who reigned for 15 weeks with his 2008 "American Idol" coronation song, "The Time of My Life." Rising 11-10 with "Hold On," Michael Bublé scores his eighth Adult Contemporary top 10, and seventh in a row as a lead artist.

Fleet Foxes post a career-best sales week (91,000, according to Nielsen SoundScan) and Billboard 200 peak, as "Helplessness Blues" enters the survey at No. 4 (see page 38).



ROCK SONGS: 172 all-format rock stations including 55 Active Rock and 20 Heritage Rock playlists are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. #1 BEASTIE BOYS 'HOT SAUCE COMMITTEE...'

MAINSTREAM R&B/HIP-HOP

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. #1 SURE THING 'BLACK ICE/BYSTORM'

RHYTHMIC

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. #1 E.T. 'KATY PERRY FEAT. KANYE WEST'

ADULT R&B

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. #1 FAR AWAY 'MARSHA AMBROSIUS'

RAP SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. #1 LOOK AT ME NOW 'CHRIS BROWN FEAT. LIL WAYNE & BUSTA RHYMES'

Miguel notches his first Mainstream R&B/Hip-Hop leader, as "Sure Thing" steps 2-1. Last week, in its 22nd frame, debut album "All I Want Is You" reached the Top R&B/Hip-Hop Albums top 10 for the first time.



BETWEEN THE BULLETS

BEASTIE BOYS GET 'HOT' AT NO. 1



Beastie Boys open their latest set, "Hot Sauce Committee Part 2," at No. 1 on Top R&B/Hip-Hop Albums with 128,000 copies, according to Nielsen SoundScan. It's the hip-hop act's second No. 1 following 2004's "To the 5 Boroughs," which debuted atop the list.

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.

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 LLUVIA AL CORAZON by MANA.

Jennifer Lopez posts the second top five on Latin Pop Airplay of her 12-year history on the chart...



TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 MANA by DRAMA & LUZ.

Puerto Rican artist Sie7e breaks into the top 20 of Top Latin Albums, as 'Mucha Cosa Buena' leaps 61-17 in its second week...



REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 ME ENCANTARIA by FIDEL RUEDA DISA.

TROPICAL AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 CORAZON SIN CARA by PRINCE ROYCE.

BETWEEN THE BULLETS BILLBOARD AWARDS SPIKE CHART



LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 LLUVIA AL CORAZON by MANA.

LATIN RHYTHM AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 DANZA KUDURO by DON OMAR.

BETWEEN THE BULLETS BILLBOARD AWARDS SPIKE CHART

The effects of the April 28 broadcast of the Billboard Latin Music Awards on Telemundo, with a record 6.6 million viewers (according to Nielsen), are being felt on the Top Latin Albums chart...

HOT LATIN SONGS: 13 stations; 16 tropical; 9 Latin. (Rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'WHERE THEM GIRLS AT' and 'CALL MY NAME'.

JAPAN BILLBOARD JAPAN HOT 100 table with columns: THIS WEEK, LAST WEEK, (HANSHIN/SOUNDSCAN JAPAN/PLANTECH), MAY 21, 2011. Songs include 'MR. TAXI' and 'THE LAZY SONG'.

UNITED KINGDOM SINGLES table with columns: THIS WEEK, LAST WEEK, (THE OFFICIAL UK CHARTS CO.), MAY 21, 2011. Songs include 'PARTY ROCK ANTHEM' and 'THE LAZY SONG'.

GERMANY DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'CALL MY NAME' and 'WHERE THEM GIRLS AT'.

FRANCE DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'SWEAT' and 'WHERE THEM GIRLS AT'.

CANADA BILLBOARD CANADIAN HOT 100 table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN/BDs), MAY 21, 2011. Songs include 'ON THE FLOOR' and 'GIVE ME EVERYTHING'.

AUSTRALIA DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (ARIA), MAY 21, 2011. Songs include 'PARTY ROCK ANTHEM' and 'GIVE ME EVERYTHING'.

ITALY DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'MR. SAXOBEAT' and 'ON THE FLOOR'.

SPAIN DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'ON THE FLOOR' and 'LEAD THE WAY'.

IRELAND DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'PARTY ROCK ANTHEM' and 'ON THE FLOOR'.

SWEDEN DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'ON THE FLOOR' and 'FEST I HELA Huset'.

NORWAY DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'WHAT ARE WORDS' and 'ON THE FLOOR'.

NETHERLANDS DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'HAPPINESS' and 'AFSCHEID'.

BELGIUM DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'PARTY ROCK ANTHEM' and 'PRICE TAG'.

AUSTRIA DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'CALL MY NAME' and 'PRICE TAG'.

SWITZERLAND DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'CALL MY NAME' and 'WHERE THEM GIRLS AT'.

FINLAND DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'HAISSA' and 'ON THE FLOOR'.

NEW ZEALAND DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIelsen SOUNDSCAN INTERNATIONAL), MAY 21, 2011. Songs include 'PARTY ROCK ANTHEM' and 'ON THE FLOOR'.

MEXICO AIRPLAY table with columns: THIS WEEK, LAST WEEK, (NIelsen BDS), MAY 21, 2011. Songs include 'LLUVIA AL CORAZON' and 'DIA DE SUERTE'.

BRAZIL ALBUMS table with columns: THIS WEEK, LAST WEEK, (APFD/NIelsen), APRIL 24, 2011. Albums include 'PAULA FERNANDES AO VIVO' and 'AO VIVO NO RIO'.

1,000 FACES (Sony/ATV Tree Publishing Company, BM/Tor...
4EVERMORE (Snp. Sandwich Music, ASCAP/Bug Music...

CONTESTAME EL TELEFONO (Sony/ATV Discos Music Publi...
HEART LIKE MINE (Sony/ATV Tree Publishing Company...

HEAVEN WASN'T SO FAR AWAY (Big Bossa Music, LLC...
HELLO (Tocantins aVance, SOCAN/Diagonette Publishing Inc...

LET IT RAIN (Scrambler Music, ASCAP/Carnal Music Group...
LIFE OF THE PARTY (Tom's Kid Music, BM/Mamas Behind Publishing...

LITTLE BIT STRONGER (Universal Music - Careers...
LUNA AL SOL (Sony/ATV Discos Music Publishing LLC...

ONE NIGHT STAND (Songs Of Universal, Inc., BM/Culture...
PARTY ROCK ANTHEM (Party Rock, ASCAP/Sony/ATV...

ALL OF THE LIGHTS (Please Gimme My Publishing Inc...
AMEN (Sony/ATV Tree Publishing Company, BM/401 Kye Music...

COUNTRY GIRL (SHAKE IT FOR ME) (Sony/ATV Tree Publi...
COUNTRY MUST BE COUNTRY WIDE (Square D Music, ASCAP...

COUNTRY SH*T (Big Kih Publishing, ASCAP/Warner-Tamerl...
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TABOO (Crown P Music Publishing, BM/EMI Blackwood Music...
TAKE A BACK ROAD (EMI Blackwood Music, BM/Phret...

AM I THE ONLY ONE (Sony/ATV Tree Publishing Company...
AMOR QUE PERDIMOS (Songs Of Top Stop Music Publi...
ANYTHING (Gou! Child Music, ASCAP/Universal Music Corp...

CAJAZZ GIRL (Mike Curb Music, BM/Sweet Hysteria Music...
CANTO ME CUESTA (Ferca Publishing, BM/TL) 16

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Arista Nashville appoints **John Sigler** national director of promotion. He was regional promotion manager.

Skyville Records names **Dave Collins** director of promotion for the West. He was director of promotion for the West/Southwest at Nine North.

Capitol/EMI Records Nashville appoints **Taryn Pray** director of media and public relations. She was a publicist at Sony Music Nashville.



TOURING: Madison Square Garden appoints **Alex Diaz** senior VP/GM of MSG arena in New York. He was senior VP/GM of arena operations at Brooklyn Sports & Entertainment.

Global Spectrum names **Matthew Homan** GM of the Wells Fargo Center in Philadelphia. He previously oversaw the four-facility Iowa Events Center in Des Moines.

MANAGEMENT: Emblem Music Group promotes **Haley Melikian** to day-to-day manager for Gloriana and Tyler Hilton. She was new-media marketing specialist.

DIGITAL: Kidz Bop appoints **Ilene Kennedy** VP of product for KidzBop.com. She was VP at truTV Online.

TV/FILM: Fuse names **Joe Marchese** senior VP of digital and marketing strategy. He was co-founder/president of SocialVibe and SVnetwork.

RADIO: Radio Disney Stations Group promotes **Drew Korzeniewski** to VP of ad sales/GM. He was VP/GM.

RELATED FIELDS: Front Row Marketing Services promotes **Eric Smallwood** to senior VP. He was VP of project management.

Drew's Entertainment appoints **George Davis** director of creative licensing and digital strategy. He was a contracted digital licensing agent with Warner Music Group.

—Edited by Mitchell Peters

GOODWORKS

CITY OF HOPE HONORS IRVING & SHELLI AZOFF

More than 4,000 people gathered at Los Angeles' Gibson Amphitheater on May 7 to help City of Hope's music and entertainment industry group honor Irving and Shelli Azoff. During an evening that included performances by the Eagles and Darren Criss & the Warblers, the couple received City of Hope's Spirit of Life Award for their philanthropic efforts.

"I can think of no two other people who are more appropriate to give this award to," the Eagles' Don Henley said while presenting the Azoffs with the award. It wasn't the first time City of Hope honored Irving Azoff, executive chairman of Live Nation and chairman/CEO of Front Line Management Group. The research, treatment and education center for cancer, diabetes and other life-threatening diseases presented him with the Spirit of Life Award in 1984.

This year marks the first time that a couple received the award. Instead of the traditional black-tie dinner, the Azoffs opted for a casual setting. Following the musical performances and award presentation, attendees were given exclusive access to Universal Studios. The theme park closed early so guests could enjoy food and access to rides and other attractions.

A representative for the event declined to say how much money it raised, but noted that all funds will go to City of Hope.

—Mitchell Peters



The Bamboozle Festival at the New Meadowlands Stadium in East Rutherford, N.J., took place April 29-May 1 and boasted a colorful lineup ranging from Lil Wayne, Insane Clown Posse and Bruno Mars to Dashboard Confessional and Mötley Crüe. Taking five with Bamboozle founder/Live Nation VP of talent/artist development **John D'Esposito** (center) are Crüe members **Nikki Sixx**, **Vince Neil**, **Mick Mars** and **Tommy Lee** (from left). PHOTO: MARK WEISS

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Legendary bassist and original funkateer **Bootsy Collins** held court May 3 at the Grammy Museum at L.A. Live during an American Express-sponsored conversation/audience Q&A moderated by Grammy Foundation VP **Scott Goldman**. The Rock and Roll Hall of Famer treated the audience to a bass demonstration and also talked about his first new album in five years, the April 26 release "The Funk Capital of the World." PHOTO: WIREIMAGE.COM/REBECCA SAPP



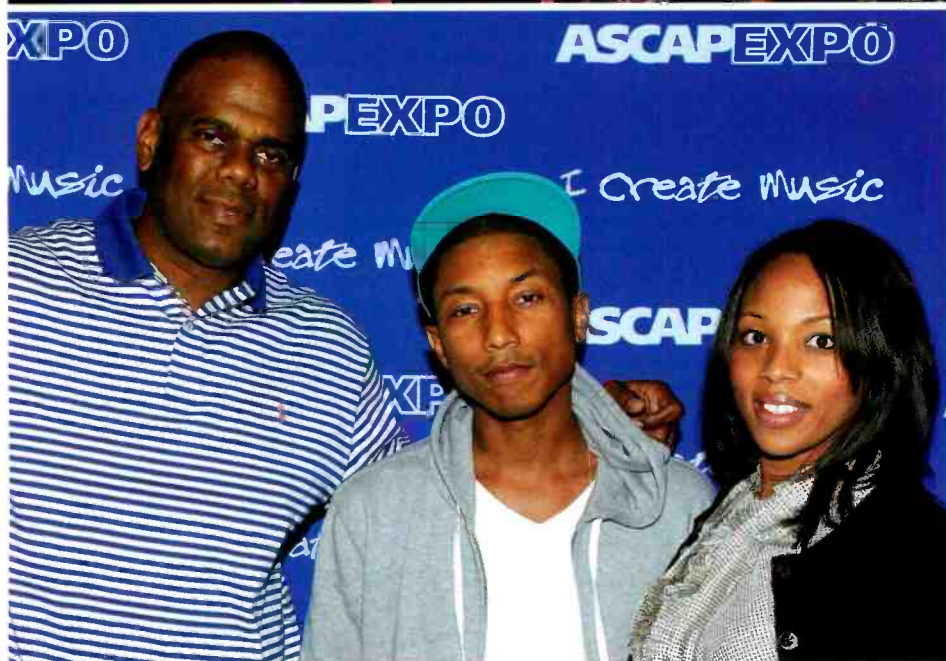
Columbia Records chairman **Steve Barnett** introduces singer **Jackie Evancho** at a special luncheon at the label's New York headquarters on April 27. The "America's Got Talent" dynamo's new album, "Dream With Me," is due June 14. PHOTO: GARY GERSHOFF



Songmasters launched its "Listen to Me" series on April 29 with a tribute to Buddy Holly's legacy at PJ Clarke's in New York—the site where Holly proposed to **Maria Elena Holly** in 1958. In honor of the event, **Peter Asher** performed "True Love Ways," a Holly composition written for Maria Elena that became a hit for Asher and his late partner Gordon Waller. Asher is set to produce the upcoming album "Listen to Me: Buddy Holly," featuring such artists as Stevie Nicks, Natalie Merchant and Brian Wilson. Flanking Asher are **Maria Elena** (left) and **Jennifer Cohen**, managing partner at Songmasters, which was established to raise funds for music industry charities supporting the next generation of music makers. PHOTO: JACK FOGLE/SONGMASTERS



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ASCAP 'I CREATE MUSIC' EXPO

The night after its Pop Music Awards, ASCAP kicked off its sixth annual "I Create Music" Expo (April 28-30) at Los Angeles' Renaissance Hollywood. The three-day conference featured panels covering various industry topics and issues, as well as skill-building master sessions and workshops. PHOTOS: PICTUREGROUP

TOP: Pop singer/songwriter **Sara Bareilles** conducted a rare interview with **Lindsey Buckingham** (Fleetwood Mac), who has a new album—"Seeds We Sow"—due later this year. Prior to the interview, ASCAP president/chairman **Paul Williams** presented Buckingham with the organization's Golden Note Award in recognition of his career achievements.

ABOVE: EMI North America president of creative **Jon Platt** (left) turned interviewer when he talked to songwriter/producer/entrepreneur **Pharrell Williams** about his journey to success during an Expo master session. Joining the pair in the green room before the session was ASCAP VP of membership for rhythm and soul **Nicole George**.

BELOW: Warner Bros. senior VP of A&R and songwriter/producer **Mike Elizondo** (third from left) drives home a point to moderator and ASCAP Playback editor in chief **Erik Philbrook** (far left) during one of the Expo's signature panels, "We Create Music." Also sharing their industry perspectives (starting from second left): songwriter **Claudia Brant**, Black Eyed Peas singer/songwriter **Fergie**, composer **Trevor Rabin** and songwriter/producer **Kevin Rudolf**.



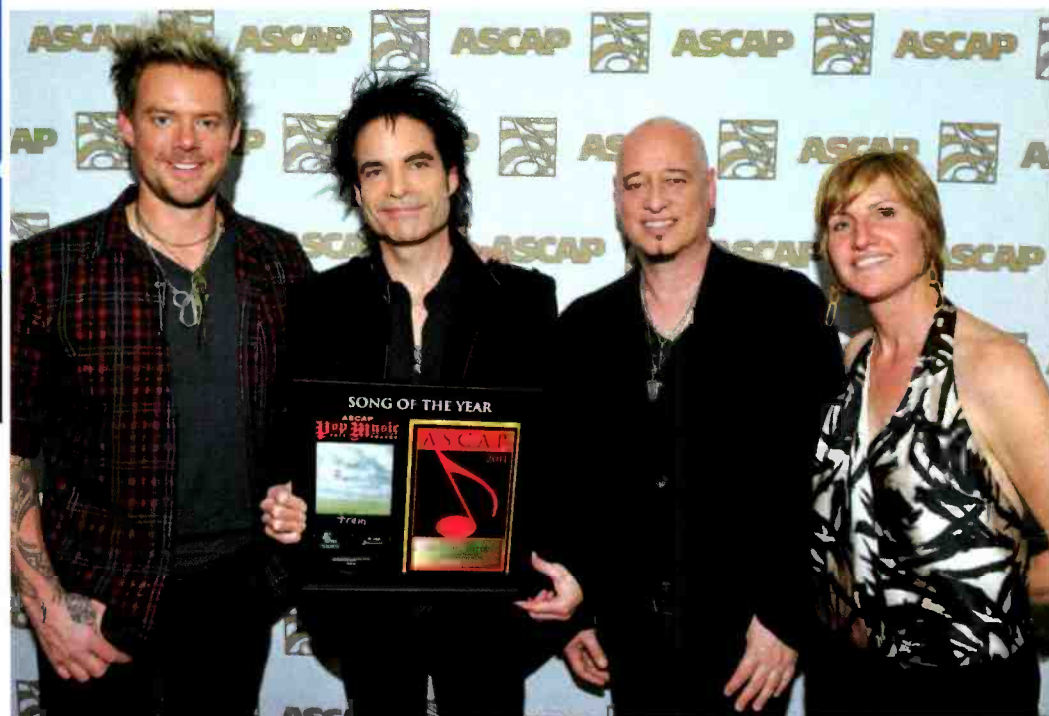
ASCAP POP MUSIC AWARDS

ASCAP hosted its 28th annual Pop Music Awards on April 27 at the Renaissance Hollywood Hotel in Los Angeles. Among the songwriters and publishers honored were Founders Award recipient Rod Stewart, publisher of the year EMI Music Publishing and Randy Bachman, presented with the organization's Global Impact Award. PHOTOS: PICTUREGROUP

ABOVE: Lukasz "Dr. Luke" **Gottwald** and **Max Martin** tied for songwriter of the year honors, each claiming five of the most-performed songs of 2010 including Katy Perry's "Teenage Dream." Gottwald's credits also include **Ke\$ha's** "TiK ToK"; Martin's include **Adam Lambert's** "Whataya Want From Me." Award presenters **Lambert** and **Ke\$ha** flank Martin (second from left) and **Gottwald**.

BELOW: **Pat Monahan** (second from left), solo artist and Train lead singer, won song of the year for the rock band's hit "Hey, Soul Sister." Train also performed the track during the awards ceremony. ASCAP VP of membership for pop and rock **Sue Drew** joins Monahan and (from left) Train's **Scott Underwood** and **Jimmy Stafford** on the red carpet.

BOTTOM: ASCAP director of membership for pop and rock **Josh Briggs** (far left) presented the organization's Vanguard Award to rock group **Band of Horses**, whose members are (starting from second left) **Creighton Barrett**, **Bill Reynolds**, **Ryan Monroe**, **Tyler Ramsey** and **Ben Bridwell**.



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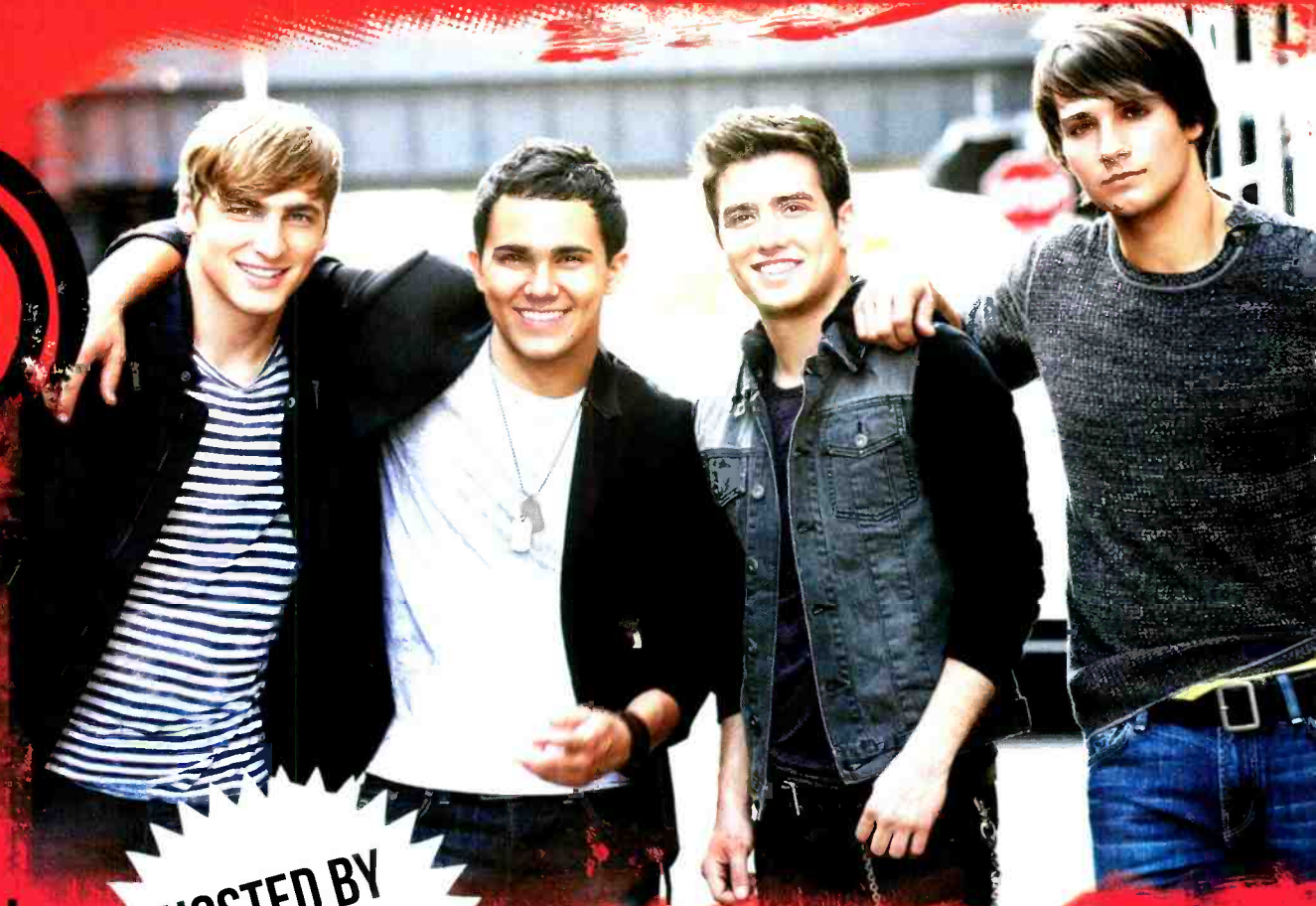
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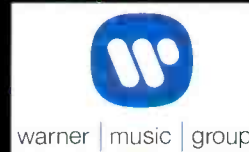
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