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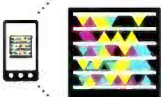
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No. 1

ON THE CHARTS

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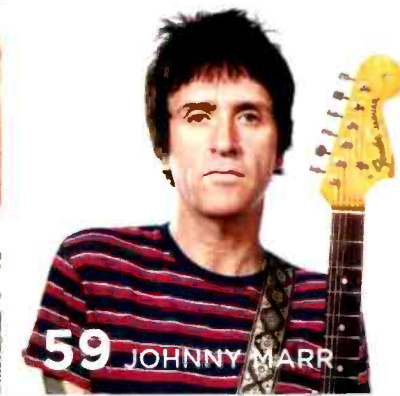
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360 DEGREES OF BILLBOARD

HOME FRONT

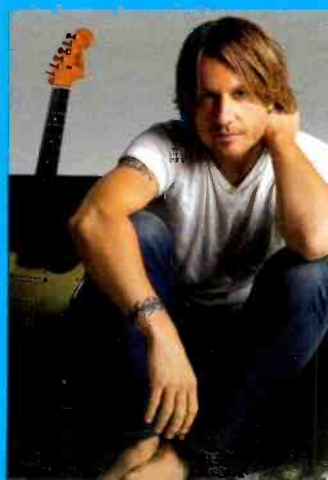
Online

.COM EXCLUSIVES
 The Billboard Music Awards are bringing out stars like Rihanna, the Black Eyed Peas and Keith Urban to Las Vegas' MGM Grand on May 22. Visit Billboard.com/BBMA for exclusive video, photos, interviews and news.

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.

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



JODY GERSON

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REASON TO SING
Music reality shows loom larger in fall TV season



GET MOVING
Why the biz needs to accelerate digital efforts



ATLANTIC CROSSING
Prince Royce inks new label deal, preps tour



UP FROM THE CLUBS
Small venues' changing artist development role



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Pete Tong on dance music's global expansion

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>>> CURB, TIM MCGRAW IN CONTRACT DISPUTE

Curb Records filed a breach-of-contract suit in Nashville's Davidson County Chancery Court against Tim McGraw in relation to the artist's record deal with the label. At issue is what's referred to as the 12 masters for the "Emotional Traffic" album that McGraw delivered to Curb last October. The suit alleges McGraw began recording "Emotional Traffic" tracks "in 2008 or before," prior to the allowable period under contract. "We are going to respond vigorously and promptly," McGraw attorney Rusty Jones said.

>>> EMUSIC ADDS EMI TITLES

EMusic has added more than 15,000 EMI albums to its catalog, making it the last of the four majors to join the subscription download store. Only U.S.-based eMusic customers will be able to buy EMI titles. Initially, only EMI titles at least a year old will be available at eMusic. During the next few months, eMusic will be able to put up a "limited number" of front-line titles.

>>> EVENT-BRITE RAISES ANOTHER \$50M

Eventbrite has raised an additional \$50 million in a venture funding round led by Tiger Global, raising its total to \$79.5 million. Previous Eventbrite investors include Sequoia Capital, DAG Ventures and Tenaya Capital. Former Ticketmaster CEO Sean Moriarty sits on the company's board of directors.

Reporting by Glenn Peoples and Ray Waddell.

UP FRONT

RETAIL BY GLENN PEOPLES

Back In (The) Black

Year-To-Date U.S. Music Sales Are Up Nearly 2% —Is The Gain Sustainable?

Maybe it really is the end of days.

Or maybe, as some in the recording industry are daring to hope, the relentless downward spiral in recorded-music sales is coming to a close.

Through the week ended May 15, total U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks equal an album) were up 1.9% from the same period last year, when album and TEA sales fell 7.5%, according to Nielsen SoundScan.

Overall album sales dipped just 1.1% from the same period last year, when sales dropped 10%, while digital album sales surged 17%, improving from the 10% increase during the same period of 2010. Track sales are up 9.7% through May 15, a big improvement over the 1% gain tracks posted in all of 2010 and roughly on par with the 12% increase in track sales in 2009. And while CD sales dropped 8.4%, the performance is a vast improvement over the 15%-20% annual declines that had been standard in recent years.

By some measures, music sales are gaining momentum. During the last 13 weeks—the equivalent of a quarterly sales period—album and TEA sales are up 7.6%, album sales are up 5.8%, and digital track sales are



Star power: LADY GAGA'S "Born This Way" is expected to be one of the year's top-selling titles; "Recovery" by EMINEM (right) was 2010's top seller.

up 12.5%, compared with the same period in 2010. In fact, album sales have risen on a week-over-week basis in 11 of the last 13 weeks, according to SoundScan.

Another promising sign: Sales of current albums—those within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—are up 1.4% during the last 13 weeks from a year earlier, after plunging 22.1% in the first six weeks of 2011, according to SoundScan.

Theories abound as to why music sales have improved. The sharp turnaround following the dismal first six weeks of the year

coincided with the Feb. 13 Grammy Awards, which provided a customary sales boost for winners and performers on the live telecast during the first couple of weeks after its airing. Some executives also point to the shuttering of peer-to-peer file-sharing network LimeWire last fall.

While SoundScan data measures only unit sales, recorded-music revenue is likely faring well, too. The slowing decline in CD sales has been helped by price slashing by labels, which has resulted in less revenue per unit sold. But

that's been accompanied by a rise in the average price of digital tracks (as more hit releases are sold for \$1.29) and digital albums (thanks to improved sales of deluxe editions). The net result: Gains from digital sales have almost offset losses in CD revenue, according to a source at a major label.

But don't call it a comeback just yet. While the numbers look great now, the year-over-year sales gain could soon evaporate, as upcoming releases will be compared against some strong sellers from 2010. Eminem's "Recovery" and Drake's "Thank Me Later" were both released on June 15, 2010, and

sold 1.1 million and 709,000 units during their first two weeks, respectively, according to SoundScan.

Additional factors could create further headwinds later in the year. The debut of the Beatles' catalog on iTunes last November provided a huge bump to catalog sales early this year. Borders' recent liquidation sale at stores that it's shuttering generated a small, one-time boost to sales that won't continue through the end of the year.

This year, retailers are banking on exceptional sales for Lady Gaga's "Born This Way," out May 23. The album's first three tracks have already sold 3.4 mil-

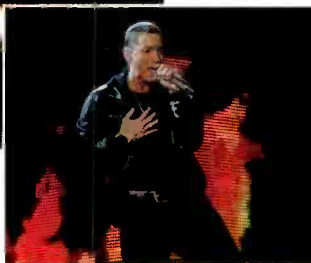
lion units. A second-quarter wild card is Lil Wayne's "The Carter IV," tentatively scheduled for June 21. The often-delayed release could be one of the biggest releases of the summer. "The Carter III," released in June 2008, sold more than 1 million units in its debut week and has moved 3.6 million units and 13.1 million tracks to date, according to SoundScan.

Then again, catalog titles—not new releases—have primarily driven the recent recovery in album sales. Catalog albums, which made up 47% of all albums sold through May 15, are up 6% while current releases are down 7%.

Indeed, this year's best sellers lag behind those of 2010. Adele's surprise hit album "21" may seem like found sales, but the same was said last year of Lady Antebellum's crossover smash "Need You Now," which actually sold faster than "21." The trend continues all the way through the top 200. This year's top 10 albums have sold 44% fewer units than last year's top 10 through May 15, while the top 40 and top 200 titles are down 25% and 15%, respectively, during the same period.

It's a promising trend for an industry hoping to see sales eventually return to growth. But in the words of Eddie Floyd, industry executives may want to knock on wood.

Additional reporting by Ed Christman.



HOMIE FRONT

360 DEGREES OF BILLBOARD

5 Things To Watch At The Billboard Music Awards



A bigger bang: KESHA and FAR*EAST MOVEMENT (right) will perform at the Billboard Music Awards.



The 2011 Billboard Music Awards will air live from Las Vegas' MGM Grand Garden Arena on May 22 at 8 p.m. on ABC. The show is co-executive-produced by Richard Beckman, CEO of Prometheus Global Media (parent company of Billboard), and Don Mischer of Don Mischer Productions. Here are five things to watch for during the show.

TOP FINALISTS

Rihanna, Eminem, Lady Gaga, Bruno Mars and Justin Bieber lead the finalists for the 2011 Billboard Music Awards. Rihanna takes the lead as a finalist in 18 award categories, including top Hot 100 artist, top female artist, top R&B artist and top dance/electronic artist. Eminem is a finalist in 16 award categories, including top Bill-

board 200 artist, top artist, top male artist and top rap artist. Lady Gaga follows as a finalist in 12 categories, with three releases all competing for top dance/electronic album. And pop heartthrobs Mars and Bieber will each vie for 11 categories and face off for top new artist and top male artist.

PERFORMERS

The Billboard Music Awards will be a hot ticket of live performances at the MGM Grand. The latest additions to an already stellar lineup of performers include a series of special collaborations: Lil Wayne will team up with Mary J. Blige, Pitbull will rock the stage with Ne-Yo and Nayer, and Far*East Movement will be joined by Snoop Dogg and Ryan Tedder. They join previ-

ously announced performers Ke\$ha, Neil Diamond, OneRepublic, Cee Lo Green, Nicki Minaj, Rihanna, the Black Eyed Peas, Keith Urban and Taio Cruz. Having appeared on the charts and in the pages of Billboard through the years, several of these acts (besides Rihanna) are also finalists at the show. Newcomers Ke\$ha, Nicki Minaj and Taio Cruz will contend for top new artist. Tickets for the Billboard Music Awards start at \$57.75 and were still available at press time through Ticketmaster.com.

SPECIAL AWARDS FOR BEYONCÉ, NEIL DIAMOND

The Billboard Music Awards will honor Beyoncé and Neil Diamond with special awards. Beyoncé will receive the Billboard Millennium Award in recognition of the singer's career achievements and influence in the music industry, from her role as frontwoman of Destiny's Child to her three chart-topping solo albums, which have collectively earned her 16 Grammy Awards and ASCAP's pop songwriter of the year honor. Previously, Billboard named Beyoncé its Woman of the Year in October 2009 and Top Female Artist of the Decade in December 2009.

Diamond will receive the Billboard Icon Award in recognition of his cultural impact and his extraordinary talent as a creator, writer and entertainer. Diamond has sold more than 128 million records worldwide, achieving 39 top 10 singles and 18 platinum albums. He has been a force on the Billboard charts for more than 40 years, scoring a combined 12 No. 1s on the Billboard 200, Hot 100 and Adult Contemporary

charts, including hit singles like "Cracklin' Rosie," "Song Sung Blue" and "America" and 2008 album "Home Before Dark."

HOST/PRESENTERS

Comedian Ken Jeong will host this year's Billboard Music Awards. In addition to his comedic roles in "Community" and "Knocked Up," Jeong will star in the film "The Hangover Part II," which arrives in theaters May 26. "I'm so honored and thrilled," says Jeong, whose appearance at the event will mark his first time hosting a music awards show. And the evening will surely see some surprises both on and off camera, with presenters ranging from teen pop star Bieber to rock'n'roll veteran Bret Michaels. Other presenters confirmed for the show include Taylor Swift, Sarah Hyland, Randy Jackson, Lucy Hale, Eric Stonestreet, Scott Weiland, Kylie Minogue, Jada Pinkett Smith, Joe Jonas, Keri Hilson, Marc Anthony, "Glee" star Matthew Morrison, Nas, Selena Gomez, Tim Allen, Travis Barker, Trey Songz and "Modern Family" star Rico Rodriguez.

THE BBMAS' COMEBACK

The Billboard Music Awards return this year after a nearly five-year absence. The show was last held in December 2006 at Las Vegas' MGM Grand Garden Arena. That year R&B veteran Mary J. Blige earned nine awards, including album ("The Breakthrough") and song ("Be Without You") of the year, as well as Hot 100 airplay song of the year. The BBMAS stand apart from other music award shows in that finalists and winners are determined by chart performance and social and streaming activity as chronicled in Billboard magazine and on Billboard.com during the 12 months ended March 1. The 46 award categories are based on measures provided by our data partners, including sales data shared by Nielsen SoundScan, radio airplay monitored by Nielsen BDS, streaming data measured by TubeMogul and Nielsen BDS, social media consumption gauged by Next Big Sound and tour grosses tracked by Billboard Boxscore.

Since the early 1990s, the Billboard Music Awards have celebrated a diverse cross section of the music landscape. From the rock of Metallica's "Unforgiven II" to the seductive pop of Britney Spears' "I'm a Slave 4 U" to the soulful R&B of Alicia Keys' "A Woman's Worth," the ceremony has collected music's biggest stars and let their hits shine in front of millions. ...



David Foster
BMI Icon



Song of the Year

"Need You Now"

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DWHaywood Music

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BREAK YOUR HEART
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BMG Platinum Songs US

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Where Da Kasz AI?

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Sony/ATV Songs LLC

PARTY IN THE USA
Claude Kelly
Studio Beast Music
Warner-Tamerlane Publishing Corp.

2011

Publisher of the Year
Sony/ATV Songs LLC

Songwriters of the Year

Lady Gaga

Jason Derulo

JR Rotem

TELEPHONE
Rodney Jerkins
Lady Gaga
House of Gaga Publishing, Inc.
Rodney Jerkins Productions, Inc.
Sony/ATV Songs LLC

THIS AFTERNOON
Chad Kroeger (SOCAN)
Mike Kroeger (SOCAN)
Ryan Peake (SOCAN)
Warner-Tamerlane Publishing Corp.

TIK TOK
Ke\$ha
Benjamin "Benny Blanco" Levin
Dynamite Cop Music
Matza Ball Music
Where Da Kasz AI?

TWO IS BETTER THAN ONE
Taylor Swift
Sony/ATV Tree
Taylor Swift Music

WHATAYA WANT FROM ME
Pink
Johan "Shellback" Schuster (STIM)
EMI-Blackwood Music, Inc.
Pink Inside Publishing
Songs of Kobalt Music Publishing

WHATCHA SAY
Jason Derulo
JR Rotem
BELUGA HEIGHTS MUSIC
Irving Music
Jason Derulo Publishing
Jonathan Rotem Music
Sony/ATV Songs LLC

YOU BELONG WITH ME (2nd Award)
Liz Rose
Taylor Swift
Orbison Music LLC
Sony/ATV Tree
Taylor Swift Music
Wagnerville Music

YOUR LOVE IS MY DRUG
Ke\$ha
Pebe Sebert
Dynamite Cop Music
Kecse Rose Music
Sony/ATV Songs LLC
Where Da Kasz AI?

REPLAY
Jason Derulo
Iyaz
JR Rotem
Art In The Fodder Music
BELUGA HEIGHTS MUSIC
Irving Music
Jason Derulo Publishing
Jonathan Rotem Music
Sony/ATV Songs LLC
Yaggamentz Music

RIDIN' SOLO
Jason Derulo
JR Rotem
BELUGA HEIGHTS MUSIC
Irving Music
Jason Derulo Publishing
Jonathan Rotem Music
Sony/ATV Songs LLC

SAY HEY (I LOVE YOU)
Carl Young
C-Ya Later Sounds

SEXY CHICK
Giorgio Tuinfort
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SMILE
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TV BY PHIL GALLO

Season In The Sun

Fall TV Schedule Presents More Music Promo Opportunities As NBC, Fox Lock In Singing Competitions



Show us what you've got: NBC's "The Voice" is slated to return in the middle of next season with (from left) **BLAKE SHELTON**, **CHRISTINA AGUILERA**, host **CARSON DALY**, **CEE LO GREEN** and **ADAM LEVINE**.

A month ago, it was a coin toss over which music-themed TV show would have a greater impact on network TV schedules this fall.

Would it be "Glee" with its scripted musical performances? Or the reinvigorated "American Idol," which proved there's still life left in the music reality franchise?

If you went with the latter, you won.

During the TV network upfront presentations held May 14-18 in New York, NBC and Fox disclosed that they're each more than doubling the number of prime-time hours devoted to music reality competitions this fall. That could mean more than three dozen results shows that need to book a musical guest or two. ABC's "Dancing With the Stars" will be a head-to-head competitor with the NBC singing shows, another opportunity for songs and singers to promote their work.

As a result, the 2011-12 TV season could go down as one of the greatest for artist, record label and music publisher promotional activities since the demise of variety shows in the late '70s.

The importance of the myriad opportunities offered by the fall prime-time schedule is heightened by the dramatic changes about to reshape daytime TV. This month, Oprah Winfrey is winding down her syndicated talk show—the most powerful music promotion tool in TV—to focus on her OWN cable network. With Regis Philbin set to retire in the fall, "The Ellen DeGeneres Show" will likely emerge as the top music promotional platform in syndicated TV.

NBC wisely expanded its December-only a cappella group competition show "The Sing-Off" by moving it up to September and giving it a two-hour block starting at 8 p.m. on Mondays. (The search is already on for a judge to replace Nicole Scherzinger, who's joining Fox's "X Factor.") Once a "Sing-Off" champ is crowned, the network will turn over the time period to "The Voice," where Christina Aguilera, Cee Lo Green, Blake Shelton and Adam Levine have proved that current charting pop stars can bolster their image through weekly TV appearances.

Simon Cowell's "X Factor" will make its U.S. debut in September with a team of judges that includes Scherzinger, former Island Def Jam chairman/CEO Antonio "L.A." Reid, British singer Cheryl Cole and Paula Abdul. The 11th season of "American Idol" starts Jan. 22 after the Super Bowl contender from the NFC is determined, provided the NFL schedule is played as planned.

Both Fox shows are on a Wednesday/Thursday schedule,

but both will have star-power issues. Will Jennifer Lopez, who signed a one-year contract in 2010, re-up with "Idol" or will her financial demands be deemed untenable? While Cowell's return will satisfy his fans, do Scherzinger, Reid, Cole and Abdul, not to mention the format, have enough distinction to pull "Idol"-like numbers of more than 20 million viewers per week?

Among scripted shows, "Mad Men" appeared to have more influence than "Glee," with the upfronts demonstrating greater network interest in period pieces set in the early '60s than youth-oriented musical shows. Catalog divisions at labels with recordings and songs of pre-Beatles pop will need to secure phone numbers for NBC's "The Playboy Club" and ABC's "Pan Am."

ABC, which picked up a staggering 13 new shows, opted against its one "Glee"-style pilot for the fall—"Desperate Housewives" creator Marc Cherry's "Hallelujah"—as well as the dance-themed pilot "Grace" from "Grey's Anatomy" executive producer Krista Vernoff and "Dancing With the Stars" judge Carrie Ann Inaba. As expected, the network also decided that a forthcoming musical series featuring original Alan Menken songs wasn't ready for prime time.

NBC Entertainment chairman Bob Greenblatt, a theater student in college who later shepherded "9 to 5: The Musical" to Broadway, has the Broadway-themed "Smash" on his mid-season schedule. The show will feature originals penned by Marc Shaiman and Scott Wittman.

In terms of placing songs in non-music-themed shows, artists and labels are wondering if any program this fall will reclaim the hitmaking clout that "Grey's Anatomy" and "The OC" once wielded. One potential candidate: ABC's "Charlie's Angels," the films of which had dance-pop soundtracks.

CBS will add five more dramas—mostly procedural cop shows—to its schedule, but it's unclear if any will have a music component. The network's "NCIS" and "NCIS: Los Angeles," which regularly feature plenty of song synchs, will return in the fall.

ABC, which is attempting to attract more male viewers, is bulking up on comedies on Tuesdays and Wednesdays, while Fox is using the genre to fill space after "Glee" and "X Factor" on those nights. CBS, looking for female-oriented sitcoms, has added comedies on Monday, Wednesday and Saturday. Music licensing is a rarity on half-hour comedies, and if Americans are in the mood to laugh in the middle of the week, the music industry better hope they like to sing on Mondays.

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We cleaned up!

**2011 BMI PUBLISHER OF
THE YEAR**



2011 BMI POP AWARDS

PUBLISHER OF THE YEAR

SONGWRITERS OF THE YEAR: LADY GAGA AND J.R. ROTEM

AWARD-WINNING SONGS:

"ALEJANDRO" (LADY GAGA AND REDONE), **"BAD ROMANCE"** (LADY GAGA AND REDONE)

"DO YOU REMEMBER" (FRANKIE STORM), **"FALLIN' FOR YOU"** (COLBIE CAILLAT)

"I NEVER TOLD YOU" (COLBIE CAILLAT), **"IN MY HEAD"** (J.R. ROTEM)

"PAPARAZZI" (LADY GAGA), **"REPLAY"** (J.R. ROTEM), **"RIDIN' SOLO"** (J.R. ROTEM)

"SEXY CHICK" (GIORGIO TUINFORT), **"SWEET DREAMS"** (WAYNE WILKINS)

"TELEPHONE" (LADY GAGA), **"WHATCHA SAY"** (J.R. ROTEM),

"YOUR LOVE IS MY DRUG" (PEBE SEBERT)

"TWO IS BETTER THAN ONE" (TAYLOR SWIFT),

"YOU BELONG WITH ME" (TAYLOR SWIFT)



Sony/ATV
MUSIC PUBLISHING

Shoot For The Moon

The Time Has Arrived For An Aggressive New Approach To Developing The Digital Music Market

After a decade of tentative steps, the time is right for the music business to take a leap of faith and move more quickly toward its inevitable digital future. Further growing pains are unavoidable. But the sooner they are met, the sooner record labels, music publishers and artists can move forward.

In the same time it took the United States to put a man on the moon, the industry has achieved only one unqualified digital success story: the digital download. Launched in 2003, Apple's iTunes store revolutionized the sale of music. It opened the marketplace to all comers, provided a new level of convenience and introduced consumers to the concept of buying music in the form of a digital file instead of a physical disc.

But iTunes is equivalent to putting a man into low-earth orbit. Now the industry needs a moonshot.

The current trajectory of progress will not be enough. The music business needs more growth than can be squeezed from digital downloads. Disappointing adoption of subscription services suggests current strategies are insufficient. And the massive use of free streaming services like Pandora and YouTube creates urgency to improve the adoption of paid services.

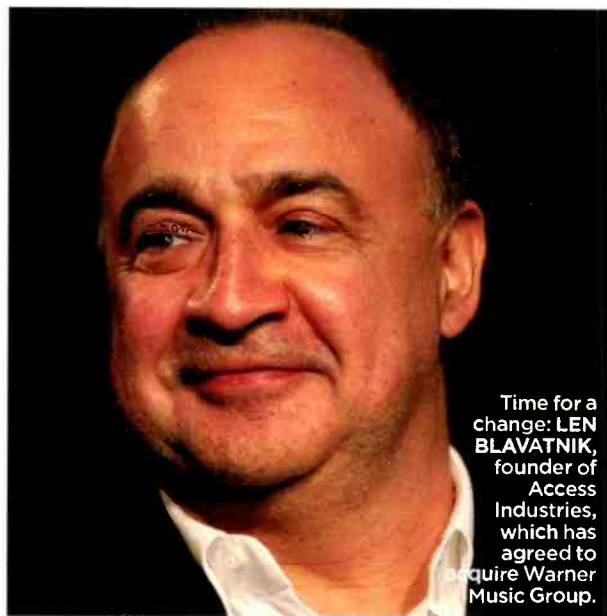
There are three reasons why now is a good time for a new approach to digital music:

1. The close of an era of lawsuits. The copyright infringement case against LimeWire, settled May 12 during the penalty phase of the

trial, could be one of the last, easy litigation targets for record labels and publishers. The well-funded companies that facilitate piracy today have business models and marketing strategies that are less exposed to legal problems than their predecessors. Some enjoy the protections of the Digital Millennium Copyright Act. Many are often located in foreign countries. German online locker company Rapidshare has even hired a lobbyist in Washington, D.C.

2. New ownership/leadership. The purchase of Warner Music Group by Len Blavatnik's Access Industries is expected to close in the third quarter. Citigroup will eventually sell EMI Group, which it took over from British private equity firm Terra Firma last year. Universal Music Group has a new chairman/CEO in Lucian Grainge. Sony Music Entertainment will soon be under the leadership of incoming CEO Doug Morris. Not all of these are new faces, but inevitable executive reshuffling expected at all four majors provides an opportunity to adopt new strategies.

3. Mainstreaming of cloud computing. Entertainment is quickly moving to the cloud and music can't be left behind. Major consumer technology companies eager to weave music services into their mobile products represent the best potential partners for a new push into the digital future.



Time for a change: **LEN BLAVATNIK**, founder of Access Industries, which has agreed to acquire Warner Music Group.

Amazon, Google and Apple have already integrated books and video into their cloud offerings and are in the process of doing so with music. In order to win over consumers, these serv-

ices must tantalize and amaze.

The combination of these three factors presents a perfect time to change tack. With major lawsuits fading into the past, the industry can

focus more attention on opening new markets than protecting existing ones—which will become a more urgent priority now that there are fewer opportunities for settlements and penalties to pad major-label-group income statements.

Labels have for years based their decisions on the amount of revenue that one licensed service could take away from other services and retailers. Such rationale is understandable in a corporate culture that often encourages executives to favor near-term revenue over long-term growth. But it's a mind-set that can't continue if digital music is to reach its potential.

The new era's leaders can affect change if they alter the incentives of their executives accordingly. Contrary to popular opinion, most shortcomings in digital strategies haven't been the result of bad decisions by out-of-touch

executives. To the contrary, label and publishing executives are smart, forward-thinking people who genuinely want to do right by their companies, artists and industry.

But addressing technological change has felled even the best companies. According to Clayton M. Christensen's influential 1997 book, "The Innovator's Dilemma: When New Technologies Cause Great Firms to Fail," entrenched companies often struggle with innovative products. The problem doesn't always stem from a lack of willingness to embrace disruptive technologies. Instead, the problem lies with new technologies that often conflict with a company's incentives and supply chain. For example, a company built on the sale of mainframe computers has a sales force, a compensation structure and an account base perfect for expensive, enterprise-level mainframe computers, not inexpensive personal computers.

People throughout the industry agree that its future is one of always-connected access to robust music services. Every year this inevitable marketplace is delayed postpones the industry's potential recovery, loses more consumers to piracy and enables other entertainment industries to gain greater consumer mind share. Now is a good time to have faith in the future.

Digital Domain

GLENN PEOPLES



BITS & BRIEFS

ROOTMUSIC PARTNERS WITH SOUNDEXCHANGE

RootMusic has partnered with SoundExchange to help the organization sign up artists who are owed digital performance royalties. RootMusic, a provider of marketing tools for use on Facebook, has 7,462 member artists who have yet to collect a total of \$5.3 million from SoundExchange. This partnership is the latest initiative by SoundExchange to contact artists who haven't yet registered with the organization. SoundExchange is the sole collector and distributor of royalties for the digital performance of sound recordings from webcasters, satellite radio and online streams of terrestrial radio broadcasts.

VISA TO ROLL OUT NEW ONLINE PAYMENT SYSTEM

Visa is eyeing a fall release for a new digital wallet product that aims to transfer the strengths of its point-of-sale payment system to e-commerce, mobile commerce and social network commerce. The system will store Visa and non-Visa payment accounts and allow customers to enter only an email address and password to buy goods at a variety of online merchants. The service will first launch in the United States and Canada. Visa plans to customize the service to the needs of other markets and their financial institutions.

merce, mobile commerce and social network commerce. The system will store Visa and non-Visa payment accounts and allow customers to enter only an email address and password to buy goods at a variety of online merchants. The service will first launch in the United States and Canada. Visa plans to customize the service to the needs of other markets and their financial institutions.

NEARLY 1 IN 5 SMARTPHONE USERS USED CHECK-IN SERVICES IN MARCH

A total of 16.7 million U.S. mobile subscribers, or about 7.1% of the entire mobile user base, used location-based "check-in" services on their phones in March, according to a comScore study. Of those, 12.7 million did so on a smartphone, representing 17.6% of smartphone users. Those ages 18-34 accounted for 58.5% of check-in users. Android (36.6%) and Apple (33.7%) were the two most common platforms.

RINGTONES™

MAY 28 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	11	11	#1 E.T.	KATY PERRY FEATURING KANYE WEST
2	7	7	DIRT ROAD ANTHEM	JASON ALDEAN
3	15	15	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
4	6	6	THE LAZY SONG	BRUNO MARS
5	5	5	MOTIVATION	KELLY ROWLAND FEATURING LIL WAYNE
6	7	5	HONEY BEE	BLAKE SHELTON
7	5	22	DOWN ON ME	JEREMIH FEATURING 50 CENT
8	8	11	SURE THING	MIGUEL
9	10	10	ROLL UP	WIZ KHALIFA
10	10	23	F**K YOU!	GEE LO GREEN
11	9	11	BOW CHICKA WOW WOW	MIKE POSNER FEATURING LIL WAYNE
12	12	20	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
13	30	30	BLACK AND YELLOW	WIZ KHALIFA
14	15	4	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
15	13	20	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
16	17	8	JUST CAN'T GET ENOUGH	THE BLACK EYED PEAS
17	18	13	THE SHOW GOES ON	LUPE FIASCO
18	19	13	I WON'T LET GO	RASCAL FLATTS
19	14	12	S&M	RIHANNA
20	22	7	ON THE FLOOR	JENNIFER LOPEZ FEATURING PITBULL

Kelly Rowland scores her first top 10 ringtone (11-5, up 58%) with "Motivation," which is reaching No. 26 this week on the Billboard Hot 100 becomes her top-peaking single as a lead artist on that chart. Featured artist Lil Wayne collects his 21st top 10 ringtone, extending his lead for the most in the chart's four-and-a-half-year history.

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.

SMALL PLAYER, BIG SOUND

Audiophiles who want great sound from a variety of file formats need more than a basic MP3 player or smartphone. The HiFiMan HM-602, a smaller, more affordable player than its sibling the HM-801, plays MP3, WAV, OGG and 24-bit/96 kHz FLAC files. The 7-ounce player also features adjustable headphone sensitivity—high for ear buds, low for full headphones—and comes with 8GB of memory, expandable to 32GB with an SD card.

The HiFiMan HM-602 is available for \$399 at Head-Direct.com. —GP



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MEF CTIA

Our darling B-

We truly appreciate your friendship and your loyalty.
You are an inspirational woman with an incredible heart and amazing talent;
it's no surprise you've accomplished so much in such a short time.

Thank you for being our muse.
You encourage us to take chances
and your trust in us has allowed our creativity to flourish.
We've loved sharing so many special moments with you and your family.
It means the world to us.

You're our ROCKstar.

Congratulations on this special award – it is genuinely deserved.

We love you so much,

Lorraine, Ofira, the whole crew and Motek

Lorraine Schwartz
FINE JEWELRY

The Shape Of Things To Come

Prince Royce Eyes Mainstream With Major-Label Deal

The last wave of mainstream major-label signings of Latin acts came in 2006, when Latin album sales in the United States reached an all-time peak of 37.8 million units, according to Nielsen SoundScan.

The signings had been preceded by mainstream successes. **Nina Sky**, twin sisters from Queens, released their self-titled 2004 debut album on Universal, which went on

to sell 232,000 units and featured the No. 4 Billboard Hot 100 single "Move Ya Body." San Diego native **Frankie J**, a former singer with Latin hip-hop/pop group **Kumbia Kings**, debuted at No. 3 on the Billboard 200 with his 2005 Columbia album "The One," which has sold 910,000 units, according to SoundScan.

But other home-grown U.S. Latin acts to signed to major labels, like **Prima J** (Geffen) and **the DEY** (Epic), floundered. And even **Kat DeLuna**, who had a huge **RedOne**-produced

radio hit with "Whine Up," only sold 68,000 units of her 2007 Epic debut "9 Lives," according to SoundScan.

Today, as U.S. Census data confirms that Hispanics have become the country's largest minority, mainstream labels are again looking toward bilingual Latin acts. On May 10, Atlantic announced it had signed Bronx native **Prince Royce**, whose self-titled debut on indie Top Stop Music was the top-selling album by a new Latin act in 2010, selling 187,000 units to date, according to SoundScan.

This isn't the first time Atlantic has bet on a Latin act. In 2006, it released "The Underdog," a mostly English-language album by Puerto Rican rapper **Tego Calderon** that sold 99,000 units, according to SoundScan—decent, but hardly what the label had hoped for.

Since then, Atlantic chairman/CEO **Craig Kallman** says he's met with several Latin acts, including **Aventura** frontman

Anthony "Romeo" Santos, who signed with Sony Latin and Jive this year. For Royce, nothing jelled until Atlantic executive VP of A&R **Mike Caren** found the artist's

Myspace page last year. "His voice stood out," he says. "I couldn't believe he'd made that album with an indie label."

The clincher, Caren says, was meeting Top Stop's co-owner, award-winning producer **Sergio George**, who believes that crossing over is only possible when artists already have a solid fan base in the Latin space.

"As much as I love multi-genres and merging things together, it's very important for every artist to understand their core and how to keep and appease that core base," Caren

says. "Having Sergio as an adviser for Royce in the Latin market was just an essential part of the equation."

It's an astute observation. Except for Frankie J and Calderon, none of the other Latin acts signed to mainstream deals during the last few years had a Latin fan base to draw from.

Under Royce's deal, Atlantic and Top Stop will be partners in his English-language albums, with his Spanish albums to be released solely by Top Stop. Royce's first Atlantic/Top Stop release is slated for early 2012. He has already recorded some tracks in Los Angeles, and will release a single coinciding with his recently announced tour with **Enrique Iglesias** and **Pitbull** (see story, below).

Despite Royce's success and his bilingual appeal, George acknowledges that he hadn't been looking for a mainstream label. But when Atlantic reached out, he says it was "the right time, the right artist and the right deal."



Latin Notas

LEILA COBO



Wherever I lay my hat: **PRINCE ROYCE**

Cultural Crossroads

Enrique Iglesias, Pitbull And Prince Royce Tour To Straddle Demographic Markets

The year was 1999, and Enrique Iglesias kept hearing two words that made him cringe: "Latin explosion."

"It always used to be mind-boggling to me, because it almost always sounded like we were a fad and that we were going to disappear, and I never saw it that way," the crooner says. "Latin music and Latin artists are here to stay—whether they're singing in English, Spanish or changing styles."

Iglesias' comments came after he'd announced a major fall tour, also featuring radio favorites Pitbull and Prince Royce. The tour will visit about 17 U.S. cities and is positioned to be one of the year's biggest, straddling the English- and Spanish-language markets. For the trio, the trek also represents a generational shift that places them in a different playing field: as artists with Latin roots who were raised in the United States

and who have mainstream appeal while simultaneously catering to their base in the Latin market.

"I don't think this type of tour has ever been done," says Rebeca Leon, VP of Latin talent at AEG Live/Goldenvoice, which is promoting the tour. "For those of us born and raised in this country who feel just as much Latino as American, it's exciting."

The brainchild behind the tour is Iglesias himself, who approached Pitbull. After the pair collaborated on the single "I Like It," they met Prince Royce at the Billboard Latin Music Awards, and a tour was born.

"I give Enrique credit for stepping up," AEG Live president/CEO Randy Phillips says. "It takes a sophisticated businessman and artist to agree to a tour with a package so strong."

That the three artists had already established strong

bonds with each other, Phillips says, makes all the difference. "There is a new generation of Latinos and Latinas who listen to pop and crossover radio," he says. "I don't think that the genre wall really exists anymore. These stars have cross-generational appeal."

Fernando Giaccardi, Iglesias' manager for nearly a dozen years, has seen music evolve in ways that increase opportunities for Latin artists. "Latinos are not segmented anymore," he says. "There are a lot of girls in Kansas who love [Iglesias, Pitbull and Prince Royce], English or Spanish. They don't care where the artists are from. They are mainstream now, even though these artists have a big Latin flag in their hands. And there's no reason to deny it."

"There are no rules to music anymore," Iglesias adds. "You can turn on top 40 radio



Power of three: **PRINCE ROYCE, ENRIQUE IGLESIAS** and **PITBULL**

and listen to Latin artists, and you can turn on a Latin radio station and listen to Ameri-

can artists, too. It goes both ways now."

—Justino Águila

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EN BREVE

OZOMATLI SONG TO BE 'A BETTER LIFE' FILM THEME

Ozomatli recently filmed the video to its new track, "Jardinero," on the rooftop of a building in downtown Los Angeles. The ballad will serve as the main theme to the Summit Entertainment film "A Better Life," which opens June 24. Helmed by Academy Award-nominated director Chris Weitz and co-produced by actress Jami Gertz, the film stars Mexican actor Demian Bichir and newcomer Jose Julian in a story about the relationship between an illegal immigrant and his teenage son. "The film starts out typical," Ozomatli member Raul Pacheco says, "but ends up being surprisingly extraordinary." Nacional Records is releasing the film's score.

LAMC ANNOUNCES SUMMERSTAGE SHOWCASE LINEUPS

The 12th annual Latin Alternative Music Conference's Central Park SummerStage Showcase will feature Jarabe De Palo, Ely Guerra, Novalima and Mr. Pauer on July 6 and ChocQuibTown, Rita Indiana, Ursula 1,000 and others on July 9. This year's LAMC will take place July 6-9 at the Roosevelt Hotel in New York and feature panels and showcases from emerging and established Latin alternative acts. For more information, go to LatinAlternative.com.

NEDERLANDER PARTNERS WITH CONTRERAS

Nederlander Concerts announced a partnership with All Access Talent president Abraham Contreras, who will serve as a consultant on Latin programming, promotions and marketing. Contreras' AAT books concerts and festivals in the United States and Mexico, including the annual Cinco de Mayo fest in Los Angeles. Headquartered in L.A., Nederlander Concerts promotes and produces entertainment in the western United States, and operates and programs the Greek and Pantages theaters in L.A., among other venues.

—JÁ and LC

LATIN BY LEILA COBO

Deeper Ties

Broader Billboard/Telemundo Partnership To Include Launch Of Regional Mexican Awards Show

The extension and expansion of Billboard's partnership with Telemundo, including the planned launch of the Billboard Regional Mexican Music Awards (Billboard.biz, May 17), underscores the growing importance of Latin music as a driver of entertainment content across all media platforms.

It also reflects Billboard's commitment to strengthen its Latin music franchise, which includes the Billboard Latin Music Awards, the Billboard Latin Music Conference, the Billboard En Concierto live music series and BillboardEnEspanol.com, as well as coverage of the Latin music business through Billboard magazine, Billboard.com and Billboard.biz.

"With the popularity of the Billboard Latin Music Awards growing every year, we could not have a more perfect partner than Telemundo," says Richard Beckman, CEO of Prometheus Global Media, parent company of Billboard. "The global reach of Billboard and Telemundo on air, online, mobile and in print guarantees the largest and most influential audience for this franchise and its extensions."

Under Billboard's new multiyear deal with Telemundo, the network will continue to produce and broadcast the Billboard Latin Music Awards. Telemundo holds exclusive rights to produce and distribute programming related to the Billboard Latin Music Awards, which are the culmination of the Billboard Latin Music Conference, the largest gathering of Latin music

professionals in the world.

Telemundo, a division of NBC Universal, will also create Premios Billboard de la Musica Regional Mexicana (Billboard Regional Mexican Music Awards) and expand online and mobile programming in partnership with Billboard.

The Billboard Regional Mexican Music Awards, which will air on Telemundo this fall, will mark the first time a major U.S. TV network has produced and aired an awards show dedicated entirely to regional Mexican music, the top-selling genre of Latin music in the United States.

According to RIAA shipment numbers for 2010, regional Mexican music, which includes subgenres like mariachi, banda, norteño and duranguense, comprised 50% of all Latin music shipments, far more than pop (33%), tropical (11%) and urban (6%).

Moreover, according to the U.S. Census' 2008 American Community Survey, nearly two-thirds of Hispanics in the United States identify themselves as being of Mexican origin.

The new awards show will be produced in Los Angeles and include a red carpet preshow broadcast, according to Joshua Mintz, senior executive VP of Telemundo Entertainment.

"Regional Mexican has so many different kinds of music," Mintz says, "that seeing it all in one show is amazing."

Paul Forat, Sony Music senior VP of A&R for the Latin region, applauds the pending launch of the Billboard Regional Mexican Music Awards, saying that "the genre is too massive not to warrant its own space and time slot in a single show."

Ricky Muñoz, lead singer of norteño band Intocable, also welcomes the move. "It's well-deserved and it's great exposure for this genre," he says. "Sometimes we feel this music is kicked aside to the curb. It doesn't get the respect it deserves."

As is the case with the Billboard Latin Music Awards, finalists and eventual winners for the Billboard Regional Mexican



Stars come out: GLORIA ESTEFAN at the Billboard Latin Music Awards on April 28.

Music Awards will be determined by sales, downloads and radio airplay data that comprise Billboard's weekly charts during a one-year period.

The Billboard Latin Music Awards, which Telemundo aired live April 28 for the 13th consecutive year, is one of the network's most successful franchises. This year's edition, which featured performances and appearances by Marc Anthony, Maná, Enrique Iglesias, Gloria Estefan and other superstars, garnered record ratings, and was seen by nearly 6.6 million total viewers, according to Nielsen data cited by the network.

Billboard and Telemundo will also expand their efforts in developing Web and mobile programming, both on BillboardEnEspanol.com and other platforms. Such efforts will target 18-34 bilinguals and will include novela soundtracks and music videos, video streaming, live streams of concerts, music downloads, a search engine for concert tickets and a new online channel featuring up-and-coming Hispanic bloggers.

Phoenix House Congratulates Beyoncé on Her Billboard Millennium Award.

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICES	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,699,708 (77,942,390 pesos) \$124.64/\$21.49	LADY GAGA, SEMI PRECIOUS WEAPONS Foro Sol, Mexico City, May 5-6	111,060 two sellouts	Live Nation Global Touring, OCESA/CIE-Mexico
2	\$2,867,190 (4,665,800 reais) \$368.71/\$122.90	OZZY OSBOURNE Arena Anhembi, São Paulo, April 2	26,654 35,000	T4F-Time For Fun
3	\$2,559,232 (29,592,400 pesos) \$138.37/\$47.57	LADY GAGA, SEMI PRECIOUS WEAPONS Estadio Tres de Marzo, Guadalajara, Mexico, May 3	29,047 sellout	Live Nation Global Touring, OCESA/CIE-Mexico
4	\$2,247,360 (\$2,049,422 Australian) \$95.40/\$56.82	JUSTIN BIEBER, DASH & WILL Rod Laver Arena, Melbourne, Australia, May 2-3	25,538 two sellouts	Frontier Touring
5	\$2,110,753 \$155/\$125/\$95/ \$55	SANTANA The Joint, Hard Rock Hotel, Las Vegas, April 20, 22-24, 27, 29-30, May 1	19,725 22,521 eight shows	Concerts West/AEG Live
6	\$1,765,492 (\$1,685,304 Canadian) \$183.33/\$51.86	LADY GAGA, SEMI PRECIOUS WEAPONS Bell Centre, Montreal, April 25	16,417 sellout	Live Nation Global Touring
7	\$1,573,090 \$175/\$49.50	LADY GAGA, SEMI PRECIOUS WEAPONS American Airlines Arena, Miami, April 13	14,695 sellout	Live Nation Global Touring
8	\$1,506,017 \$175/\$49.50	LADY GAGA, SEMI PRECIOUS WEAPONS St. Pete Times Forum, Tampa, Fla., April 16	15,134 sellout	Live Nation Global Touring
9	\$1,499,897 \$178/\$52.50	LADY GAGA, SEMI PRECIOUS WEAPONS Quicken Loans Arena, Cleveland, April 27	14,857 sellout	Live Nation Global Touring
10	\$1,460,286 \$175/\$49.50	LADY GAGA, SEMI PRECIOUS WEAPONS Amway Center, Orlando, Fla., April 15	13,541 sellout	Live Nation Global Touring
11	\$1,442,679 \$175/\$49.50	LADY GAGA, SEMI PRECIOUS WEAPONS BankAtlantic Center, Sunrise, Fla., April 12	13,398 sellout	Live Nation Global Touring
12	\$1,328,552 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Pepsi Center, Denver, April 1	17,691 sellout	The Messina Group/AEG Live
13	\$1,261,446 \$89.50/\$79.50	GEORGE STRAIT, REBA, LEE ANN WOMACK United Spirit Arena, Lubbock, Texas, March 26	14,994 sellout	The Messina Group/AEG Live
14	\$1,231,412 \$125.75/\$49.75	LIL WAYNE, NICKI MINAJ, RICK ROSS Verizon Center, Washington, D.C., April 3	11,360 sellout	Live Nation
15	\$1,134,020 (1,807,184 reais) \$219.63/\$56.48	ROXETTE Credicard Hall, São Paulo, April 14, 19	13,351 14,126 two shows	T4F-Time For Fun
16	\$1,119,591 \$89.50/\$79.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Pan American Center, Las Cruces, N.M., March 25	12,995 sellout	The Messina Group/AEG Live
17	\$1,084,585 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK KFC Yum! Center, Louisville, Ky., April 9	15,284 16,200	The Messina Group/AEG Live
18	\$1,043,767 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK EnergySolutions Arena, Salt Lake City, April 2	14,429 14,900	The Messina Group/AEG Live
19	\$1,041,492 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Allstate Arena, Rosemont, Ill., March 5	15,277 15,550	The Messina Group/AEG Live
20	\$1,024,576 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Mizzou Arena, Columbia, Mo., April 8	13,056 sellout	The Messina Group/AEG Live
21	\$987,067 \$225.75/\$129.75/ \$89.75/\$59.75	LIL WAYNE, NICKI MINAJ, RICK ROSS Staples Center, Los Angeles, March 28	11,821 13,290	Live Nation
22	\$980,556 (\$954,278 Canadian) \$91.96/\$57.03	RAMMSTEIN, COMBICHRIST Bell Centre, Montreal, May 7	12,393 sellout	Live Nation Global Touring
23	\$954,074 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK Palace of Auburn Hills, Auburn Hills, Mich., Feb. 19	12,886 13,998	The Messina Group/AEG Live
24	\$926,756 \$149.50/\$99.50/ \$79.50/\$39.50	JANET JACKSON Bill Graham Civic Auditorium, San Francisco, April 19-20	10,453 two sellouts	Another Planet Entertainment
25	\$898,785 (1,425,878 reais) \$315.17/\$88.25	OZZY OSBOURNE Mineirinho, Belo Horizonte, Brazil, April 9	10,451 18,000	T4F-Time For Fun
26	\$895,975 \$125/\$75	ELTON JOHN Tyson Events Center, Sioux City, Iowa, May 3	8,074 sellout	Frank Productions
27	\$888,780 \$250/\$170/\$100/ \$40	NEIL YOUNG, BERT JANSCH Chicago Theatre, Chicago, May 6-7	6,894 two sellouts	Jam Productions
28	\$864,932 (1,397,280 reais) \$198.08/\$74.28	OZZY OSBOURNE Ginásio Nilson Nelson, Brasília, Brazil, April 5	8,055 14,262	T4F-Time For Fun
29	\$846,383 (\$821,499 Canadian) \$88.09/\$40.70	RAMMSTEIN, COMBICHRIST Air Canada Centre, Toronto, May 8	11,159 sellout	Live Nation Global Touring
30	\$799,093 (\$773,890 Canadian) \$118.75/\$25.81	RAMMSTEIN, COMBICHRIST Rexall Place, Edmonton, Alberta, May 13	12,057 sellout	Live Nation Global Touring
31	\$794,300 \$125/\$25	ELTON JOHN Duluth Entertainment Convention Center, Duluth, Minn., May 6	7,698 sellout	Frank Productions
32	\$792,825 \$125/\$25	ELTON JOHN Bismarck Civic Center, Bismarck, N.D., April 6	8,813 sellout	Frank Productions
33	\$779,131 \$89.50/\$69.50/ \$39.50	GEORGE STRAIT, REBA, LEE ANN WOMACK U.S. Bank Arena, Cincinnati, March 4	10,877 12,250	The Messina Group/AEG Live
34	\$761,122 \$86/\$36	RAMMSTEIN, COMBICHRIST Izod Center, East Rutherford, N.J., May 5	12,506 sellout	Live Nation Global Touring
35	\$706,342 (\$663,687 Australian) \$106.32	KATY PERRY, ZOWIE, DJ SKEET SKEET Newcastle Entertainment Centre, Newcastle, Australia, May 13	7,043 7,407	Michael Coppel Presents

UPFRONT

Club Can Handle It

In An Age Of Festivals, Small Venues Still Aim To Grow Artists

The recent death of **Mike Spoerndle**, founder of the renowned New Haven, Conn., nightclub Toad's Place (Billboard.biz, May 9), flashes one back to a time when key rock'n'roll clubs played a linchpin role in artist development, with certain acts forever linked to smaller venues that helped launch their careers.

Legendary joints like the Stone Pony in Asbury Park, N.J.; Antone's in Austin; the Whisky a Go Go in Hollywood; and Max's Kansas City and CBGB in New York played an undeniable role in propelling the respective Hall of Fame careers of such acts as **Bruce Springsteen, Stevie Ray Vaughan, the Doors, Aerosmith and the Ramones.**

Such remembrances beg the question: Can, and do, clubs still play a vital artist development role?

One theory is that clubs are oversaturated with hundreds of acts trying to break through and that some artists tend to grow at festivals instead. For example, anyone who works with **My Morning Jacket** would say the band's epic performances at Bonnaroo through the years helped build its reputation as one of rock's premier live acts.

One thing is for sure: The clubs are still busy, particularly in major markets. And while the club business struggled through the recession with the rest of the concert industry, it now seems to be rebounding along with the business at large.

"The club business seems to be significantly stronger relative to recent years," says William Morris Endeavor (WME) agent **Kirk Sommer**, who believes clubs will always play a key artist development role—even if headlining status isn't always what it used to be. Increasingly, Sommer says, branded or "softer ticket" events offer "built-in crowd opportunities."

While Live Nation's national and global large-venue tours get the most attention, the promoter is heavily invested in smaller venues with its House of Blues Entertainment division, which includes not only HOB clubs, but also the company's Fillmore venues and others. "Our club business and the potential for this entire space is spectacular," HOB COO **Ben Weeden** says. The HOB division "was up year-to-year last year and is up again year-to-year this year. And much of that success has to do with artist development."

In fact, HOB has doubled down on its artist development strategy, creating the "Ones to Watch" program with sponsor LG to highlight rising performers and partnering with Fuse to

create the first Uranium tour which, according to Weeden, "will drive awareness of emerging talent through our venues as well as Fuse's television assets."

One genre that hasn't fared well at the club level is country music, says **Michael Jaworek**, VP/promoter at the Birchmere in Alexandria, Va., decrying "the virtual demise in many markets of club-level touring of national country acts." According to Jaworek, about 20 years ago "there were country clubs all over that played national acts. Then the money got stupid around '94, '95 and they all went away."

Jaworek says he's not necessarily talking about "showcase rooms" like the Birchmere or the 9:30 Club in his own area. "I mean 100% country music rooms that played locals, road bands and nationals," he says. "I used to be able to give any act with a [label] deal five nights in a row at different rooms within 150 miles of [Washington] D.C. They are all gone."

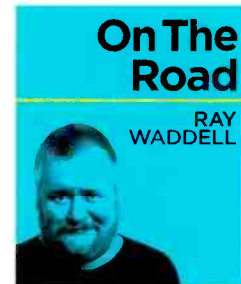
While a room like the Birchmere can sometimes pick up a bigger act, "there are a ton of B- and C-level acts and beginners that we can't play because they want at least three times what a similar pop act with airplay and sales is quoting," Jaworek says. When not supporting stars on big venue tours,

developing country acts, he says, play "casinos, radio shows, fairs and those few country rooms that have been able to somehow remain in business."

But WME Nashville agent **Rob Beckham** says the country club business is still healthy. "Joe's in Chicago, Billy Bob's and Cowboys in Dallas-Fort Worth, Coyote Joe's in Charlotte [N.C.], the Crystal Palace in Bakersfield [Calif.], Grizzly Rose in Denver have all been around a long time and have proven track records."

Large capacity, Beckham suggests, is often key. "Joe's does a ton of shows, I think around 1,000 capacity," he says, adding that **Miranda Lambert** "did two days at Billy Bob's, 6,000-capacity each. Wild Bill's in Atlanta, same deal—big capacity and does a ton of shows."

In general, though, clubs booking country might not be as numerous "as in the mid-'90s; the ones that are there are vibrant," Beckham says. "There are many more clubs popping up every day, and very important to all of us." ■■■



Emerging acts welcome: The House of Blues in Dallas.

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DJ/BBC
RADIO 1 HOST

Pete Tong

The influential DJ talks about dance music's globalization—and why Vegas has emerged as a mecca for the genre.



When Pete Tong joined BBC Radio 1 as an on-air host in 1991, starting on the path to becoming one of the planet's most influential curators of electronic dance music, the world was a much simpler place. "There was a lot less competition in terms of how people interacted with media," Tong recalls.

But despite the ever-lengthening tail of culture, let alone music, Tong has thrived. Launched in the early '90s, when all of the United Kingdom seemed to be listening to house music and raving in the fields, his Friday night "Essential Mix" broadcast still lives up to its name: If Tong gets behind your record, you've got an international hit on your hands. In Europe, he's so omnipresent that his name has even been used as a euphemism for clubbing extremes, as in the 2004 film "It's All Gone Pete Tong."

Not content with just a radio and touring DJ career, Tong has parlayed his power into complementary business-minded projects. He's a founding partner in William Morris Electronic, the venerable booking agency's dance-dedicated arm, which counts touring superpowers Deadmau5 and Kaskadee among its clients. He launched and still co-manages the International Music Summit in Spain. And as a touring DJ, he started a lucrative six-month residency this month in Las Vegas at Wynn's Encore Beach Club.

In an interview with *Billboard*, Tong discusses the global growth of dance music, the increasing importance of touring and his partnership with William Morris.

How has dance music changed since you started out at Radio 1?

America's story of dance music is falling in love and out of love just as quickly—disco overtaking the country, to the records being burned in a baseball stadium, to house music being kept alive by gays in Chicago and New York.

In the U.K. and the rest of the world, it was embraced in a totally different way. In the '90s the dance music story just got bigger. In fact, it got too big—around millennium time it did kind of puncture and deflate. Dance music magazines and record labels shut down, major labels stopped investing.

But around 10 years ago, when the Internet started having an effect on everything, people started to interconnect outside their own country on a more regular basis. And as the business started to decline, DJs started traveling, and the Internet really allowed that to happen. U.K. DJs got bookings in San Francisco, Buenos Aires, Chile. [San Francisco-based DJ] Mark Farina or someone could be discovered, and he didn't have to wait for Pete Tong to play his record.

Is that the new world for dance artists? Making money on the road?

The DJs—by a method of survival, not being clever—saw that live music was where the business was. I sold 1 million albums with Boy George [of the 2001 mixed compilation "Essential Mix: Mixed by Boy George"], and that ended up with big checks for both of us, but that doesn't exist anymore. You can't mix other people's music and make a fortune. Unless you're [David] Guetta, it's all been about live.

Even though it started in the mid-'90s with guys like Paul Oakenfold and Sasha & Digweed, the millennium is when international travel really exploded, and the top 200 DJs in the world were on planes all the time. That globalized the music and 10 years on, you can travel everywhere. The world is dancing to the same beat.

How does Las Vegas play into that touring picture?

Vegas is fascinating because it is the last place in America you would think dance music would be popu-

lar. If you went back in the history of dance music—forget disco and go to the start of house—Vegas was so foreign to the whole thing. I started playing there in 2002 or so. There were clubs, but it was hit or miss. You were always the sideshow, never the main event.

That's changed to the point now, over the last three years, as a booking entity there's no place aside from Ibiza [Spain] that spends more money on DJs. Ibiza runs from the end of May to the end of September, with six or seven major clubs seven nights a week. That's a lot of booking, and Vegas is already the second market on the planet.

Electronic music is a major priority, because every hotel has a version of a club, pool party and event room. They all want to buy into it, like Cirque [du Soleil]: Once one hotel had a Cirque show, everyone wanted one. In Ibiza that wouldn't happen: If one place has a certain DJ, it would be like, "Fuck off, we don't want that too."

What's your relationship like with William Morris?

I enjoy intellectual debate and discussing how they go about stuff. I'm very proud to join them. DJ agencies before this tended to be people from electronic music who had gotten a bit organized; everyone had come from the street basically.

The ones who have done well had been doing it for 10 years, and it was time to push everyone to another level. William Morris made a strategic decision to get into electronic music, to bring people into the industry to benefit from their years of experience. It was a simple idea, but they were the first to do it, and it's been hugely beneficial. Both sides learn from each other all the time. [William Morris] brings big-picture thinking, which comes from being in an agency like that, but they wouldn't be able to talk to our world without an interface, like Joel Zimmerman, who handles the day-to-day in America.

A lot of booking agents are making a big deal about transition-

ing acts from soft- to hard-ticket venues. Is that important for a dance artist's growth?

Both have got to co-exist. One won't replace the other, for sure. There's no Deadmau5 without the clubs; they make the scene that made him possible. There's no Tiësto without the clubs he came from and the stories that he built in the underground.

But as an evolution of careers, it's absolutely vital. It's not a new story; it's been happening in the U.K. with the first generation of electronic warlords, like Chemical Brothers, Basement Jaxx, Groove Armada. After a while they broke away from nightclubs and turned to a hard-ticket situation where people came at 8 p.m. rather than midnight.

Deadmau5 is a hard-ticket act that people flock to see, but hasn't had a hit yet. If he has a genuine hit like Guetta, who knows where it will end up—although he's doing fine without it.

Any predictions for the next five years in electronic music?

Watching America is going to be fascinating. We've been here before many times, seen America go crazy for dance music, and usually it's like a firework; it burns bright and fizzles out. But something's different this time—it's lasting longer, integrating into culture further than before.

All these festivals aren't getting smaller. That was the first thing that everyone took notice of in Europe—the numbers attending Electric Daisy Festival, Monster Massive, Detroit Electronic Music Festival and Ultra Music Festival, of course.

It's another level that I've never seen so far in my lifetime. And so many people are moving to Los Angeles—little DJs, big DJs. It's going to be like walking down the street in London soon.

“We’ve seen America go crazy for dance music. Usually it’s like a firework; it burns bright and fizzles out. But something’s different this time.”



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COMES

**A seductive creation
mythology, a creative kinship
with Kanye West, an authentic
indie-folk sensibility and a
muted marketing strategy—
BON IVER, aka Wisconsin's
own Justin Vernon,
is ready for the world**

BY JASON LIPSHUTZ

Four winters ago, Justin Vernon retreated to his father's secluded cabin in northern Wisconsin, purging his sorrow through a falsetto that no one would probably ever hear. He spent three brutally cold months alone, piecing songs together using antiquated recording equipment.

"It feels good not to be there," Vernon says now. "But I feel proud that I had to go through some of that stuff." ¶ Three winters later, Vernon found himself in another confined space, but no longer alone. He was at Avex Honolulu Studios on the Hawaiian island of Oahu, where Kanye West was recording in early 2010. He shared a room the size of a closet with Miami rap star Rick Ross and helped construct "Monster," perhaps 2010's strongest hip-hop posse cut (it peaked at No. 18 on the Billboard Hot 100), while smoking, according to Ross, "some of the best weed the world has to offer." It took Vernon, the 30-year-old mastermind of the band known as Bon Iver, a frozen season in solitude to find his voice. It took Ross less than an hour to recognize its power.

"He's a fucking genius," Ross says. "I'd never seen nor heard of him in my life, and I looked up, and I was in a fucking 5-by-5 room with a white guy, smoking weed . . . and his voice is like something I've never heard, and he's using words that are far from common. Within 20 minutes, I realized why Kanye had him there."

How does a pale, bearded folkie like Vernon draw a line from Eau Claire, Wis., to the Aloha State? Vernon's (unwitting, according to him) plan was two-pronged. First, he earned the admiration of the indie blogosphere with "For Emma, Forever Ago," the nine-song by-product of his three-month sojourn featuring little more than an acoustic guitar, a few bass drum kicks and lilting vocals that packed devastating emotion. After a 2007 self-release, "Emma" was rereleased on Jagjaguwar in 2008 and became the indie label's biggest album ever—323,000 copies sold, according to Nielsen SoundScan.

Vernon's next move was to become a songwriting Swiss army knife, through an array of side projects, production contributions and high-profile indie collaborations—from contributing to 2009's "Dark Was the Night" charity compilation to writing a track for the "Twilight: New Moon" soundtrack—all of which eventually led to an admiring call from West in January 2010. Fifteen months later, Vernon was sharing the spotlight with West during his headlining Coachella set, hours after having joined indie act the National onstage.

"Bon Iver" is a take on the French phrase "bon hiver," meaning "good winter." Vernon says that "Bon Iver, Bon Iver," his sophomore album due June 21 on Jagjaguwar, is his "spring record." It's a 10-song collection that replaces the sparseness of "Emma" with lush arrangements. (Vernon now shares the Bon Iver name with multi-instrumentalists Sean Carey, Michael Noyce and Matthew McCaughan, but still handles the songwriting.)

Jagjaguwar is finalizing a rollout plan with big-box retailer promotion and official music videos. According to Bon Iver's co-manager, Kyle Frenette (also founder of Amble Down Records), "The stakes are a lot higher all around: the marketing, the touring, the band, everything." But for the man in the middle of it all, "Bon Iver, Bon Iver" is the next step of his journey away from that Wisconsin cabin. "This is the record I wanted to make my whole life," Vernon says. "Lyrically, it's an extension of 'For Emma.' It's like, what happens when you leave that place? You don't necessarily arrive somewhere new right away."

The tale behind the creation of "Emma" is indie folklore by now. While reeling from mononucleosis, a breakup with a girlfriend and the dissolution of his longtime alt-country band De-Yarmond Edison in 2006, Vernon moved back to Wisconsin from Raleigh, N.C., to sort out his life. Less heralded is the way Vernon and his team utilized that story to attract listeners.

In 2007, Vernon adopted the Bon Iver pseudonym, and the entirety of "Emma" was posted on Myspace, along with 400 words that detailed the singer/songwriter's isolation. Music sites like Pitchfork and Stylus magazine chronicled the singer's journey in positive reviews, and after Vernon signed to Jagjaguwar in October 2007, the free stream remained active alongside the bio until "Emma" was officially released the following February.

"Listening to the music and reading the mythology just fits so well together and really pulls on people's heartstrings," says Nate Vernon, Justin's younger brother and his co-manager since 2008. That buzz grew as Vernon toured in 2008 and the album made the year-end critics' lists of Spin, NME and Q. After debuting at No. 181 on the Billboard 200 upon its Jagjaguwar release, the album peaked at No. 64 in its 11th month. "The way 'For Emma' grew was from a serious amount of word-of-mouth," Jagjaguwar label manager Darius Van Arman says. "Our

A monster performance: Twitter buddies and musical collaborators JUSTIN VERNON of Bon Iver and KANYE WEST performed together at the Coachella festival in April.



job was to not get in the way of that."

In January 2009, Bon Iver released "Blood Bank," a four-song EP that debuted at No. 16 on the Billboard 200 and found Vernon tinkering with Auto-Tune—the pitch-correcting audio effect that experienced a renaissance with rappers like T-Pain and Lil Wayne.

Vernon continued experimenting between tour dates, contributing ornately produced tracks to the Red Hot Organization's "Dark Was the Night" compilation and the "Twilight: New Moon" soundtrack, as well as forming the ambient-experimental troupe Volcano Choir. He also played on and helped mix "Relayted," the debut of indie rock group Gayngs that has sold 13,000 copies, according to Nielsen SoundScan. Gayngs founder Ryan Olson says the release of "Relayted" was delayed a few months because the band members waited for studio time to free up on Vernon's schedule, rather than work without him.

But Vernon's most prominent activity between Bon Iver records was working on "My Beautiful Dark Twisted Fantasy" with West, whom he had followed as a fan since brother Nate played him the

BON IVER

ALBUM TITLE: "Bon Iver, Bon Iver"

LABEL: Jagjaguwar

RELEASE DATE: June 21

UPCOMING TV: "Late Night With Jimmy Fallon" (May 23)

SITES: BonIver.org, Facebook.com/boniverwi

MANAGEMENT: Middle West Management

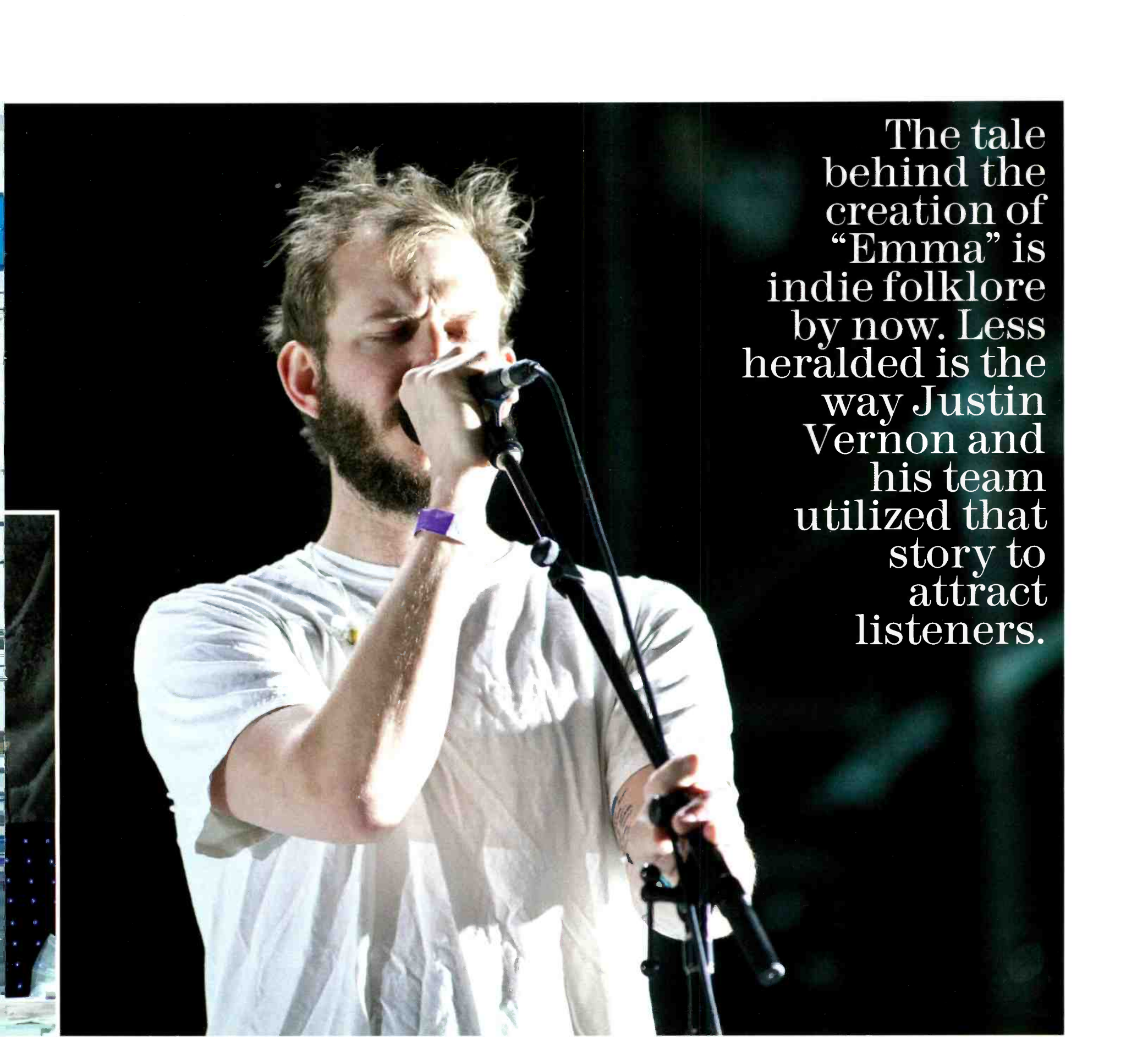
TOURING AGENT: Billions Corp.

PUBLISHING: April Base Publishing

PUBLICITY: Carrie Tolles (@sparkeyfirepant),

Shore Fire Media (@ShoreFire)

TWEETS: @boniver

A photograph of Justin Vernon performing on stage. He is wearing a white t-shirt and has a beard. He is holding a microphone close to his mouth with his right hand and the microphone stand with his left hand. The background is dark with some stage lights visible.

The tale behind the creation of “Emma” is indie folklore by now. Less heralded is the way Justin Vernon and his team utilized that story to attract listeners.

rapper’s song “Family Business” in 2004. As a result of Vernon spending a few weeks in Hawaii with West in early 2010, the Auto-Tuned “Woods” was sampled on “Fantasy” track “Lost in the World,” and Vernon appeared on “Monster” with West, Ross, Jay-Z and Nicki Minaj. Vernon still occasionally trades texts with West.

“We keep up and make sure we’re still alive, or whatever,” he says. “It was exciting to be around West [at Coachella]. It felt positive—and so much negativity sort of trails that dude around. He was in such bright spirits, and to see it go down the way it did, so successfully, was really good.”

Nate Vernon says that his brother’s work with West won’t be spotlighted in the promotion of “Bon Iver, Bon Iver,” but Frenette points out that the label’s smartest marketing tie-in might’ve happened before the new album was even finished. Bon Iver’s management decided to bill Vernon as Bon Iver on “Monster” and “Lost in the World,” even though Vernon wasn’t joined by his now-regular backing musicians; thus, the Bon Iver pseudonym is found on two hip-hop tracks that have sold a com-

bined 515,000 copies, according to Nielsen SoundScan.

“When Justin performed with Kanye at Coachella,” Jagjaguwar artist development director Kevin Duneman says, “we didn’t really have to do anything. [Bon Iver] was trending on Twitter just by how amazing his performance was.”

Jagjaguwar’s unobtrusive approach to the marketing of “Bon Iver, Bon Iver” has an old-school feel that ultimately complements the album’s cohesiveness. Vernon and his revolving band of cohorts, which included violinist Rob Moose, guitarist Greg Leisz and saxophonist Colin Stetson, recorded the album at April Base Studios, a former veterinary clinic in Fall Creek, Wis., that Vernon calls a “compound of art.”

Vernon and an eight-piece band will begin a U.S. headlining tour July 22 in Milwaukee. The hymn-like song “Calgary” went to radio as the first single on May 16, with an official music video on the way, while a 12-inch of the track is part of a “Bon Iver, Bon Iver” preorder bundle. The 12-inch also includes covers of “I Can’t Make You Love Me” and “Nick of Time” by Bonnie Raitt, the artist

Vernon says he would drop everything to work with. “She’s our greatest singer, and the most underrated guitar player,” he says.

But with each track gliding into the next, the new album is one to experience as a whole, and Jagjaguwar is relying less on social media and more on natural discovery to relay that experience. Updates on Bon Iver’s official Twitter and Jagjaguwar’s website have been regular but muted. Van Arman notes that the label met earlier this year with Apple, Amazon, Starbucks and Best Buy. “We’ve shared the record, had listening sessions,” he says. “There’ll be things growing out of those meetings.”

Vernon sees himself concentrating on “Bon Iver, Bon Iver” for the foreseeable future, but he’s already co-produced the fourth studio album by Canadian singer/songwriter Kathleen Edwards, set for release early next year, and hopes to again play with De-Yarmond Edison, the group whose breakup led him to the cabin.

“I’ve got ideas for gospel records, for another Volcano Choir record,” Vernon says. “I could probably make a punk record at some point—if it comes naturally. I’ve got a ton of ideas.” ●●●



NIGHTLIFE

Videocam parties backstage, taped concert series, ratings vs. demographics—from “Letterman” to “Lopez,” from “Kimmel” to “Fallon,” the art of booking and getting booked on late-night shows is a whole new—and ultra-important—game

BY PHIL GALLO

Foo Fighters agreed to perform on the April 12 episode of “Late Show With David Letterman,” but the late-night program’s producers needed to differentiate the performance from the band’s appearance on “Saturday Night Live” four days earlier.

Letterman requested the Foos encore with “Everlong,” the song they played when the host returned to the air following quintuple bypass surgery in 2000. The band was happy to grant his request, but

the Foos also wanted to pay homage to the Beatles—and celebrate the fact that they were playing in the Ed Sullivan Theater, where the Fab Four made its American TV debut in 1964. The group ended up playing its entire new album, “Wasting Light,” dressed in Beatle-style dark suits and were shot in black and white, a video of which is on the CBS website. A webcast of the performance—with a total running time of 109 minutes—also includes renditions of older songs shot in color.

ILLUSTRATION BY DREW FRIEDMAN



It's a striking example of how today's late-night TV plays a key role in the promotion of new albums. The Foos took advantage of the new opportunities that late-night TV has been integrating into its programs. During the past two seasons, one show after another has ramped up ways to help music acts promote their albums and tours by posting bonus content online and expanding show performances into mini-concerts. Producers pride themselves on offering a party atmosphere backstage to help garner return visits.

"Music permeates a lot of different shows, but we've always tried to distinguish ourselves by presenting it in a unique way," "Letterman" talent producer Sheila Rogers says. "We had a lot of fun with the Foo Fighters because they had a concept. It worked. It's probably one of our best webcasts."

Foo Fighters are among the bands at the top of the late-night food chain, an ecosystem dominated by acts that get little radio airplay and prefer selling albums rather than singles. More than ever, late-night TV is finding a balance between booking the latest act working a new single and the great artists of yore. The result: an increasing number of veteran performers making room in their schedules to visit TV studios in Los Angeles and New York. "Television is not just television anymore," says Linda Carbone, CEO of New York publicity firm Press Here. "New media has changed everything. It's no longer just the hit you get from a late-night performance. There's a multiplying factor."

At "Jimmy Kimmel Live!," says co-executive producer Doug DeLuca, who oversees the show's digital operations, the program interacts with its fan base "to the extent that we can. We'll create with them. The Web allows us to tap into what fans want to hear and want to see. Hopefully we're picking the right bands."

With the exception of "The Tonight Show With Jay Leno," every late-night program with a consistent music component has tweaked itself to better connect with the red-eyed, younger, post-midnight demographic. "Leno," as most publicists and managers say, provides a broad audience and is the best place to bring a mainstream act.

Attracting acts is as tied to creating bonus Internet content as it is to a well-stocked, comfy backstage area and an opportunity to play exclusive mini-concerts for invited fans.

"Kimmel" has three different performance areas. "Lopez Tonight" has Flip cameras backstage for acts to play with and post videos, plus the show promotes albums visually onscreen throughout an act's performance. "Conan," which plans to upload backstage performances and conversations, has a track record of breaking rock bands for nearly two decades. "Late Night With Jimmy Fallon" offers acts the opportunity to perform with house band the Roots. "The Daily Habit" boasts a midday shoot—and the shortest time required to be on the set.

"Letterman" continues to bulk up on webcasts; recent ones include Ray LaMontagne & the Pariah Dogs, Tinie Tempah, Ben Harper and, on June 22, Beady Eye. The webcasts on CBS.com have been sponsored by AT&T since they started last fall.

Although late-night performances have led to bookings on the morning show circuit, that time of day is largely reserved for pop stars pushing a new single. "More than ever, daytime will not take a chance on a new artist," says talent manager Ron Shapiro, who manages Regina Spektor, among others. "Niche genres are not served."

Which makes late-night TV prime time for rock-'n'-roll. Daniel Glass, whose Glassnote Records roster has greatly benefitted from talk show exposure, contends that late-night TV, despite the numerous shows on the air, is stronger than ever.

"We consider them our partners and allies," says Glass, whose bands include Mumford & Sons and Two Door Cinema Club. "Our bands go to 'Kimmel' and



HOW SXSW INFLUENCES LATE-NIGHT TV

Every year, the South by Southwest (SXSW) conference creates a feeding frenzy for late-night TV show bookers. This year was no exception.

One act that attracted considerable interest: Givers, a quintet from Lafayette, La., that signed with Glassnote Records in February. "Last Call With Carson Daly" shot a profile piece on the band that aired March 25. "We expect big things from them," "Last Call" music booker Davis Powers says. The group is also booked for "Late Night With Jimmy Fallon" on June 13.

Besides Givers, "Last Call" shot three shows' worth of SXSW performances. Among the bands featured were Mona, a Nashville-based quartet whose debut came out May 16 on Zion Noiz/Island; Interscope hip-hop duo the Knux; and soul singer Charles Bradley. Daly's show also profiled Walk the Moon while the Cincinnati band was seeking a European agent and a U.S. label.

Merge Records' Wye Oak was the first act seen at SXSW that Jonathan Cohen booked for "Late Night With Jimmy Fallon." The band will appear on the show in mid-July. Cohen, who booked Passion Pit, Japandroids, Best Coast and Local Natives after seeing them perform at earlier SXSW festivals, says Brooklyn's Twin Shadow delivered one of the best sets he saw this year. The act appeared on the show May 5.

Elsewhere, "The Daily Habit" booked Los Angeles band Foster the People, whose debut, "Torches," will be released May 24 on StarTime International/Columbia. And "Conan" booker Jim Pitt has snared two bands so far: Seattle's the Head and the Heart, which recently signed with Sub Pop, made its TV debut on April 21, and Atlantic Records' Welsh rock trio the Joy Formidable, which appeared one night later. —PG

they return with a smile. They go to 'Fallon,' they return with a smile. I've never seen—and I've been doing this a long time—more integrity among television music bookers than right now."

THE POWER OF LATE NIGHT

According to Nielsen, the current ratings leader is NBC's "Leno," with an average viewership of 3.9 million viewers per episode in first-quarter 2011. CBS' "Letterman" is on its heels with an average of 3.6 million viewers per show. But as all shows are quick to point out, the important element is the demographic.

TBS' "Lopez" and "Conan" are neck and neck when it comes to the youngest demo: Their average viewer is 30 years old. Producers for "Last Call With Carson Daly" claim that their 1 million viewers at 1:30 a.m. are music-centric. The "Kimmel" staff likes to mention the host's days as a college DJ. "Fallon" says it aims for a unique blend that's not too mainstream, not too indie. And "The Daily Habit," Fuel TV's late-night show that combines extreme sports and music, is aiming for males in their 20s.

"Lopez" booker Alisa Gichon Malo says that when she worked at "The Late Late Show With Craig Ferguson," "Kimmel" was just starting out, "and that was the place to be. At CBS we had the numbers, but they had the stronger demo. In music, it is more important to have the demo."

Publicist Carbone, whose company placed Alison Krauss on "Lopez," Raphael Saadiq on "Kimmel" and "Conan," Lykke Li and Mona on "Daly" and the Go! Team on "The Daily Habit"—all in the month of April—takes it a step further: "It's a real image thing when you pick a show. There's a lot about the vibe of a show that has to do with what you choose."

Shapiro, who scored a victory last year when Spektor was booked on "SNL," has a different view. "There is very little preciousness in the picking and choosing of a show by 98% of the artists who have television available to



them," he says. "TV is important for artists without a steady stream of radio hits. It's somewhat rare that an individual TV appearance can catapult a career, but it does happen enough that it's always worth taking a shot."

Of course, anyone talking about late-night TV success stories will mention the blockbuster "SNL" bookings of Adele, Arctic Monkeys and James Blunt. But the norm still poses big challenges. There's also the bandwagon effect. When Dangerbird Records released Fitz & the Tantrums' "Pickin' Up the Pieces" album in August 2010, "Daly" was one of the first shows to express interest in booking the band, ultimately filming a sold-out show at the 800-capacity El Rey Theatre in Los Angeles. In attendance were bookers from "Kimmel" and "Conan," each of whom booked the group for their shows. In April, the band performed on "Leno." That will be followed by appearances on "Lopez" this month and on "Letterman" in June.

"Late-night TV gives a band a national profile and cer-

THE BOOKER PRIZE

Four Late-Night Talent Sharks Discuss Methods To Their Madness

JONATHAN COHEN

"Late Night With Jimmy Fallon"

Jonathan Cohen was hired as music booker only two weeks before "Fallon" debuted in March 2009. One of the first guests he was told to book, Randy Newman, made his debut appearance on the show May 16. "It's a milestone," Cohen says. Which may sound surprising considering that "Fallon" has booked members of the Rolling Stones, Bruce Springsteen and, in April, Aretha Franklin. "From the beginning," Cohen says, "Jimmy wanted to emphasize variety—it's Paul Simon one night and a new indie band the next." Appearances by Mick Jagger and Keith Richards during the show's Stones week were a turning point. "That whole week showed a lot. We offer a fun, loose environment for artists of that caliber," says Cohen, a former senior editor at Billboard.

Add to that Springsteen's comedic debut—singing Willow Smith's "Whip My Hair"—and the pairing of Itzhak Perlman with house band the Roots. The group continues to be the show's secret weapon—musicians of every stripe have jammed with the act, and Paul Williams is booked to sing "Rainbow Connection" with the band in June. "Even major acts want to play with the Roots," Cohen says, "but we'd never say, 'You must play with the Roots.' The essence of the show is letting people do something out of the ordinary." —PG

ALISA GICHON MALO

"Lopez Tonight"

Prince recently complimented George Lopez. He said: "You have a show that represents all people—I see all kinds of guests on here." At that moment, Alisa Gichon Malo knew she'd made the right decision to join TBS' "Lopez Tonight" as musical booker. "That's what drew me to the show," Malo says. "I knew they'd make music very important." Malo booked musical talent—for E!, "Mad TV" and "The Late Late Show" (with Craig Kilborn and Craig Ferguson)—for six years before starting her own Anomaly Talent in 2007. Malo books awards shows and benefits in addition to "Lopez."

"Lopez" launched in November 2009 with Carlos Santana as the first musical guest. During the next two weeks, Malo wrangled such stars as Mary J. Blige, Shakira, Slash, LMFAO and the first late-night appearance by Justin Bieber. "It all stems from George's love of music," she says. "George is a big fan of old-school rock, so you see it sprinkled throughout—Devo. Foreigner. George met Kevin Cronin at [Broadway show] 'Rock of Ages' and came back and said, 'We have to book REO Speedwagon.' We try to keep [the music] upbeat. George calls it a late-night party." —PG



Beatle mania: **FOO FIGHTERS** pay tribute to the Fab Four during their "Letterman" webcast.



Late-night strum: **AMOS LEE** performing on "Conan" in May.

tainly contributes to bigger venues on tour," says Fitz & the Tantrums' co-manager, Lisa Nupoff. "Festivals view us as an important national band and not just an L.A. band, and it makes us valuable to licensing people." Album sales—now at 51,000, according to Nielsen SoundScan—have spiked each time the band has appeared on TV. The song "MoneyGrabber" has been a big beneficiary of TV exposure: After a promotional email blast was sent out with tour dates and two late-night performance clips, the song generated its first 5,000-download week, according to SoundScan. (Total sales are at 92,000.)

Fitz & the Tantrums, though, offer something that many hitmakers don't: a great live show. Each late-night program has an individual strength, but all bookers say that a strong live performance is paramount to getting a slot. Which is why all of them insist on first seeing the bands perform live. "There's nothing worse than trusting a YouTube link," "Fallon" booker Jonathan Cohen says. "Usually it only takes one show and I can

tell if a band is ready for TV."

"Conan" booker Jim Pitt has two requirements: They must be able to perform live, and stir anticipation. "All of the shows like to identify the up-and-coming artists to become the first to book them," says Pitt, who has booked musical acts for host Conan O'Brien for the 18 years he's been in TV. "We love it when the introduction is, 'Making their American television debut.' You end up with a fist that's nice to hang your hat on."

This summer, several late-night shows will bring even more stars into view with a number of special concert series. In celebration of the 80th anniversary of Los Angeles' Greek Theatre, "Daly" will broadcast shows from the legendary venue under a "Greek Week" banner. "Conan" will shoot a four-part concert series on a soundstage built to accommodate 1,000 fans that's set to air in June and July. Each band will perform four or five songs; "Conan" will air one; the others will be posted online at TeamCoco.com.

"Kimmel," which in the past has shut down Hollywood Boulevard outside its studio in the El Capitan Theatre for the likes of Depeche Mode and Mariah Carey, has another superstar booked for the summer, and is finalizing plans for a Live Nation summer preview week to be filmed on the outdoor stage behind the theater. CBS' "Ferguson," which doesn't present music on a regular basis, will tape episodes on a new stage at the Grove shopping center adjacent to CBS Television

City where the show is produced.

Those concerts present a unique opportunity that Glassnote Records' Glass has suggested his bands take advantage of, and play different songs at each show.

"It's more representative of a real album," he says. "You can see the contrived marketing plan when an artist does the same song over and over and is on one show after another. Each show should be a different experience. With a gradual build you get a nice representation of the band and how the band evolves through the different songs performed."

As the big music labels have all but eliminated budgets for acts to fly coast to coast on release week, an artist needs to carefully orchestrate his or her schedule to make the most of late-night possibilities, picking shows to coordinate with an album launch, follow-up appearances in support of a tour and even additional shows for a tour's second or third leg. Amos Lee, whose "Mission Bell" debuted at No. 1 on the Billboard 200 in January, could win an award for navigating the late-night waters.

Lee performed "Windows Are Rolled Down" on "Leno" on Jan. 26, the day after the album was released. (He had begun an 18-show tour on Jan. 20 and had daytime bookings soon after the release.) He sang "Violin" on "Letterman" on Feb. 16, two weeks after the song was offered for free on iTunes. He next appeared on "Conan" on May 9, just four days before his tour resumed. On May 26, he will perform "Jesus" with the Roots on "Fallon." Lee has festival dates in June and early July before starting a tour with Lucinda Williams in July and August, during which time he will appear on "Kimmel."

For all of that coverage, "Mission Bell" has sold 119,000 copies, according to Nielsen SoundScan.

"A performance can have an impact in many ways," "Conan" booker Pitt says. "It can be building the story, or another booker may see it and say they're ready for the next level. The way the business is going, you can say late-night television is planting seeds for [future stars]. It's nice to establish a relationship and keep it going."

SHEILA ROGERS

"Late Show With David Letterman"

Sheila Rogers began her tenure with David Letterman in 1992 as a music booker. Though she's been elevated to talent producer, she continues to have a hand in the music bookings.

What's a constant throughout your years at "Late Show"?

We're always trying to represent an eclectic mix. One night we'll have a huge star and the next night debut someone not that well-known. Upcoming is a mix: Lupe Fiasco, Twilight Singers, Emmylou Harris. We're doing a scene from the Broadway show "Catch Me If You Can."

How can musical acts make you believe they're worthy of booking?

Sheryl Zelikson is day to day with the music. I keep my hand in it but Sheryl is the one listening to everything. She gets out there to see shows and hear what's going on with other bands. I listen to as much as I can. If we can't get an exclusive, we want to be first. I book the top guests as well, and I would say that the same philosophy applies. You don't want the market to be saturated. We don't just book the artists at the top of the charts or whoever has an album coming out.

Are artists becoming more open to doing more than just a performance?

When Jay-Z and Eminem were on the show to-

gether, Jay said he wanted to do an interview. Eminem was game for a Top 10 [list] and he really sold it. When we had the Beastie Boys on the show, our director shot them coming up out of the subway and into the theater. It really built anticipation and momentum. Or, we had Eagles of Death Metal play out on the street. It was making fun of everybody, ourselves included, who does these outdoor concerts. We just put a band out on the corner, no explanation. It was very funny. When U2 was here for the week, in addition to performing they did a Top 10. When it was snowing they were out shoveling snow. They did comedy. It showed a different side of them.

It seems legendary artists get three minutes to perform on a talk show and a singer who's hot at the moment gets a full interview on the couch. Why not do more interviews with musicians?

[But] on the other hand, you get a whole show dedicated to Paul McCartney. You do want to reflect what's out there in popular culture at the time. If someone is dominating popular culture, we might want to get to know them a bit even if we don't hear from them again in five years. I wish we could talk to more musical guests. Jay-Z is great—he's wry, he's smart, he's quick. Elvis Costello is a good interview.

What happens when an act shows up with a rider? I never look at them. —PG

FERNITA WYNN

"The Mo'Nique Show"

Returning for its third season in September, Atlanta-based "The Mo'Nique Show," hosted by Academy Award winner Monica "Mo'Nique" Imes, is the only late-night talk show shot outside of New York and Los Angeles. Its guests, who come from the realms of R&B, hip-hop, gospel, country, dance and rock, often need to make special travel arrangements to get booked on the show, which airs Tuesdays through Thursdays.

The program is taped—two shows per day, three days per week—from September to mid-May, which means tour schedules don't always coincide with shooting. But "Mo'Nique," which pulls in about 800,000 viewers per episode (according to Nielsen), delivers a unique bonus: Each musical performer gets to perform at least two songs and is always interviewed.

"As Mo'Nique says, 'You don't invite somebody into your house and then don't speak to them,'" says Fernita Wynn, the show's senior talent executive who books the program's guests. In a few cases during the show's 130 episodes per season, "Mo'Nique" has been turned over to an hourlong mini-concert. Jill Scott, John Legend and Bootsie Collins premiered new albums this season, which wrapped May 19.

"Most of the time it's artists on the charts," Wynn says, noting that the show had a country episode this season with Colt Ford featuring legendary rapper Darryl "D.M.C." McDaniels. "We're always looking for something new, something fresh—it could come from anywhere." —PG

THE 8 LATE-NIGHT MUSIC BOOKERS YOU NEED TO KNOW ABOUT

JONATHAN COHEN

@brainoffoacohen

"Late Night With Jimmy Fallon"

Fun fact: He keeps a lively Twitter feed.

Best way to get his attention: An amazing live performance.

SCOTT IGOE

"Jimmy Kimmel Live!"

Fun fact: He started out at Interscope in the '90s.

Best way to get his attention: A great live show.

JOHN KATOVSIK

"The Daily Habit"

Fun fact: He was a music coordinator for the films "Jackie Brown" and "Never Been Kissed."

Best way to get his attention: Put on an unforgettable live performance.

ALISA GICHON MALO

@AlisaGichonMalo

"Lopez Tonight"

Fun fact: Past and present clients of her Anomaly Talent include BAFTA, Yahoo and InStyle magazine.

Best way to get her attention: CDs. Or get @GeorgeLopez to like your act.

JIM PITT

@jimpitt13

"Conan"

Fun fact: His dream get is Bob Dylan.

Best way to get his attention: An amazing live performance.

DAVIS POWERS

@davisbpowers

"Last Call With Carson Daly"

Fun fact: He manages punk band Roll the Tanks.

Best way to get his attention: He wants to see how good you are live; YouTube links.

FERNITA WYNN

"The Mo'Nique Show"

Fun fact: She used to be a producer for "The Sharon Osbourne Show."

Best way to get her attention: Emails with MP3s and video links.

SHERYL ZELIKSON

"Late Show With David Letterman"

Where she hangs out: Well, she does have a LinkedIn profile.

Best way to get her attention: CDs and YouTube links.



Twice as nice: Two artists each had two of the top 10 airplay songs of the first quarter—P!NK with “Raise Your Glass” and “F**kin’ Perfect,” and RIHANNA (opposite page) with “What’s My Name” and “Only Girl (In the World).”

EMI Rules Radio Again

Hits By Bruno Mars, Katy Perry Keep Publisher On Top In Q1

EMI Music Publishing tallied the largest share of the 100 most popular U.S. radio airplay songs during the three months ended March 31, marking the fourth consecutive quarter that the company topped its rivals.

During the first quarter, EMI garnered an 18.1% share of the top 100 airplay songs, down from 19.1% in the prior quarter and down from the 18.5% it tallied in first-quarter 2010. It's the first time that a publisher has topped the ranking for four straight quarters since EMI did so from second-quarter 2006 through first-quarter 2007.

EMI had a share in 41 of the quarter's top 100 songs, the same as in the prior quarter, including the top three, which were, in order, **Bruno Mars'** “Grenade,” **Katy Perry's** “Firework” and **Enrique Iglesias'** “Tonight (I'm Lovin' You),” featuring **Ludacris** and **DJ Frank E**. Radio airplay was calculated based on the overall top 100 detecting songs from 1,532 U.S. radio stations that Nielsen BDS monitored electronically for

the period of Jan. 1-March 31. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

EMI enjoyed a commanding lead of nearly five percentage points over the period's No. 2 publisher, Warner/Chappell Music, which captured a 13.2% share, up from 11.2% in the fourth quarter and the 12.5% share it had in first-quarter 2010. The company had a share of 31 of the songs in the first quarter, down from 33 in the prior quarter, including “Grenade,” “Firework,” “Tonight (I'm Lovin' You)” and Mars' “Just the Way You Are” at No. 6.

Universal Music Publishing Group placed third in the first quarter with 12.93%, down from 13.7% in the prior quarter but improving from 12.3% during the same period last year. Universal had a share of 36 top 100 songs, the same as in the prior quarter, including

“Tonight (I'm Lovin' You),” “Just the Way You Are” and **Chris Brown's** “Yeah 3X” at No. 11.

For the second consecutive quarter, Kobalt Music Group outpaced one of the major publishing companies, coming in fourth with 12.86%, its largest share since Billboard's launch of the publishers airplay ranking in second-quarter 2006. Kobalt's first-quarter tally was up from 11.9% in the prior quarter and represented a significant improvement over the 7.8% it posted in first-quarter 2010.

Kobalt placed 19 songs in the top 100, up from 16 in the prior quarter. Its top songs were **P!nk's** “Raise Your Glass” at No. 5 and “F**kin' Perfect” at No. 7, and **Ke\$ha's** “We R Who We R” at No. 8.

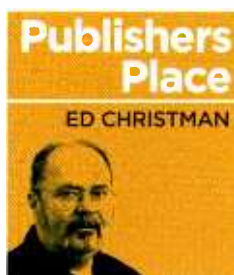
Sony/ATV Music Publishing tumbled to fifth among publishers in the first quarter with an 11.9% share of the top 100 songs, sliding from

the prior quarter when it ranked third with 12.7%. Its placing was also down sharply from the 19.5% share it snared in first-quarter 2010, when it was the top-ranked publisher.

The company had a share of 26 of the top 100 airplay songs of the quarter, one less than the prior period, with its top songs including “Tonight (I'm Lovin' You),” “We R Who We R” and **Taylor Swift's** “Back to December” at No. 9.

Bug Music placed sixth with 4.3%, little changed from 4.4% in the prior quarter, but improving from 3.6% in first-quarter 2010. The indie publisher had a piece of nine songs in the top 100, the same number as in the prior quarter, including “Grenade,” “Just the Way You Are” and **Cee Lo Green's** “F**k You (Forget You)” at No. 12.

Ultra International Music Publishing, which debuted in the top 10 airplay chart in the prior quarter with a 1.7% share, improved on that performance in the first quarter with a 3.1% share. Ultra had a share of six songs in the top



TOP 10 PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	EMI MUSIC PUBLISHING GROUP	18.1%
2	WARNER/CHAPPELL MUSIC	13.2%
3	UNIVERSAL MUSIC PUBLISHING GROUP	12.93%
4	KOBALT MUSIC GROUP	12.86%
5	SONY/ATV MUSIC PUBLISHING	11.9%
6	BUG MUSIC/WINDSWEPT HOLDINGS	4.3%
7	ULTRA INTERNATIONAL MUSIC PUBLISHING	3.1%
8	BMG CHRYSALIS	2.8%
9	PEER MUSIC	2.6%
10	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	2.5%

TOP 10 COUNTRY PUBLISHERS AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	15.9%
2	UNIVERSAL MUSIC PUBLISHING GROUP	11.2%
3	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	9.1%
4	WARNER/CHAPPELL MUSIC	8.6%
5	EMI MUSIC PUBLISHING GROUP	7.3%
6	BMG CHRYSALIS	5.4%
7	BUG MUSIC/WINDSWEPT HOLDINGS	4.1%
8	BIG LOUD BUCKS ADMINISTRATION	4.0%
9	KOBALT MUSIC GROUP	2.9%
10	BLUEWATER MUSIC	2.8%

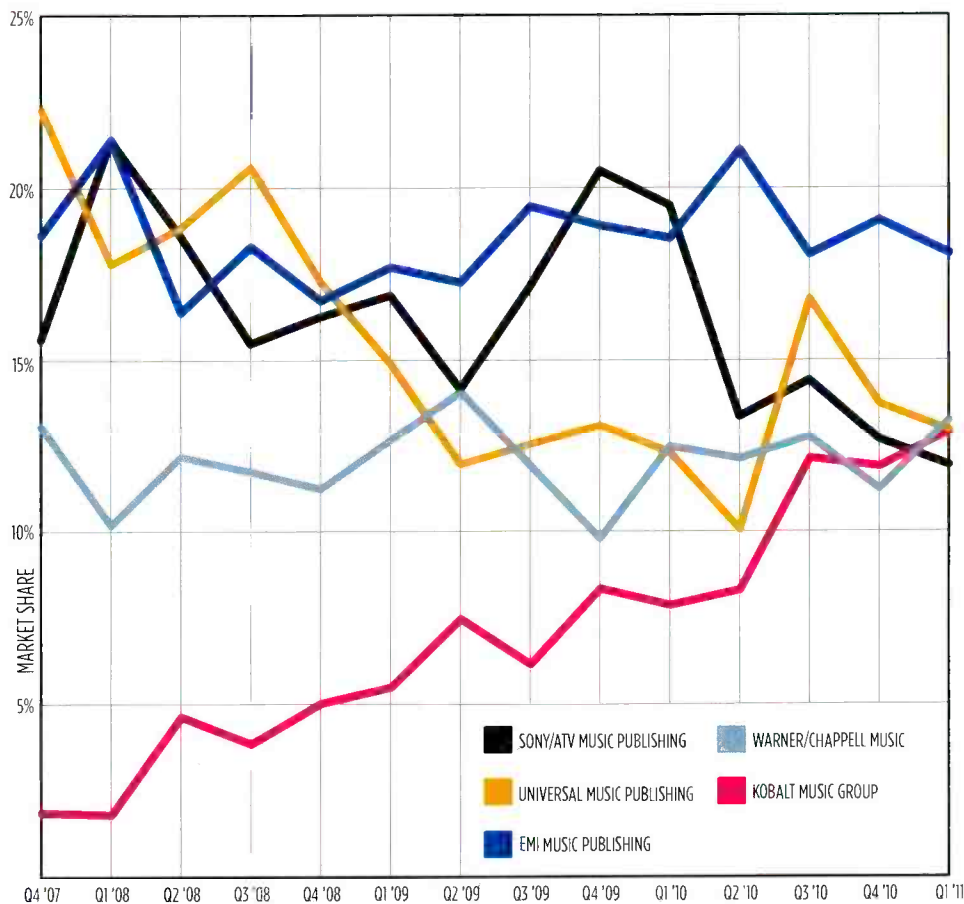
Percentage calculations based upon the overall top 100 detecting songs from 1,532 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Jan. 1-March 31. Publisher information for musical works has been identified by the Harry Fox Agency. A “publisher” is defined as an administrator, copyright owner and/or controlling party.

Percentage calculations based upon the overall top 100 detecting songs from 197 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Jan. 1-March 31. Publisher information for musical works has been identified by the Harry Fox Agency. A “publisher” is defined as an administrator, copyright owner and/or controlling party.



QUARTER BY QUARTER

Historical market share of the five publishers with the most Q1 share of the top 100 U.S. radio airplay songs.



100, up from four in the prior quarter, including "Firework," **Rihanna's** "Only Girl (In the World)" at No. 10 and **Pitbull's** "Hey Baby (Drop It to the Floor)," featuring **T-Pain**, at No. 13.

BMG Chrysalis ranked seventh in the first quarter with 2.8%, down from 3.1% in the prior quarter for its third sequential quarterly decline in market share. BMG claimed a share in 11 top 100 tracks, one less than last time out. Its top songs were "F**k You (Forget You)," **Keri Hilson's** "Pretty Girl Rock" at No. 21 and **Lil Wayne's** "6 Foot 7 Foot," featuring **Cory Gunz**, at No. 25.

Peermusic placed ninth in the rankings with 2.6%, its largest share since the launch of the top 10 ranking and its first appearance on the chart since first-quarter 2009. Peer had a share in five songs in the top 100, including "Firework" and Rihanna's "What's My Name," featuring **Drake**, at No. 4.

Words and Music Copyright Administration ranked 10th, returning to the ranking with a

2.5% share, virtually flat from the same period last year. The company placed six songs in the top 100, including **Brad Paisley's** "This Is Country Music" at No. 38 and **Tim McGraw's** "Felt Good on My Lips" at No. 51.

Among publishers of country music songs, Sony/ATV finished atop the ranking for the second quarter in a row, capturing 15.9% of the top 100 country songs at 197 stations monitored by Nielsen BDS, up from 15.1% in the prior quarter.

The top songwriter for the third consecutive quarter was **Martin Karl "Max Martin" Sandberg**, who co-wrote 10 of the first quarter's top 100 airplay songs, including Pink's "Raise Your Glass" and "F**kin' Perfect," **Britney Spears'** "Hold It Against Me," **Usher's** "DJ Got Us Fallin' in Love" (featuring Pitbull), **Taio Cruz's** "Dynamite," **Avril Lavigne's** "What the Hell," **Ke\$ha's** "Blow" and **Perry's** "Teenage Dream," "E.T." (featuring **Kanye West**) and "California Gurls" (featuring **Snoop Dogg**). ●●●

DRAKE: GEORGE PIMENTEL/WIREIMAGE.COM

TOP 10 SONGWRITERS AIRPLAY CHART

RANK	ARTIST
1	MARTIN KARL "MAX MARTIN" SANDBERG
2	TAYLOR SWIFT
3	MIKKEL STORLEER ERIKSEN, TOR ERIK HERMANSEN (STARGATE)
4	JOHAN "SHELLBACK" SCHUSTER
5	SANDY "VEE" WILHELM
6	ESTER DEAN
7	LUKASZ "DR. LUKE" GOTTWALD
8	PETER "BRUNO MARS" HERNANDEZ, PHILIP LAWRENCE, ARI LEVINE (THE SMEEZINGTONS)
9	◀ AUBREY "DRAKE" GRAHAM
10	ALECIA "P!NK" MOORE

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,532 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Jan. 1-March 31. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

TOP 10 AIRPLAY SONGS

RANK	SONG	LABEL
1	"GRENADE," BRUNO MARS	ELEKTRA/ATLANTIC
2	"FIREWORK," KATY PERRY	CAPITOL
3	"TONIGHT (I'M LOVIN' YOU)," ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E	UNIVERSAL REPUBLIC
4	"WHAT'S MY NAME?," RIHANNA FEATURING DRAKE	SRP/DEF JAM/IDJMG
5	"RAISE YOUR GLASS," P!NK	LaFACE/JLG
6	"JUST THE WAY YOU ARE," BRUNO MARS	ELEKTRA/ATLANTIC
7	"F**KIN' PERFECT," P!NK	LaFACE/JLG
8	"WE R WHO WE R," KE\$HA	SONGBOOK/ATLANTIC
9	"BACK TO DECEMBER," TAYLOR SWIFT	BIG MACHINE
10	"ONLY GIRL (IN THE WORLD)," RIHANNA	SRP/DEF JAM/IDJMG

Ranking based on the number of aggregated plays each song had among 1,532 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of Jan. 1-March 31.

Ester Dean

The Singer/Songwriter Has Become A Chart Fixture
With Hits For Rihanna, Katy Perry, Mary J. Blige And More

BY GAIL MITCHELL

It was 2009. Ester Dean had been plugging away for several years—without much success—trying to establish herself as a singer/songwriter. ¶ Then she experienced what she describes as her “oh, wow” moment. Dean saw the inspirational 2006 documentary “The Secret,” which its creator Rhonda Byrne later turned into a best-selling book. The personal empowerment message of the film—“everything is possible, nothing is impossible”—resonated strongly with Dean. ¶ “I’d put so many limits on how I believed things should work,” Dean says in her Southern-accented Betty-Boop-ish voice. “I started taking away those limitations, took myself out of the box. Now I’m ready to wow the world.” Dean, who just three years ago was living on Section 8 housing vouchers, has started to do just that. The Muskogee, Okla., native was singing on demos and writing songs in Atlanta when she was introduced to Polow Da Don. He asked her to write a hook for Young Jeezy, and ended up signed her to his Zone 4/Interscope label in 2009. She also inked a publishing deal with producer Christopher “Tricky” Stewart’s RedZone Publishing.

Fast-forward to 2011. Now based in Los Angeles, Dean (@EsterDean) has co-written four of the first quarter’s top 100 airplay songs: Katy Perry’s “Firework” (No. 2); Rihanna’s “What’s My Name,” featuring Drake (No. 4), and “S&M” (No. 27); and Lloyd’s “Lay It Down” (No. 94). Those join a growing list of writing credits that includes T.I.’s “Remember Me,” featuring Mary J. Blige; Blige’s “I Am”; Rihanna’s “Rude Boy”; and “Let Me Take You to Rio” for the soundtrack to the animated feature “Rio.” Dean also co-wrote three tracks on the 2009 album “Graffiti” by Chris Brown, who returned the writing favor by guesting on Dean’s own single that year, “Drop It Low”—the first release under the deal she signed with Zone 4/Interscope. The track peaked at No. 38 on the Billboard Hot 100.

Now signed to Universal Music Publishing Group, Dean is working on upcoming projects from Blige, No Doubt and Nicole Scherzinger.

When did you start writing and singing?

When I was in the third grade; I wouldn’t pay attention in school at all.

I did love English because they let you tell stories. I used to have these big-ass notebooks in which I’d write down all my thoughts. But in school, I was just the girl who sang all over the place, trying to see who wanted to make a group.

What key qualities do you have that make you a hit songwriter?

I’m limitless, spontaneous and fearless. I can take direction and also give it. And I don’t dwell on celebrity. [Artists and producers] don’t want me to kiss their ass and be all over them like a groupie. They want me to deliver. Some people can’t get past the fact that they’re standing in front of so-and-so. For me, it’s “Let’s get down to business.”

How did “S&M” come about?

I wrote it, Father forgive me, on a Sunday. The track was already there. The first thing that came to me was “Come on, come on.” I’m thinking, “I don’t know what in the hell this is about to be.” And I remembered I’d seen something that said, “Sticks and stones may break my bones.” Then came “But chains and whips excite me.” And I’m like, “Oh, my God, I got to write that.”

I’m in the studio with the engineer and just kept looking at him, asking, “Is that OK?” And he says, “I like it.” When people have a great track that speaks to me, it feels like it already has a story in it.

“Firework” is another collaboration with Stargate. That was me and Katy [Perry] bouncing ideas back and forth. Katy already had the concept and the name in her head. That was one of the times when you allow yourself to be led by somebody who knows what he or she wants. She knew what she wanted, so I was like, “I’ll follow you.”

I’m universal. As much as I can get

“When people have a great track that speaks to me, it feels like it already has a story in it.”

out a “Firework” with Katy, I can get a “Lil Freak” out with Usher. Or a “Lay It Down” with Lloyd. I can get Caribbean as I did on “Rio,” then go from there to working with No Doubt. I also want to let some of the Oklahoma out and get a little country, honey [laughs]. I’m a songwriter who just wants to bring people great songs.

Why are there still relatively few female songwriter/producers?

There are women who are writing and producing: Beyoncé, Lady Gaga, Gwen Stefani and Missy Elliott. Then there are my friends who are dope-ass writers—like Cri\$tle, Priscilla Renea, Makeba Riddick, Traci Hale and Ericka

Coulter. A woman has to step out and take away the limitations. I make myself heard because I let people know when I walk in the room that we are equal. We are human, so nobody is better than or less than me. We’re coming in here to do the same thing and split the percent 50-50. I only work with people who feel the same way.

I’m not walking into a sexist room. You can have it. Write the song yourself, you know? You give something, I give something. You get paid, I get paid. The day you get paid and I don’t is the day that we don’t work. My advice to women trying to break into this end of the business is to stand up for yourself and keep your skirt down. Know how much you’re worth. This is very much like working a regular job. You’re not going to give the McDonald’s manager some ass to get a burger, right?

You began working on your own debut album in 2009. Is that still moving forward?

Yes. People think I flopped because I haven’t put out more songs. I had to take time out for soul-searching. Now I’m able to give my all. I have a bigger purpose to come out with an album than because of a song. And I still want full-force Polow Da Don because it’s his vision. I just caught up with it. He’s a pusher for black music to be heard. And I think that’s what he likes about my voice: He can feel the emotion and passion in it and wants to show that.

What’s your take on the current state of R&B and hip-hop?

People need to stop putting a limit on what it is and what it isn’t. It’s what you put into it. However, people keep putting limitations on themselves and creating this reality that soul music is dead. That’s only in their reality. It’s not true. To me, Adele is R&B. Bruno Mars is R&B. It’s just good songwriting and songs. That is going to last. That’s what I’ve got to work on my damn self—what’s going to last. ●●●





Appy To Meet You

Publishers And App Developers To Simplify Licensing For Mech And Synch Rights

BY ANTONY BRUNO

When the developers of Rock Prodigy, a learn-to-play-guitar iPad app, began seeking licensing deals from music publishers last summer, they realized something that many app developers who have been down that road already know: Navigating the publishing world is difficult.

After two months of outreach and phone calls, their company—the Way of H—had only secured the rights to one song. Since the app's greatest selling point was the ability to play along “Guitar Hero”-style to tablatures from master recordings, the founders were beginning to sweat a little. Fortunately, Warner Bros. Records chairman Rob Cavallo was an early investor in the company. The Way of H co-founder Harold Lee convinced Cavallo to record a video demonstrating the app and sent the clip to all the publishers he'd previously contacted. Suddenly their calls started getting returned. The app launched in January with 91 songs cleared for download.

“The video was a turning point for us,” the Way of H co-founder Tyson Butler says. “Rob's partic-

ipation gave people an opportunity to stop and look at it—that opened up a lot of doors and ears.”

Not all app developers have wild cards like Cavallo up their sleeves. For apps that rely on performance or webcasting licenses, the publishing issue is fairly straightforward. But there isn't any compulsory licensing for synchronization rights or mechanical rights for certain audio uses accompanied by visual images, such as those in an app. Tracking those down can be a logistical nightmare for independent developers.

The standard operating procedure today among most app developers is to first strike licensing deals with the major labels, then rely on those label partners to help corral the necessary publishing rights. That's because the labels have more established business development divisions than publishers and are eminently more reachable. “The label [business development] world is a bit more accessible than the music publishing side,” says Jim Lucchese, a former music lawyer who's now CEO of app development platform provider the Echo Nest.



No need to fret: The Way of H's Rock Prodigy iPad app; below: Warner Bros. Records chairman ROB CAVALLO.

“I'm a music lawyer, and even for me, I couldn't tell you who the guy is at the major publishers to go to for digital deals.”

This raises several problems. On the developer side, it makes it more difficult to create apps with such features as remixing or real-time music visualization. For publishers, it means they're largely left out of the conversations between developers and labels that usually define an app's features, and are only brought in after most of the major decisions have been made.

“We need to find a way to engage publishers earlier so they don't feel the deal is already done,” Lucchese says. “Creating more deal-oriented visibility among the tech and developer community



would make it less daunting to the typical app developer looking to license a use.”

That process is already under way. Some labels have begun bringing in their publishing arm counterparts to developer meetings. EMI recently took back its digital licensing process from ASCAP in an effort to create more of a one-stop shop for all the rights it controls. And the National Music Publishers' Assn. is in the early stages of forming an initiative to make app licensing easier.

“We are in the middle of taking a very hard look at some of the issues involved in the app offerings that are out there,” NMPA president/

CEO David Israelite says. “Music publishers have got to do a better job of making it so the non-sophisticated music licensee can do business with us in a legal and appropriate way.”

The template for this effort is the NMPA's lyrics licensing initiative during the last several years, which follows a carrot-and-stick approach of encouraging publishers to work with startups interested in developing businesses around fully licensed lyrics and pursuing legal action against those that fail to secure the necessary licenses.

“I feel for those who get confused over how difficult it is,” Israelite says. “But it's something we're getting better at—and will continue to get better at.”



Songs Of Praise

Top Christian Producer/Songwriter Jason Ingram Turns Focus To Worship Music

BY DEBORAH EVANS PRICE

Having been named SESAC's Christian songwriter of the year an unprecedented five consecutive years, it's obvious Jason Ingram is in tune with Christian radio.

Now with his formation of worship songwriting collective one sonic society, the writer/producer/artist is looking to provide church congregations with new worship music in addition to their favorite radio hits.

“It is sort of the exact opposite of what I've been doing for a living,” Ingram says of the approach that he, Paul Mabury and Stu Garrard are taking with one sonic society. “We've requested to the label to not go to radio with us, at least in the beginning stage, and we're really not concerned about all the things we normally worry about. It's been a way for me to sort of step away from commercial music and be about the church

and about community.”

It's an interesting step for the most sought-after writer/producer in Christian music. Ingram's credits include co-writing and/or producing such hits as Brandon Heath's “Your Love,” Tenth Avenue North's “You Are More” and Sanctus Real's “Lead Me,” all of which have topped Billboard's Christian Songs chart.

The Nashville-based Ingram also branched out beyond the Christian market earlier this year, co-writing Nick Carter's international single, “Just One Kiss,” and co-writing “One Day” with Dan Muckala and Nick Jonas, which was recorded by pop singer Charice and premiered in an Acuvue commercial during an episode of “Glee.” Ingram is signed to Sony/ATV Music Publishing, which has secured numerous synch licensing deals for his songs, such as Revive's “Something Glori-

ous” in ABC's “Secret Millionaire” and the Afters' “Light Up the Sky” in MTV's “The Hills.”

“He has the unique ability in seeking out the heart of the artist and writing in a way that connects the song to the listener,” says Holly Zabka, senior director of publishing at Sony Music Entertainment's Provident Music Group.

Formed with Australian-born drummer Mabury and Garrard, aka Stu G., formerly of British worship band Delirious, one sonic society's goal is to write worship songs to be used in churches around the world. The group has released three EPs through Provident and plans to release a live album culled from its upcoming tour with Matt Maher.

Songs by one sonic society are being embraced by churches looking for modern worship music for their congregations to sing. Provident promotes the group's songs in publications and at trade conferences that target worship leaders. In addition, the act posts the lyrics to its songs at its website (OneSonicSociety.com), which also features links to partner sites where pastors can download sheet music for some compositions.

Hillsong Live has recorded one sonic society's “Forever Reign” and “The Greatness of Our God,” while Natalie Grant recorded the latter on her 2010 album “Love Revolution.”

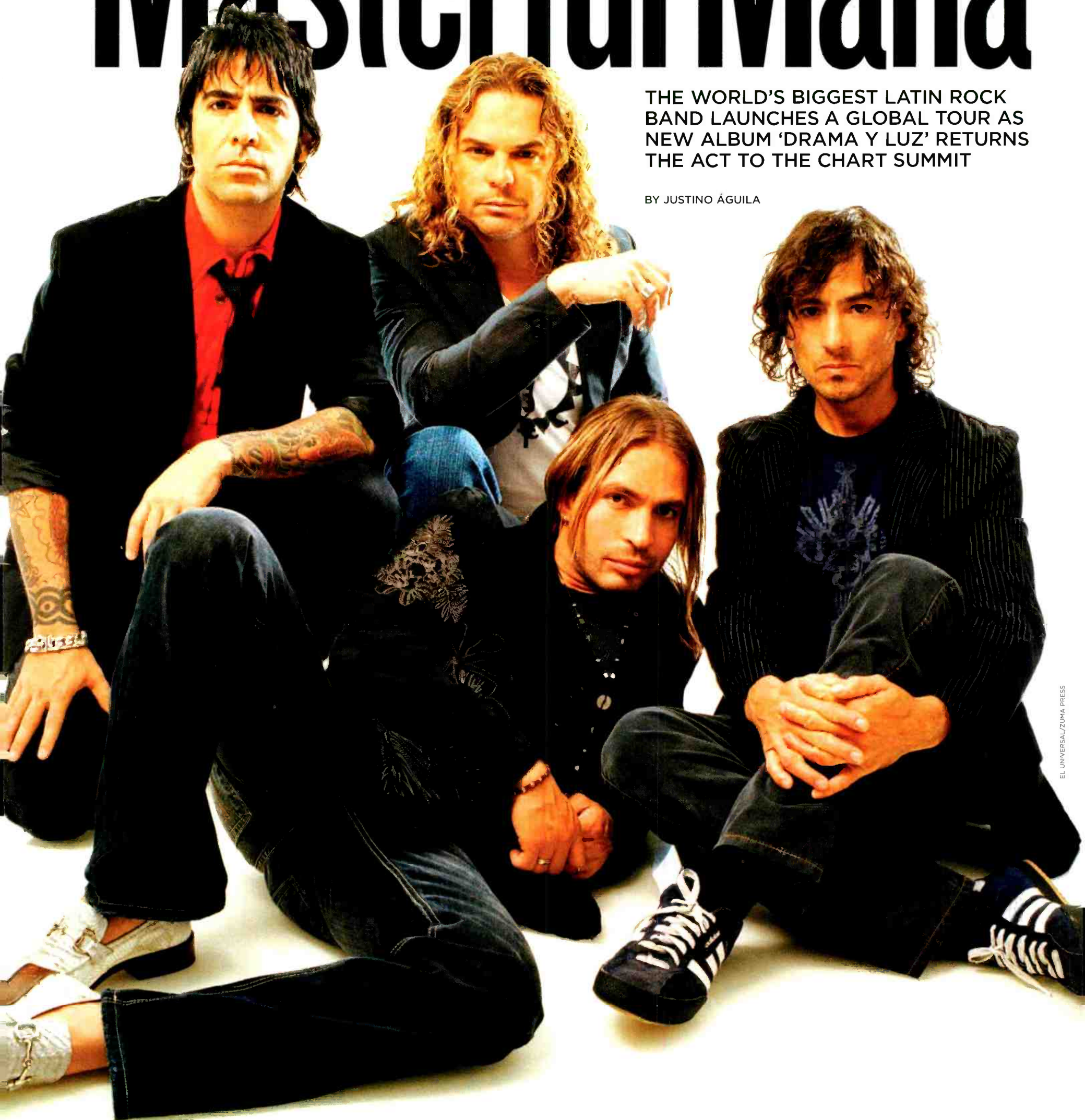
But the primary income stream for these songs will be composed of publishing royalties through Christian Copyright Licensing International, a performing rights organization that monitors the songs being sung in churches.

As one sonic society gains traction, Ingram says he'll be focusing more energy on songwriting and less on producing: “The good thing is that it has really helped me focus on the things that I really want to do.”

Masterful Maná

THE WORLD'S BIGGEST LATIN ROCK BAND LAUNCHES A GLOBAL TOUR AS NEW ALBUM 'DRAMA Y LUZ' RETURNS THE ACT TO THE CHART SUMMIT

BY JUSTINO ÁGUILA



Accolades Aplenty

ARTISTS, EXECUTIVES OFFER THEIR TRIBUTES TO MANÁ

“They have inspired me and the whole world through their music and lyrics. They are a very respected band, not just in the Latin world but in music in general. It’s very important to give them their due and respect.”

—Daddy Yankee, recording artist

“Above everything else they have the songs. They are natural creators of anthems and songs that become part of our history. These are great songs, maintaining this level of composition and creative quality. And they have a credibility no one else has. Maybe because they stay far from the spotlight and because they’re known for their environmental work and for expressing their opinions as they do, they have a credibility others lack. They don’t need other promotion. Latin rock is not in its best moment. They are the only artists that have remained as superstars.”

—Inigo Zabala, president, Warner Music Latin America



Brilliant performers: MANÁ offered a preview of its upcoming tour during a promotional trip to Spain in early May; below: Singer FHER OLVERA (left) shared the stage with Italian star ZUCCHERO at the “We Are the Future” concert in Rome in 2004.

Maná lead singer Fher Olvera believes music is indestructible, and it shows. “Music is never going to die,” he declares during a recent interview in Miami. “As long as there are human beings on Earth, music will live.” At the Billboard Latin Music Conference in Miami Beach last month, that enthusiasm held up backstage. Olvera, frontman for the world’s most successful Latin rock group, posed for pictures. The quartet also spoke about its newest No. 1 studio album, “Drama y Luz,” and preparing for its first tour in nearly five years.

With photographers’ bulbs flashing, the band members were escorted to the stage, where they were interviewed about their music, business philosophy and staying power—one that spans more than two decades.

Toward the end of the question-and-answer session, someone in the audience unexpectedly popped up from his seat. Renzo Vargas, a huge Maná fan who says the band inspired him to pursue music, raised his hand and asked the members of Maná to please take his band’s CD.

Immediately, Olvera and drummer Alex Gonzalez jumped off the stage and took the album from the aspiring musician. The audience screamed and hollered, many punching their fists into the air with approval. For the members of Maná, it was a scene they could relate to because they were once like that fan: four musicians finding their way in a competitive industry where sometimes dreams are realized, but more often they’re crushed in a single note.

“We always try to have a close relationship with the fans,”

“FROM THE BEGINNING WE EARNED A REPUTATION FOR BEING AVAILABLE TO PROMOTE OUR MUSIC AND TOUR. THAT HAS BEEN KEY.”

—Fher Olvera, Maná

Gonzalez said later in a quieter setting. “Sometimes when you’re on tour and promoting [an album], you don’t have much time, but we always try to be as flexible as we can.”

That philosophy, steeped in accessibility and honesty, has served Maná well from the start as it evolved from a struggling night-



club-touring act with big rock band aspirations to the most widely sold and heard Latin band in the world. Maná has sold more than 25 million Spanish-language albums in some 40 countries, according to the band’s record label, Warner Latina. Of those 25 million copies, 5 million of them were sold in the United States, according to Nielsen SoundScan. Maná’s latest album, “Drama y Luz,” debuted at No. 1 on Billboard’s Top Latin Albums chart.

“It’s a spectacular album, because it not only has the hits, but a concept and great stories of the kind artists usually don’t tell in their songs. They’re [like] novels,” Warner Music Latin America president Inigo Zabala says. Maná, he adds, “is a rare example of an iconic band that continues to produce hits.”

Native to Guadalajara, Mexico, Maná now boasts a rich catalog of music, fans in most corners of the globe and a touring acumen that few have achieved.

The foursome—which also includes guitarist Sergio Vallin (who joined the lineup in 1995) and bassist Juan Diego Calleros—has made its music an industry **continued on >>p34**



M · A · N · Á

“SON LOS MEJORES”



Accolades Aplenty

from >>p32 staple. Its style combines a symphony of drums, guitars and Olvera's one-of-a-kind raspy voice. Maná's sound is completed with delicately crafted lyrics of love, heartache and hope in songs that have a multigenerational reach. New fans, including teens, are just discovering its music.

The release of "Drama y Luz" precedes the group's upcoming summer tour. Judging from the results of the on-sale dates, fans are determined to see the band, undeterred by a challenging economy.

In one day, Maná sold more than 100,000 tickets, according

when their albums come out."

When Olvera hears about the steady pace of ticket sales, he lights up. It's the kind of jubilation that comes after many years of working tirelessly, even when doors closed and few people believed in Maná.

"It's very critical for a band to take the time to promote their albums and [perform] as much as possible," Olvera says. "From the beginning we earned a reputation for being available to promote our music and tour. That has been key."

Enter any conversation with the band, and the discussion will lead to the music and the fans. First the music, because Maná has been known to take its time creating albums of substance and relevance instead of churning out pop hits for the sake of making money.

"Maná is one of the true great bands in history," says Phil Rodriguez, president of Evenpro, the Miami-based concert promoter who has

worked with Maná for many years. "Like U2 and the Rolling Stones, Maná has credibility with their audience. Fans get what they pay for and more."

Because the band doesn't tour annually—instead spreading out its musical projects and road work to every four or five years—Rodriguez says that fans eagerly line up to see the band, making concerts must-attend special events.

"Pacing, credibility and a great live performance backed up by the talent is crucial," Rodriguez says. "Not everyone has this."

"Drama y Luz" takes on the traditional Maná anthems with romantic-rock melodies. But a closer listen to its new music makes it clear that Maná has taken the time to address headier themes of death, racism and life's darker moments.

"It's a very visual album," says Vallin, who points to the album's artwork featuring a dove and a dragon—images that will take on a life of their own onstage during the summer tour.

"Drama y Luz" has shown its strength on both the Top Latin Albums chart and the radio. The single "Lluvia y Corazon" reached No. 1 on Hot Latin Songs and Latin Pop Airplay. But taking decades of such hits as "Mariposa Traicionera" and "Eres Mi Religion" and mixing them with the new songs is a challenge for any band preparing for a tour. Expectations are high.

Maná's vision is a visually impressive theatrical run. The idea, Gonzalez says, is to create **continued on >>p38**

“MANÁ IS ONE OF THE TRUE GREAT BANDS IN HISTORY. LIKE U2 AND THE ROLLING STONES, MANÁ HAS CREDIBILITY WITH THEIR AUDIENCE. FANS GET WHAT THEY PAY FOR AND MORE.”

—Phil Rodriguez, Eventpro

to manager Angelo Medina, for shows on the first leg of its tour, which launches June 16 in Puerto Rico. The band quickly sold out four shows at the Staples Center in Los Angeles. (After initial on-sale announcements, ticket demand led to the four shows in L.A., and additional dates in other cities as well.) The only other acts to have sold out four consecutive shows at the Staples Center, according to AEG Live/GoldenVoice VP of Latin talent Rebeca Leon, are Neil Diamond and Garth Brooks (the latter selling out five shows in three days).

Similarly, in Chicago, the group sold out one show before adding a second date. Other tour stops include San Antonio; Dallas; Houston; Miami; Orlando, Fla.; Atlanta; Washington, D.C.; Newark, N.J.; and Boston. A second leg is slated to begin next March.

A European tour will begin in September, starting with dates in Spain, Maná's strongest market in the continent (see story, page 44).

"This is a group that records, tours for two years and stops," Zabala says. "The difference between Maná and others is their tours are longer. And most of the time, between studio albums, we'll release something else, like a live album. Maná is a band that tries to live far from the spotlight. It's interesting because, although they're the [world's] top-selling Spanish-language act, and idols in so many places, they like to lead a private life with their families. At the same time, they do intense promotion

“They are unique without any shadow of a doubt. They are the greatest band in the world, ever. They have a strong work ethic and they take care of business. And I've worked with some of the greats from Phil Collins to Paul McCartney.”

—Phil Rodriguez, president, Evenpro

“They are the most consistent band in Spanish; every album has at least a handful of radio hits. They understand hooks, timing and they're cool. They're our Bon Jovi; they don't get old.”

—Pio Ferro VP of Spanish programming/PD, CBS Radi

“Maná's success over the years is a result of two primary factors. First is the band's ability to continuously deliver songs that emotionally connect with broad audiences. Their songs are anthems and audiences from Spain to Argentina can personally relate to the songs. They generally touch on subjects that all humans experience and feel. Secondly, their live shows are unmatched. Their live performances are the most exciting and well-produced shows in the business. They set the bar for live concerts in the market.”

—Jesus Lara, senior VP of music/talent strategy, Tr3s



The people's band: MANÁ fans got close to the group on the road in 2006.

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navegando después entre "Sueños Líquidos",
continuando juntos una gran "Revolución de Amor"
y convenciendo al mundo entero
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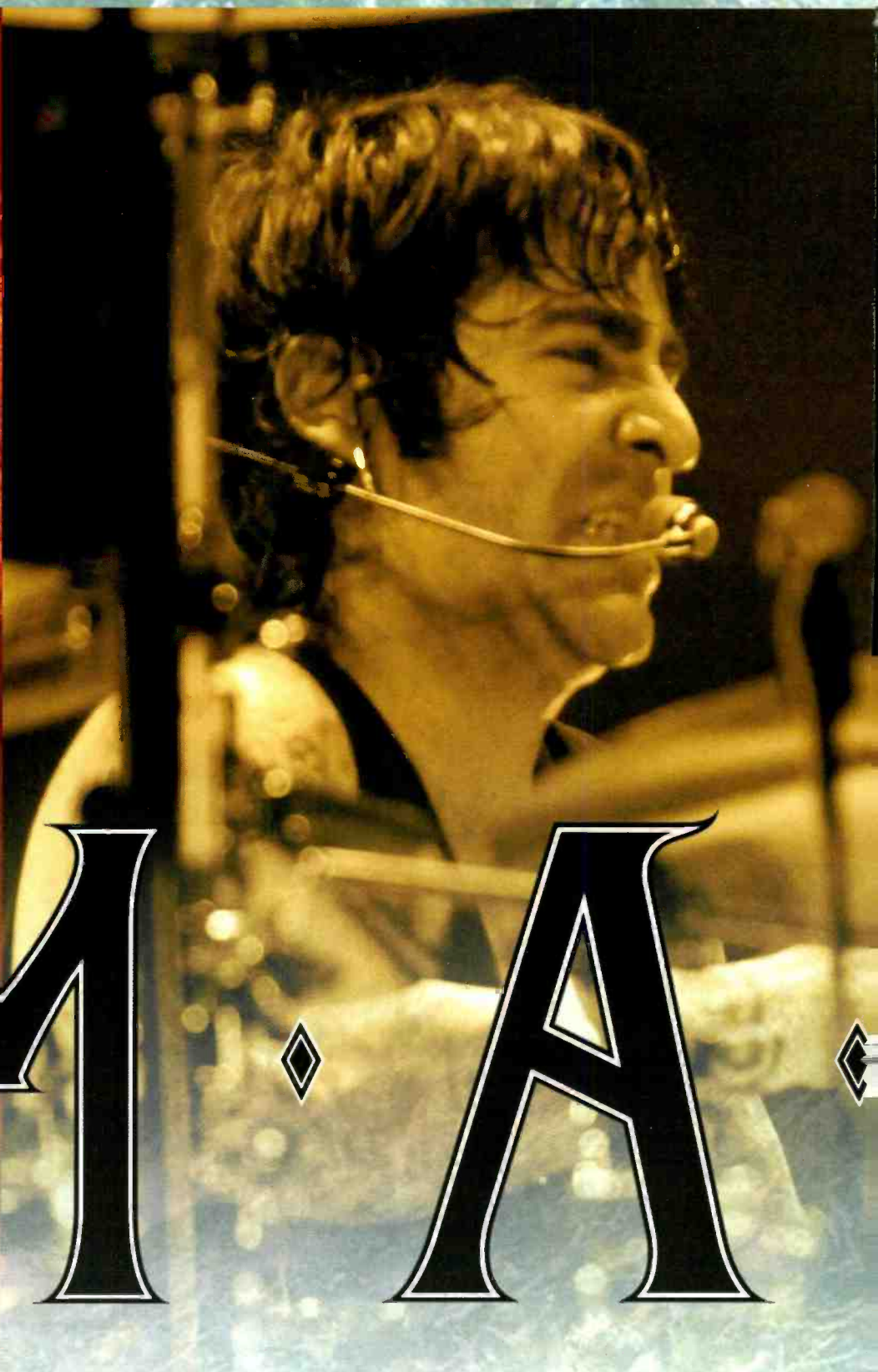
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“The members of Maná are great people because they are humble. All this is very important. They are known all over Latin America. When you combine good music, great personalities and a great stage show, you get the best in entertainment. They are worth every penny, and their shows are for families, too.”

—Arie Kaduri,
promoter/president,
NYK Productions

“The music touches not only teenagers, but people like me. I’m 55 years old. Their music is something we embrace. They are real people. They are nice guys and they don’t let fame go to their heads. I’ve had the pleasure of working with them for more than 28 years and they haven’t changed. They invest in their concerts and in promoting them. They give back to their audience. And if you’re not a Maná fan, but go to one of their shows, you will come out impressed.”

—Henry Cardenas, president/CEO,
Cardenas Marketing Network

“Maná has the ability of really playing up their hits and introducing new music. They are one of the very few bands that allow you to remember great moments in life through their music.”

—Flavio Morales,
senior VP of programming, mun2



Today and yesterday: Maná's lineup now consists of (from left) bassist JUAN DIEGO CALLEROS, drummer ALEX GONZALEZ, singer FHER OLVERA and guitarist SERGIO VALLIN; below: The group when it released its 1990 album "Falta Amor"; clockwise, from top left: Olvera, keyboardist ULISES CALLEROS, Juan Calleros and Gonzalez.



from >>p34 images that can be paired with the music. “This production is very 21st century,” he says. “The production has a lot of things that will really captivate people’s eyes, but at the same time will focus on the band.”

Maná cares as much about what people see onstage as what they hear from their seats. In preparing for the tour, much time is spent working with sound engineer Fernando Perez assuring that the music sounds great throughout an arena.

THIS PRODUCTION IS VERY 21st CENTURY. IT HAS A LOT OF THINGS THAT WILL REALLY CAPTIVATE PEOPLE’S EYES, BUT AT THE SAME TIME WILL FOCUS ON THE BAND.”

—Alex Gonzalez, Maná

Perez has been with the band since 1993, Gonzalez says, and “he’s the pilot on the whole show. You can have the best equipment onstage and be as good a musician as you can, but if it sounds like crap, it’s not going to happen.”

For the band members, having a connection through music with their fans is essential, so Maná considers their perspective. “Fher, Sergio and I listen to the sound as if we were the audi-

ence,” Gonzalez says. “We want our fans to leave the show satisfied. We want our music to sound as good as the CD or better.”

No detail is too small. From the kind of microphones used during the shows to the outboard and many other types of equipment, the band approves every single item in the name of “beautiful and amazing” sound, Gonzalez says.

An average Maná show lasts more than two hours. State-of-the-art technology, Olvera says, will project images onto the stage with the help of equipment from Europe that will also include dozens of high-tech motors moving in several directions in tandem with lights, screens and other special effects.

Vallin promises the tour will feel emotional and theatrical with splashes of red colors, dramatic imagery and a musical journey that refers to life’s many passages, both dark and light.

“We don’t want to give too much away, but it’s going to be super,” Olvera says. “The music on this tour is going to sound wonderful. It all comes at a cost, but in the end we want to give a great concert experience.”

One theme of the current album that Olvera explores is the loss of his mother, Rosario Sierra, who died of cancer. The heart-felt ballad “Vuela Libre Paloma” tells the story of a son who bids his mother farewell because she’s too weak, but with the belief that they’ll someday find each other again.

“Her death happened very fast,” Olvera says of the story behind the song. “I was in Houston trying to save her, but she could no longer get up. When she died, the band didn’t know what was going to happen. I was extremely depressed.”

In solidarity, Olvera’s bandmates told him to take his time and to count on them for support. As a way of healing, Olvera took to writing music.

“It’s a song of hope,” Olvera says. “When I took the song to the band, they loved it.”

Another track with universal appeal is “Latinoamerica,” an upbeat song that explores the plight of the Latino immigrant in the United States.

“It’s definitely a song that we’re going to play live,” says Gonzalez, who wrote the music and lyrics. “It’s an anthem and a feel-good song that is saying we have all these problems, but that you are an amazing race, you are great people.”

Gonzalez says that the song is a reflection of what’s going on in the

United States and Europe.

“We’re a band that travels and we see a lot of the realities that are going on, that maybe a lot of people don’t see,” Gonzalez says. “It’s not all negative. But this song isn’t meant to [promote] a revolution. We just have to continue to evolve and grow as Latinos and as a culture. And what we’ve spoken about is that there has to be immigration reform.”

continued on >>p40

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Accolades Aplenty

from >>p38 Gonzalez wants to see reform take shape by addressing undocumented residents of the United States and allowing them to gain the right to reside here legally.

"Then maybe they could also return and visit their country," Gonzalez says. "Many people in the U.S. haven't seen their families for many years. [Immigration reform] can be done, but we have to figure out a way of not making it so complicated."

Maná believes that writing music with a sense of honesty has always been important for the band as has been giving back to their fans. For this reason, Maná has strived to keep ticket prices down so more fans can attend shows.

"You have to try everything within the system to make ticket prices accessible," Gonzalez says. "Ninety-nine percent of people are going to struggle to get an average-priced ticket, and those are the things you have to sit down and evaluate and even sometimes negotiate with the promoters."

Ticket prices for a Maná concert are still on par with those from its last tour. They currently average about \$60 and can exceed \$100 for seats closer to the stage, according to Ticketmaster.com.

"The reality is that we know what it's like not to have money in our pockets," Gonzalez says. "We know what it is like to go

what's going on today, and we haven't forgotten how difficult it was for us when we started as a band and as musicians.

"So you think as a fan," he adds. "You think of those people who have families with two or three kids and [the choice of buying] Maná tickets or buying their kids school books, clothes or food. It's a very delicate line [for us] between making money as a business and not hurting the consumer."

Gonzalez suggests that the decline of album sales across the music industry can be blamed, to a great degree, on CD prices being too high for some consumers.

"Some stores have really jacked up CD prices," Gonzalez says. "It's really hurt a lot of consumers and that's why a lot of people are maybe not buying CDs as much as they used to. The cost of a CD, for many families, is a lot of money that could be spent on things they need for their homes."

From a musical perspective, the Drama y Luz tour will launch featuring about five songs from the new album and the rest will be classic Maná hits. As the tour moves along and audiences become familiar with the band's new music, the set list will be tweaked, Gonzalez says.

"We try to keep the show and the tour as exciting as possible," Gonzalez says. "Every tour has to be different. Every tour is a moment, and we want those moments to be in the people's minds and hearts."

For Renzo Vargas, who gave his band's CD to Maná during the music conference, the experience of meeting his idols in person will remain with him for a long time.

"They gave me their hand and hugged me," says Var-

gas, who plays drums for the band Odas. "For Maná to receive their fans like that, I don't have words to tell you how I felt. But it was an unforgettable day that speaks highly of the band."

For the members of Maná, it's about remembering where they started.

"You can't forget where you came from," Gonzalez says. "It doesn't matter how successful you are or how much fame you have. We have been lucky as a band and have worked for more than 21 years together. We've always done what we wanted to, and we haven't let ourselves get dictated to by a system or by what's going on in the music industry. We do what's in our hearts."

THEY GAVE ME THEIR HAND AND HUGGED ME. FOR MANÁ TO RECEIVE THEIR FANS LIKE THAT, I DON'T HAVE THE WORDS TO TELL YOU HOW I FELT. IT WAS AN UNFORGETTABLE DAY."

—Renzo Vargas, Maná fan

a day or two without having something to eat. We know what it is to be outside wanting to go to a show and not having money to see your favorite band. We went through that, and you cannot forget your past."

Staying in touch with the economic struggles of their fans is something the members of Maná don't take lightly.

"Even though we're famous and, yes, have money and, yes, have nice lives, we're still a band that's very much in touch with

Younger days: Maná's early-'90s lineup featured (from left) bassist JUAN CALLEROS, drummer ALEX GONZALEZ, guitarist CESAR "VAMPIRO" LOPEZ, singer FHER OLVERA and keyboardist IVAN GONZALEZ.



"I've had the luck of seeing Maná several times. We've worked with them in Chicago and several markets. They are a very professional group in a genre of music that they govern completely. They are one of the few groups that if they stopped recording tomorrow and decided not to work, their music would last for many years to come."

—Ivan Fernandez, president, Viva Entertainment

"They cross over all genres. They're a combination of old rock and what I think rock and pop is moving up to: great music with a great feel, beats and heart. Certainly they are one of the best and most musical bands today, and they can play hard rock too."

—Suzie Katayama, Conductor, Los Angeles Philharmonic; string arranger for Maná's song "Sor Maria"

"They have an amazing catalog. People go to their concerts and they know what they're going to get. They put on a great show. They are an iconic band and there is no other rock group in the Spanish market like them, not even close. They kind of have held the rock flag for the Latin community and survived after all these years."

—Ruben Leyva, president, Sony U.S. Latin

Compiled by Justino Águila and Leila Cobo.



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Backstage View

Angelo Medina On Guiding Maná's New Tour

BY JUSTINO ÁGULIA

Angelo Medina, Maná's manager, took time out to discuss the Drama y Luz tour. A veteran promoter/personal manager who now provides touring management expertise, Medina has worked with such artists as Ricky Martin and José José. As Maná embarks on a new summer tour that launches in Puerto Rico on June 16, Medina spoke about one of the must-see shows of 2011.

How do you begin to mount a tour of this magnitude?

When you work with a band like Maná who has new music and selling well, it helps the tour in their respective markets. It's important to choose the right arenas and stadiums, the right promoters and dates. The tours have to be logical in terms of geography because there are costs to consider. Three things are important: the market, the promoter and the organization.

How are show locations or the selection of venues important?

Before an act or artist can tour, there has to be a market plan. The goal is always to set everything up beforehand so that when an artist goes on tour, everything goes smoothly. Once the markets are evaluated, then we can create a route to key markets.

How important are overseas markets?

As we launch the album in Spain it's important to promote it and the tour. We've designed a campaign to support the places where Maná is going to perform. It takes a lot of preparation and we work with everyone from the label to those people helping us make the tour a possibility.

How did your relationship with Maná begin?

Just when I thought I had done it all, I was connected to Maná. As a promoter I've worked with acts and artists such as Juanes, Shakira and Camila. I've known Maná since 1995. I've had the honor and privilege of working with them previously.

It's a tough economy for music right now. How is Maná handling the recession in terms of ticket sales?

During the first day when tickets went on sale we sold more than 100,000. We sold many in

Puerto Rico, and the Staples Center in Los Angeles sold out. We're very pleased.

How long will the tour last?

The tour will be divided into two parts. In the first section we will hit 40 cities and have about 60 shows. We begin our second leg in March.

Why do you think Maná has had the staying power it has all these years?

They connect with people and there is a strong evolution. They've been able to reinvent themselves. They've had over 20 years in the business and many young people are discovering them today. They are innovative and they are not a disposable band. They are solid and will stay here for a long time. The proof is in the years they've been in the business.

Through its music Maná is exploring such topics as the immigrant population and racism. What are your thoughts on this?

There is a major shift in the Latino population and it's an incredible time for Latinos. There are jobs that many people don't take, but Latinos do. We're all human beings, and these topics say a lot about the economy here and in Mexico.

What's it like being part of the Maná team?

In Maná there are four members and they are united. They are associates, but also a family. They have grown up together and they are very close. They run a business that is very serious and well-organized.

What will the Drama y Luz tour production be like going from the road to the stage?

We will have five or six trucks on the road with teams setting up the shows. Songs will be paired up with effects so that people can feel them, but the most important thing is the sound and the music, always.

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Spain Is Maná's Top Market In Europe

BY HOWELL LLEWELLYN

Spain is without a doubt Maná's most important market in Europe. The band's 2006 album "Amar Es Combatir," its most recent release before the arrival of new set "Drama y Luz," has sold 352,000 units in Spain, according to Maná's manager Angelo Medina. No album has sold as many copies in the country since then, he adds.

Fresh from the band's appearance at the Billboard Latin Music Conference in Miami Beach last month, Medina and the band arrived in Spain on May 2 for a promotional trip that included showcases in Barcelona and Madrid.

The 40-minute concert in the latter city on May 3 was broadcast five days later on Spain's most popular music radio station, Los 40 Principales. The station has a daily audience of 4 million, according to ratings company EGM.

On May 4, Maná and Medina traveled to Argentina to continue promoting "Drama y Luz" and its accompanying world tour. The new album went straight to No. 1 in Spain when it was released in April and had topped the chart for three weeks when the band visited the country.

Maná's Spanish concerts will be split into two sections during the band's world tour, says Sandra Rotondo, director of Planet Events, the country's premier Latin music concert promoter. (Planet Events is owned, in part, by Grupo Prisa, the

media holding company that also owns Los 40 Principales and management firm Rosa Lagarrigue Management.)

Maná will play 10 concerts in September, and the first two dates were confirmed during its visit in early May: Sept. 15 at Madrid's 18,000-capacity Palacio de los Deportes and Sept. 20 at Barcelona's 20,000-capacity Palau Sant Jordi. Rotondo says the other venues will include soccer stadiums, where the audience will be limited to some 30,000 fans.

"I expect at least 200,000 Spanish fans will see Maná live in the 10 September concerts here," Rotondo says. "It will be the biggest tour in Spain by any artist in 2011."

No other European concerts are planned for September, but in June 2012 Maná will return to play an unconfirmed number of shows in Spain, as well as in the Netherlands, Germany, France and Italy, according to Medina.

"Maná has played a few times before in Italy and Germany," he says, "but there has been no continuity."

Although "Amar Es Combatir" is the biggest-selling album in Spain in the past five years, according to Medina, two previous Maná albums—"MTV Unplugged" and greatest-hits compilation "Todo Maná"—were both registered by Warner Music Spain as being certified "six-times platinum" when a Spanish platinum disc meant 100,000 sales.

A platinum disc in Spain now reflects sales of 60,000 units, according to Promusic, the trade organization of the Spanish music industry.

Maná has also confirmed that it will headline the 2012 Rock in Rio-Madrid festival, which will cover two weekends in June and July and be held in Arganda del Rey, some 10 miles outside Madrid.

Maná will also headline the 2011 Rock in Rio festival, held Sept. 23-25 and 30 and Oct. 1-2.

This year's event marks the return of the festival to its orig-

inal home in Rio de Janeiro, after six fests in Lisbon and Madrid. Joining Maná in Rio de Janeiro will be such acts as Coldplay, Red Hot Chili Peppers, Guns N' Roses, Lenny Kravitz, Shakira, Metallica, Motörhead, Jay-Z, Rihanna and Katy Perry.

The first Maná Spain tour organized by Planet Events took place in 1999 and 2000, when the band played mainly theaters. It also toured in 2002 and 2003, but the group's most popular visit was in 2007.

I EXPECT AT LEAST 200,000 SPANISH FANS WILL SEE MANÁ LIVE IN SPAIN. IT WILL BE THE BIGGEST TOUR HERE BY ANY ARTIST IN 2011."

—Sandra Rotondo, Planet Events

Rotondo says that the 325,000 people who went to Maná's 17 Spain concerts that year made it the biggest tour in the country by any artist in 2007, putting the Rolling Stones in second place and Shakira in third. It's not surprising, then, that singer Fher Olvera told the packed theater audience during the Madrid showcase, "It's wonderful to be here. We feel at home, in our second home."

"Maná's live shows are fundamental to their success," Rotondo says. "They exude energy, and their magnificent repertoire offers fans two hours of great memories." ●●●



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On The Record

Tracking Maná's Discography

BY LEILA COBO

Since its 1987 debut, Maná has released eight studio albums, three live sets and various greatest-hits collections. Of these, nine have reached the top 10 of Billboard's Top Latin Albums chart, with five reaching No. 1 and four debuting atop the tally. The band has also placed 23 songs on the Hot Latin Songs chart, with five of those peaking at No. 1. Here's a look at Maná's studio albums and its "MTV Unplugged" set. (All sales figures are according to Nielsen SoundScan).

"Maná" (1987): The group's debut on PolyGram was sparsely produced and veered between rock and facile, danceable pop, augmented by keyboards. There's little that's memorable here. Still, singer Fher Olvera's voice already lent a distinct imprint, as did touches of tropical beats.

"Falta Amor" (1990): Maná's Warner debut was a major evolution and improvement in production and sound. Although there were still pretty love songs, the album rocked far more and experimented with reggae and vocal harmonies. It also contained Maná's breakout song, "Rayando el Sol," and the more hard-rocking title track. Although none of the tracks cracked the Billboard charts, the album still sold 186,000 copies in the United States.

"Donde Jugaran los Niños?" (1992): It's ironic that Maná's top-selling U.S. album (777,000 copies) didn't yield a major radio

hit—a testament to the difficulty that Latin rock has getting on commercial radio in the United States. Still, the album contains the track "Vivir Sin Aire," perhaps Maná's most iconic song and one that addressed environmental concerns through rich metaphors. The lesser-known "La Chula" would become the first Maná cut to appear on the Hot Latin Songs chart, debuting at No. 27 and peaking at No. 9.

"Cuando los Angeles Lloran" (1995): With the addition of Sergio Vallin on guitar, the group's sound solidified. This set yielded three hits on Hot Latin Songs including "No Ha Parado de Llover," which peaked at No. 8, and the more intimate "El Reloj Cucu" (No. 34), which showcased the lyricism of the band's writing. The album has sold 303,000 copies.

"Sueños Líquidos" (1997): Recorded in front of the ocean in Mexico's Puerto Vallarta, this set marked a new chapter in Maná's development, featuring a bold and assured blend of rock laced with aggressive drums and guitars, blended with Caribbean beats. It includes the hit "Clavado en Un Bar," the first Maná song to spend 10 weeks on Hot Latin Songs, peaking at No. 12. The similarly sounding "Como Duele en los Labios" spent 12 weeks on the chart, peaking at No. 2. "Hechicera" would spend a week on the chart while "En el Muelle de San Blas," one of Maná's early attempts at cinematic storytelling, spent six weeks on the chart. "Sueños" has sold 674,000 copies.

"MTV Unplugged" (1999): The group's rock status was established with this MTV set, which also featured the band's versatility, performing a cover of ranchera classic "Te Solte la Rienda." The album has sold 672,000 copies.

"Revolucion de Amor" (2002): For the first time, Maná recorded duets, inviting Carlos Santana to perform on the so-



International acclaim: MANÁ played its most successful tour of Spain in 2007.

cially minded "Justicia, Tierra y Libertad" and Ruben Blades on "Sabanas Frias," the latter spending 13 weeks on Hot Latin Songs. The album also gave Maná its first No. 1 on the chart, "Mariposa Traicionera," which spent 26 weeks on the tally. The album has sold 528,000 copies.

"Amar Es Combatir" (2006): Maná went from a top-selling band to a top-charting one. "Amar" yielded three No. 1s: "Labios Compartidos" (eight weeks at No. 1); "Bendita Tu Luz," featuring Juan Luis Guerra (four weeks); and "Manda Una Señal" (one week). The album has sold 634,000 copies.

"Drama y Luz" (2011): The band's latest album debuted at No. 1 on Top Latin Albums while first single "Lluvia al Corazon" bowed atop Hot Latin Songs.

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Both Backing Maná Tour

BY JUSTINO ÁGUILA

As Maná prepares to launch a global tour that's scheduled to continue through 2012, both of the nation's two biggest promoters, Live Nation and AEG Live/GoldenVoice, are working in their respective markets to bring the most successful Latin rock band to thousands of fans across the country.

The partnership between promoter and band is critical to how a tour unfolds; even more important is a band's tenure, as in the case of Maná. The group's long-established history as a great live act is making its Drama y Luz tour one of the most talked-about live outings of the year, with strong ticket sales already evident.

For Kate Ramos, Live Nation senior VP of touring alliances, Maná's growth during its two decades, from small-venue band to arena and stadium act, compares with any other mainstream music act today.

"We feel very proud and honored that we are associated with a real achievement," Ramos says. "I still remember one of their first showcases and how they developed since then."

Ramos recalls that even though the band began building a fan base in Mexico and then California early on, it was a tough sell in Miami.

"But I saw them grow," Ramos says. "Today they are equiva-

lent to any major general-market band, like U2."

AEG Live/GoldenVoice VP of Latin talent Rebeca Leon shares that perspective. Leon has seen Maná become a major live draw, thanks to the band and its management team's smart business decisions.

"Some artists have a hard time trying to maneuver themselves through the rapidly changing business, but not Maná," Leon says. "They understand strategy and they don't put out music for the sake of selling, and they also don't go on tour until they are ready. It's not about money or greed—it's about delivering the best album and tour."

One of the strategies, Leon says, is keeping ticket prices low and avoiding such things as VIP concert programs as a means of preventing price gouging.

"Ticket prices are pretty much the same since their last tour," Leon says. "The attention to detail really makes all the difference."



Heart and soul:
Maná singer
FHER OLVERA
sings for fans in
Madrid in May.

In addition to the band's business practices, Maná benefits from creating music that has earned enduring loyalty from their fans.

"I remember hearing them as a kid and it was so exciting, so groundbreaking," Leon says.

Ramos believes that a big part of Maná's rise is attributed to the band's ability to stay focused on the music and create a sound all its own. From the signature voice of lead singer Fher Olvera, to Alex Gonzalez's intricate drum beats, to Sergio Vallin's dazzling guitar work, to Juan Diego Calleros' soulful bass, the band is like no other, she says.

"They are not just performers," Ramos says. "They write their own music, they write their own lyrics, and they have a way of letting people relate to them. They really have remained true to themselves."

By staying true to its unique sound, Ramos says, Maná's music is unmistakable. As the band begins its first world tour in nearly five years, the timing couldn't be better.

Ramos gives credit to manager Angelo Medina, who has worked with the band in planning a tour that leverages the chart-topping success of "Drama y Luz," selecting key cities where the band has previously gained support from radio. This translates, she adds, to healthy ticket sales.

"Angelo is a master of marketing," Ramos says. "He's done an incredible job and is good at strategizing. As promoters we'd like to see a band like Maná out on tour every year. But Angelo was spot on when he said the band was not ready to tour because they were still working on an album."

For the band and the team behind it, Leon says, finding the right time to return to touring is about creating a show with all the right ingredients, with state-of-the-art sound and lights, as well as the strong material on the new album.

"I have a lot of respect for the work that the band puts in along with Angelo," Leon says. "They inspire people to put forth their best work. They put their hearts and souls into what they do, and that's what makes Maná a successful business enterprise." ■■■

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Breaking Records

Maná's Top Titles In Flux As Latest Releases Maintain Chart Stronghold

Billboard's exclusive career recaps of Maná's top singles and albums may well change as you read this. At press time, the single "Lluvia Al Corazon" ranked as the second-most successful hit of the band's career on the Hot Latin Songs chart while the album "Drama y Luz" ranked third among the group's most successful titles on Top Latin Albums.

But both current titles are still charting and may well rise in ranking in the weeks ahead.

It's worth noting that, among Maná's 10 top-charting sin-

gles and albums, six titles on each chart have hit No. 1.

Currently, the strongest-charting single of the band's career is the 2006 hit "Labios Compartidos," which spent eight weeks atop Hot Latin Songs.

The earliest song on the top singles recap is the 1999 track "Se Me Olvido Otra Vez."

Currently, the strongest-charting album in Maná's catalog is "Revolucion de Amor" (2002), which spent four weeks at No. 1.

The earliest album to make the band's top albums recap is

the 1993 release "Donde Jugaran los Ninos."

Titles on this chart are ordered by peak position on Hot Latin Songs and Top Latin Albums. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then by the number of weeks in the top 10 and/or the top 40, depending on where the title peaked. ...

Chart recaps by Keith Caulfield.



MANÁ'S TOP SINGLES

Rank	Title	Peak Position	Debut Date	Label
1	Labios Compartidos	1 (8 weeks)	Aug. 5, 2006	Warner Latina
2	Lluvia Al Corazon*	1 (8)	April 2, 2011	Warner Latina
3	Bendita Tu Luz	1 (4)	Nov. 11, 2006	Warner Latina
4	Si No Te Hubieras Ido	1 (2)	April 12, 2008	Warner Latina
5	Mariposa Traicionera	1	April 5, 2003	Warner Latina
6	Manda Una Senal	1	Feb. 10, 2007	Warner Latina
7	Ojala Pudiera Borrarte	2	June 23, 2007	Warner Latina
8	Como Dueles En Los Labios	2	Feb. 14, 1998	Warner Latina
9	Se Me Olvido Otra Vez	5	June 19, 1999	Warner Latina
10	Angel De Amor	6	Aug. 3, 2002	Warner Latina

*still charting

...AND TOP ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	Revolucion De Amor	1 (4 weeks)	Sept. 7, 2002	Warner Latina
2	Amar Es Combatir	1 (4)	Sept. 9, 2006	Warner Latina
3	Drama Y Luz*	1 (4)	April 30, 2011	Warner Latina
4	MTV Unplugged	1 (2)	July 10, 1999	Warner Latina
5	Suenos Liquidos	1	Oct. 25, 1997	Warner Latina
6	Arde El Cielo	1	May 17, 2008	Warner Latina
7	Eclipse	2	Dec. 6, 2003	Warner Latina
8	Donde Jugaran Los Ninos	4	July 10, 1993	Warner Latina
9	Cuando Los Angeles Lloran	6	May 13, 1995	Warner Latina
10	En Vivo	7	Dec. 31, 1994	Warner Latina

*still charting



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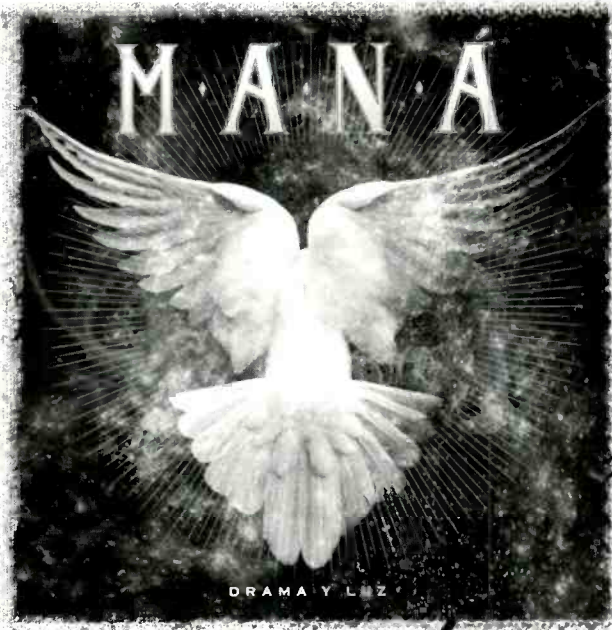
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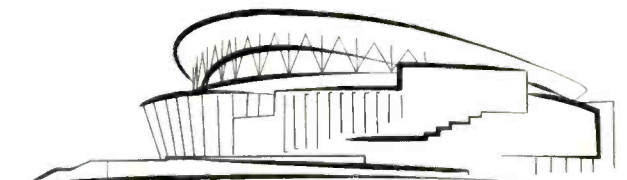
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MANÁ'S TOP BOXSCORES

RANKED BY GROSS. COMPILED FROM BOXSCORES FROM JUNE 1993 THROUGH FEBRUARY 2008.

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$2,198,315 \$95/\$40	MANÁ Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 30-31, April 1, 3, 2007	30,379 33,866 four shows	Gianfi Communications
2	\$2,034,986 \$105.50/\$46	MANÁ Madison Square Garden, New York, March 14-15, 2007	26,440 two sellouts	AEG Live
3	\$2,012,158 \$98/\$78/\$58/\$28	MANÁ American Airlines Arena, Miami, March 8, 10, 2007	24,381 two sellouts	NYK Productions
4	\$1,998,917 \$100.75/\$60.75	MANÁ Gibson Amphitheatre, Universal City, Calif., Feb. 14, 16-18, 2007	23,876 four sellouts	Live Nation
5	\$1,808,496 (19,450,372 pesos) \$121.90/\$19.62	MANÁ Auditorio Nacional, Mexico City, Feb. 14-17, 2008	37,304 38,340 four shows	CIE
6	\$1,760,015 \$85/\$35	MANÁ Allstate Arena, Rosemont, Ill., March 21-22, 2007	25,169 two sellouts	Cardenas Marketing Network
7	\$1,750,497 \$94/\$41.60	MANÁ Oracle Arena, Oakland, Calif., Sept. 28-29, 2007	24,304 26,874 two shows one sellout	Live Nation
8	\$1,740,261 \$84/\$41	MANÁ Toyota Center, Houston, Sept. 2, 2007	26,195 sellout	Live Nation
9	\$1,537,718 \$76/\$66/\$60/ \$44.50	MANÁ Universal Amphitheatre, Universal City, Calif., Oct. 10-13, 2002	23,454 24,210 four shows	House of Blues Concerts, Hauser-CIE Events
10	\$1,433,687 \$87.50/\$36	MANÁ San Diego Sports Arena, San Diego, Feb. 9-10, 2007	21,467 two sellouts	Goldenvoice/AEG Live
11	\$1,332,514 (3,889,433 pesos) \$59/\$12.12	MANÁ Auditorio Nacional, Mexico City, April 28-May 1, 1994	49,935 four sellouts	Producciones Musica Y Equipos, Cent Espectaculos
12	\$1,322,692 (14,450,912 pesos) \$91.53/\$9.15	MANÁ Palacio de los Deportes, Mexico City, April 27-29, 2007	44,754 46,359 three shows	CIE
13	\$1,227,061 \$58/\$53/\$43	MANÁ Universal Amphitheatre, Universal City, Calif., Sept. 23-26, 1999	24,508 24,725 four shows	House of Blues Concerts
14	\$1,164,754 \$86/\$46	MANÁ U.S. Airways Center, Phoenix, Sept. 9-10, 2007	18,437 27,624 two shows	Live Nation, in-house, Latino Event & Marketing Services
15	\$1,134,689 \$102.80/\$71.30	MANÁ Mandalay Bay Events Center, Las Vegas, Sept. 13-14, 2007	13,878 17,261 two shows	Live Nation
16	\$1,134,427 (9,994,300 pesos) \$34.05/\$9.08	MANÁ Auditorio Nacional, Mexico City, May 13-23, 1998	56,548 63,813 seven shows	Produccion Musica y Equipo
17	\$1,081,028 \$76.50/\$66.50/ \$60.50/\$46	MANÁ Universal Amphitheatre, Universal City, Calif., Oct. 31, Nov. 1, 3, 2003	16,763 17,943 three shows	House of Blues Concerts
18	\$1,068,380 \$115/\$65	MANÁ Dodge Arena, Hidalgo, Texas, Aug. 28-29, 2007	11,602 12,343 two shows	Live Nation, in-house, Latino Event & Marketing Services
19	\$993,142 \$63.50/\$26	MANÁ Allstate Arena, Rosemont, Ill., Oct. 9-10, 2003	20,126 24,518 two shows	OCESA Presents
20	\$980,625 (3,056,608 pesos) \$43.75/\$12.50	MANÁ Palacio de los Deportes, Mexico City, June 25-26, 1993	42,032 two sellouts	OCESA Presents, Showtime Agency
21	\$940,799 \$105.50/\$46	MANÁ Madison Square Garden, New York, Oct. 9, 2007	12,108 sellout	AEG Live
22	\$936,945 \$85/\$45	MANÁ American Airlines Center, Dallas, Sept. 7, 2007	13,430 14,127	Live Nation, Latino Event & Marketing Services
23	\$892,273 (1,917,120,717 bolivares) \$125/\$10.42	MANÁ Hipodromo La Rinconada, Caracas, Venezuela, Nov. 27, 2007	11,596 sellout	Evenpro/Water Brother
24	\$879,616 \$55.50/\$50.50/ \$38	MANÁ Universal Amphitheatre, Universal City, Calif., Aug. 21-23, 1998	18,193 three sellouts	Universal Concerts
25	\$850,420 \$76/\$36	MANÁ Toyota Center, Houston, Feb. 24, 2007	13,794 sellout	Live Nation, Latino Event & Marketing Services



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A SCHUUR THING
Jazz singer takes country detour



HAPPY "GRADUATION"
Side project becomes Joseph Arthur solo set



FOREVER YOUNG
Rod Stewart plays the hits in Las Vegas



WEDDING BELLS
Wilson Phillips back in tune with "Bridesmaids"



COME TOGETHER
Béla Fleck & the Flecktones reunite

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MUSIC

Even as 5 p.m. passes in Miami's Bayfront Park on day two of the recent three-day Ultra Music Festival (UMF), it's still scorching hot. The sun has been slow-cooking the festival grounds all day, and the estimated 150,000 electronic music fans in attendance are starting to show the wear. Glittery face paint is running. Furry animal-ear hats are in hands rather than on heads. And the branded Heineken booth is being used more for its misting spigots than its beer.

But as the clock strikes 5:30, things start to stir. The concession lines disperse. Dancers who were hiding in the shade of the wooded areas appear from the underbrush. From all corners, kids start to converge on one of the six stages, some flat-out running, when they realize the time.

Over at what UMF dubbed the Live Stage (though many of its performers played prerecorded music), Skrillex is scheduled for a 5:30 set. And although the 23-year-old DJ/producer looks as though the heat might kill him—he's Edward Scissorhands pale with a goth shock of dyed black hair shaved on one side and long on the other, and willfully oversized black-rimmed spectacles—he can't suppress his joy when he gets behind the decks.

He needs no introduction to this crowd, but he opens with the title track from his self-released debut EP, "My Name Is Skrillex." Disembodied voices bleat the title in ascending and descending pitches, while bass and synth pile up beneath. The crowd starts singing it back, punctuating each word with outstretched fists. When the drop finally comes—a storm of industrial synth that would make Trent Reznor proud—the sweaty throng explodes, jumping, thrashing and beaming ear to ear.

"I love melody, aggression and rhythm," says Skrillex (born Sonny Moore in Los Angeles) a few weeks later, before an appearance at the Creamfields festival in Australia. "That's what I can make on my laptop, so that's what happens."

The rapid success of Skrillex (@skrillex) is the definition of viral. Without any promotion, his team estimates that more than 100,000 free copies of "My Name Is Skrillex" have been downloaded since June 2010, when it was first posted on his manager Tim Smith's website. "We love that he hasn't been marketed, that it's been purely word-of-mouth," Smith says. "We want people to have that feeling of ownership and discovery."

Skrillex's follow-up EP "Scary Monsters & Nice Sprites" (Big Beat/mau5trap/Atlantic)—a charismatic collision of sounds including French house, reggae, hardcore and even melodic pop released in November—topped iTunes' dance chart. It also



DANCE BY KERRI MASON

BLAME IT ON THE BASSLINE

Skrillex And Dubstep Step Up

took up eight of the top 10 slots on dance specialty retailer Beatport's Top 100 Downloads chart in its first week. To date, it has sold about 40,000 copies: 36,000, according to Nielsen SoundScan, and 4,000 through Beatport, according to mau5trap.

But the biggest story is happening on the road, where the DJ who was completely unknown less than a year ago is now selling out hard-ticket venues with capacities of 3,000-plus, like Austin's Music Hall. "He's one of the fastest-growing artists

I've ever seen," says Skrillex's booking agent, Lee Anderson of AM Only.

Skrillex is at the forefront of a youth movement in music, a subset of the larger migration toward dance sounds on the pop dial, as embodied by David Guetta and the Black Eyed Peas. But the unifier of this crew isn't VIP style or a guitar hook: It's bass, or more specifically, bass that wobbles.

Meet dubstep. Born in the mid-2000s, dubstep originated in the United Kingdom as a hybrid of

drum'n'bass, two-step and reggae. Like most styles in dance music, dubstep has no one type.

"There's a lot of different sounds to dubstep," says Sean Lewis, music editor for Beatport's dubstep, breaks and hip-hop inventory. "It's basically a genre of its own influenced by other genres." In dubstep one will find the elegant and spooky minimalism of Burial, and the cheeky yet hard-edged fun of pioneers Benga and Skream.

Skrillex represents what's considered to be the American version: more aggressive, with a heavier focus on glitch and electro. But dubstep's most consistent elements—a bassline that oscillates so hard it can induce nausea (aka the wobble) and half-time syncopation rather than straight four-on-the-floor rhythm—are becoming some of the defining sounds of the time.

"You turn on a television in the U.K. or Europe and you see a video from [dubstep acts] Nero or Magnetic Man in between Bruno Mars and Sara Bareilles," says Kevin Kusatsu, who manages Skream, Benga and Diplo. "Snoop Dogg made a dubstep record ['Snoop Dogg Millionaire']. Britney Spears' 'Hold It Against Me' uses elements and sounds of the dubstep production swath."

Even DJs from other genres are embracing it. "Dubstep has definitely made a significant impact on dance music," says Tiësto, one of the world's top-earning DJs who's best-known for the epic sounds of trance. "I enjoy listening to a lot of the producers as they are pushing the envelope."

The sonic affinity is translating to touring success for the genre's artists, big and small. "The way it's moving kind of reminds me of electro-house three years ago," says Anderson, who also represents dubsteppers Gemini, Mt Eden and NiT GrIT. "First bigger weekly parties got started in L.A. and New York. Then weeklies started popping up everywhere: Tuesday in Oklahoma, Wednesday in Arizona. Now it's moved from soft-ticket clubs to hard-ticket touring venues."

Skrillex could be easily grouped into the dubstep ranks, but the diversity of his sound shows that he draws from a broader palette. "The thing about electronic music is that it's more of a platform than a genre," he says. "Nine Inch Nails, Prodigy, the whole Warp Records catalog, Squarepusher, Aphex Twin, glitch, acid house, breaks. It's all in my blood; it all comes out in my music."

Skrillex is now working on his debut full-length, scheduled for the fall. "It's going to have the same sort of vibe and intensity of the last few releases, in the sense that it will go all over the spectrum," he says. "But I don't really think about it. I just produce music; make a melody, write a bassline. I don't try to change anything or make a statement. I'm a musician. This is what I do." ●●●

LATEST BUZZ

>>>PETE TOWNSHEND TO PEN MEMOIR

A long-awaited memoir by British rock guitarist and Who songwriter Pete Townshend will be finished and published by next year, according to book publisher HarperCollins. The 65-year-old musician said in a statement released by HarperCollins that the autobiography is “not a vanity for me. It is an essential rite of passage.” Townshend, in addition to being the songwriter for one of Britain’s most influential bands, has published works of fiction and essays in the past. “I want to write a book that is enjoyable to read,” Townshend said, “but above all, I want it to be honest.”

>>>STONE SOUR CANCELS REST OF SPRING TOUR

Stone Sour announced that the remaining shows on its spring U.S. tour have been canceled due to drummer Roy Mayorga suffering a “minor stroke.” In a message posted on the group’s website, the band says that Mayorga, who joined Stone Sour in 2006, suffered the stroke following a May 15 performance in Des Moines, Iowa. The note also said that Mayorga is “doing great and is expected to make a 100% recovery.” Last month, bassist Shawn Economaki had “gone home for personal issues,” according to the band.

>>>GAGA TOPS OPRAH ON FORBES LIST

As she bids adieu to her syndicated talk show, Oprah Winfrey can also kiss goodbye to her standing as the most powerful person in showbiz, according to the list-makers at Forbes magazine, who gave Lady Gaga the No. 1 spot on this year’s Celebrity 100. The list, released May 18, takes into account income and influence, and the latter increasingly depends on mastery of social media, where Gaga trumps Winfrey, who’s No. 2 on the Celebrity 100.

Reporting by Jason Lipshutz, the Hollywood Reporter and Reuters.

COUNTRY BY PHIL GALLO

‘GATHERING’ NO MOSS

Diane Schuur Goes Big—With Country

Jazz singer Diane Schuur has had her biggest-sellers—albums that paired her with B.B. King (“Heart to Heart”), Maynard Ferguson (“Swingin’ for Schuur”) and the Count Basie Orchestra (“Diane Schuur & the Count Basie Orchestra”)—outside of her piano trio comfort zone. Her latest project is her biggest stretch yet. “The Gathering,” due June 7, is a country album.

“This is a totally different deal from the albums people know me for,” says Schuur, 57, whose most recent studio release was the 2008 jazz project “Some Other Time.” “I felt I needed to keep up by going in an alternative direction. It doesn’t mean I won’t go back, but not right away.”

Recorded in Nashville with producer Steve Buckingham, who presented Schuur with more than 20 songs from the golden age of country music songwriting (the late 1950s up through the 1970s), “The Gathering” finds Schuur taking a restrained approach to such classics as “When Two Worlds Collide” and “Today I Started Loving You Again.”

Before recording began, Schuur says she was familiar with only one of the songs, “Am I That Easy to Forget,” which she knew from versions by Engelbert Humperdinck and Jim Reed. But Schuur, who’s been blind since birth, was able to master the material by reading the lyrics in Braille with her left hand while playing piano with her right. The sessions, which were

scheduled for three days, started at 9 a.m. on Dec. 6. By late afternoon on day one, 10 songs were in the can.

“[Nashville] is more relaxed to me,” Schuur says. “It’s a totally different vibe than Los Angeles or New York. It wasn’t rushed, and maybe that’s the reason why we finished so quickly.”

The rest of the studio time was spent recording overdubs, mixing and bringing in special guests: Alison Krauss on “Don’t Touch Me,” guitarist Mark Knopfler and saxophonist Kirk Whalum on “Healing Hands of Time,” and Vince Gill and guitarist Larry Carlton on “Today I Started Loving You Again.”

Careful to keep the focus on melodies, Schuur refrained from doing anything that would have smacked of jazz vocalese. In addition, “I purposefully left out the twang and the steel guitar,” Schuur says of the studio sessions, noting that she will add a guitarist to her touring group for concerts. “If there was potential of going into jazz territory, we would have room to do so, but we were careful about it.”

“The Gathering” is Schuur’s first project since signing a two-album deal with Vanguard Records earlier this year after recording five albums for Concord and a dozen for GRP. Heading to Nashville was Schuur’s idea, Vanguard director of A&R Bill Bentley says. The plan to hire Buckingham came from Vanguard CEO Larry Welk Jr.



Coming full circle: DIANE SCHUUR

“It’s really all about her voice,” Bentley says of “The Gathering.” “We shouldn’t have any restrictions in terms of defining great American music.”

For her part, Schuur is playing up the angle that the album brings her full circle after 40 years of recording. Her first single, recorded in Los Angeles when she was 15, was the country song “Dear Mommy and Daddy,” inspired, no doubt, by her father’s love of country. When jazz was playing in her Seattle home, it was her mother making the selection.

“The one thing I was most happy to do was to actually play piano on every one of these tracks,” Schuur says, noting that Country Music Hall of Fame pianist and Nashville Sound architect Floyd Cramer was a significant influence on her playing. “It would not be appropriate to jazz this material up. I’m not here to show off.”

“Cult” favorite: JOSEPH ARTHUR



ROCK BY PHIL GALLO

Pomp And Circumstance

From ‘Shrek 2’ To ‘Graduation Ceremony,’ Joseph Arthur Turns A Respite Into A Full-Blown Album

After two weeks in China this spring, singer/songwriter Joseph Arthur, 39, was in Los Angeles reviewing an upcoming travel schedule—Australia, Europe, New York—and wondering whether he’ll be able to maintain his new Tumblr, Bag Is Hot (josepharthur.tumblr.com).

“I feel privileged to be able to do what I do,” Arthur says after sound check at Hollywood club Bardot. “But there’s a certain psychology that goes with being an artist of any kind. My mechanism of survival is at the point where it’s spinning out of control.”

In addition to running his own label, Lonely Astronaut, and making music, Arthur is an accomplished visual artist—his 1999 EP “Vacancy,” which prominently featured his artwork, received a Grammy Award nomination for best recording package. His sixth solo album, “The Graduation Ceremony,” is due May 24. It’ll arrive on Lonely Astronaut and is Arthur’s first full-length solo set since 2006’s “Nuclear Daydream.” French label Fargo will handle European distribution.

“You almost have to be a renaissance man,” Arthur says about staying afloat

as an independent artist, but for him the description isn’t much of a stretch. For nearly two decades, the Akron, Ohio, native has balanced music, painting and poetry, attracting an audience that Arthur calls “cult.” He was “discovered” by Peter Gabriel in the mid-’90s and became the first American to sign with Gabriel’s Real World Records. More recently, Arthur worked alongside Ben Harper and Dhani Harrison in Fistful of Mercy—they hope to record a second album next year.

“Graduation” originated as a side project to clear Arthur’s mind after complet-

ing “The Ballad of Boogie Christ,” which he describes as an elaborate project that’s finished, yet unreleased. “[It has] long lyrical songs with big productions,” Arthur says. “I got overwhelmed with it so I wrote [the song] ‘Out on the Limb’ and took it to a friend’s studio and recorded it. The next day I called him up and asked if I could record more songs. I went in and cut the whole record except for two songs, just playing guitar and singing. I had no idea what I would do with it.”

Then session drummer Jim Keltner came into the picture. Keltner had worked on Fistful of Mercy’s debut, “As I Call You Down,” and had been booked to work on “Boogie Christ.” “All of a sudden,” Arthur says, “I had this acoustic record with Jim Keltner on drums. We did a little light production and I thought I was through.”

Arthur then went to his own New York studio and recorded “Over the Sun” and “Almost Blue” before handing the music to John Alagia—whom he’d worked with on the song “You’re So True” from the “Shrek 2” soundtrack—to mix.

“[Alagia] listened and said he wanted something more out of it, that it wasn’t adding up to as good as it could be,” Arthur recalls. He and Alagia spent a month at Los Angeles’ Village Recorders adding strings, backing vocals, bass and keyboards. The end result is an album that ranks as one of Arthur’s best.

“There were times during the process where, if I could press a button and have the whole thing be set to a click track, I would have done that,” Arthur says. “[But] no way could I have brought myself to change any of it.”

COUNTRY BY DEBORAH EVANS PRICE

Hail To The 'Chief'

Eric Church Preps Third Album With Producer Jay Joyce

It's a sunny Tuesday afternoon on the west side of Nashville as Eric Church sips a beer and relaxes on the deck of a brick house. But he's not chilling at home. He's taking a break from the basement studio of producer Jay Joyce, where they're recording "Chief," his third album.

"It's the most fun I've had in the studio since we've been doing this," he says of working with Joyce, primarily known for producing such non-country acts as Audio Adrenaline, Macy Gray, John Hiatt and Patty Griffin.

Arthur Buenahora, who signed Church to a publishing deal at Sony Tree, suggested he meet Joyce. They worked together on Church's 2006 Capitol Records Nashville debut, "Sinners Like Me," and 2009's "Carolina." "Jay had never even really heard country music, much less produced it," Church says. "We were both a little wary of each other. We made a couple of tracks together and I just fell in love with them. He's a genius in the studio."

Church and Joyce's collaborations have proved successful. Fans recently voted him the Academy of Country Music's top new solo vocalist. His last single, "Smoke a Little Smoke," peaked at No. 16 on Billboard's Hot Country Songs chart and "Homeboy," the lead single from the new album, is No. 22.

"We've had enough success now that I can push the envelope," Church says. "I held back a little bit sometimes because I was afraid people would think I'd lost my mind. Then 'Smoke a Little Smoke' was a hit. . . . I saw it work when everybody told me it wouldn't. I decided that whatever little bit of rope they gave me on that song, I just tied it to the back of the truck and took off down the road."

Church began recording "Chief" last November and the afternoon he spoke to Billboard was the last day of tracking. "I have a couple more songs that are wild cards," he

says. "We're really pushing the envelope today and seeing if I can find lightning in a bottle."

Heading down to the basement to join Joyce, Church seems relaxed as they begin working on "She Got a Rock So I'm Getting Stoned." Church delivers the song with the right combination of anger, angst and resignation. Drummer Craig Wright is in the next room, but bassist Lee Hendrix and guitarists J.T. Cornfloss and Brian Sutton are in the room with Joyce and Church.

"It's very vibe-y," Church says. "Everybody is on top of each other. It's not a big nice studio. There's no catering. We're not here to baby everybody. We're here to make music. I know how I want it to sound, how I want it to feel. . . . it allows me to be beside the guitar player and slap him on the arm if something is right."

Church uses his road band on some tracks (Hendrix and Wright are his players) and also enlists studio musicians. "There's a couple songs on this record that I'm playing all the guitars on and that's the first time that's happened," the North Carolina native says. "I'm playing acoustic on 'Home Boy' . . . and I'm singing a lot of the harmonies on it too. It just feels like I'm more involved in every aspect."

The album is slated for release on July 26. Church wrote or co-wrote all but one song (Casey Beathard penned "Like Jesus Does") and he knows he'll have to cull the 15 tracks he's recorded down to 10 or 11.

"It's the hardest part, other than capturing them," says Church, who also gets his wife, Joyce and Buenahora to weigh in on the best

tracks to keep. "I have to get in my truck and ride around with all 15 and see which ones feel like they're from either a different record, or [if it] feels like we've not got there yet."

Church acknowledges he's considered a bit of a renegade. "I'm seen as the bad boy, a lone wolf. I do my own thing and that's OK," he says. "I'm not doing it to make friends. I just want to make great music and honestly kick everybody else's ass in the industry. That's my goal." . . .



"I've had enough success now that I can push the envelope. I held back a little bit sometimes because I was afraid people would think I'd lost my mind."

—ERIC CHURCH



Some guys have all the luck: ROD STEWART accepts ASCAP's Founders Award from president/chairman PAUL WILLIAMS at the organization's Pop Music Awards, held April 27 in Hollywood.

6 QUESTIONS

with ROD STEWART

by PHIL GALLO

Rod Stewart, 66, firmly embodies the term "musical icon." The hallmarks of his success include performing in such classic bands as the Jeff Beck Group and the Faces and recording his "Great American Songbook" album series. In 2001, Stewart was the first artist to receive the Chopard Diamond Award from the World Music Awards for sales exceeding 100 million records. On Aug. 24, the London-born singer/songwriter will embark on a new endeavor—Las Vegas showman—as he begins a two-year, 52-show residency at the Colosseum at Caesars Palace.

Subtitled "The Hits," Stewart's show will focus on "the songs that made me famous," he says, adding that the rest of the show will be surprises. A 13-piece band will provide plenty of opportunities to explore his standards collections, the 40th anniversaries of two of his landmark albums, "Every Picture Tells a Story" and "Never a Dull Moment," and material that'll be part of the blues-oriented album he's working on with guitarist Jeff Beck.

- 1 Elton John and Celine Dion designed shows that would only play in Las Vegas. What will you have that's Vegas-only?**
Nothing. It's a rock 'n' roll show. There won't be any magicians or midgets, just a good rock show.
- 2 When you performed "I Ain't Superstitious" with Jeff Beck at the El Rey Theatre in Los Angeles in 2009—the first time the two of you were onstage together in more than 30 years—it seemed like there was plenty of mileage left in your partnership. I think Jeff and I created, though we weren't aware of it at the time, a certain amount of magic in the late 1960s. We weren't always the best of friends—we weren't enemies—but there's a tremendous amount of respect I have for him. And when you age, no matter what differences you may have had, you become mates again.**
- 3 How far along are you on the blues album you're recording together?**
It won't be strictly a blues album. It'll be 70% blues: Muddy Waters, Howlin' Wolf tracks, a Jimmy Reed track. But we've updated them quite considerably to make them brand-new. We redid Muddy's "Tiger in Your Tank"—he's turning in his grave. I think they all will: Little Walter, Jimmy Reed. We've thrown them on their heads, these songs. Jeff and I will have a summit meeting [in late May] to decide where we're going to go. There's no rush for this album.
- 4 Your blues repertoire is very 1950s, Chess Records-based: Howlin' Wolf, Muddy Waters, Little Walter.**
It just hits you right here [punches himself in the heart]. It's the same for me and Jeff. It's . . . raw emotion, simple music. Three chords that just get you.
- 5 Sam Cooke's songs—"Twisting the Night Away," "Having a Party," "Bring It On Home to Me"—always seem to make it into your sets. What does he mean to you?**
He was my first hero. When I first heard Cooke, I was working as a gravedigger or silkscreen printer making wallpaper while listening to a small transistor radio. Cooke's voice came out of it and I've been hooked ever since. When I sing a Sam Cooke song, I'm so conscious of trying to sing like him. He's the greatest. No Sam, no Rod. I believe that.
- 6 Is there any chance of that rumored Faces reunion with Ron Wood?**
The trouble with Ronnie, we get together and we mess about, but the thing is, he is still committed to the [Rolling] Stones. Talking for myself and the rest of the band, we need a commitment, not just, "Well, I've got next month off." It doesn't work like that. It's not very professional. If he can give us the time, then I'll commit to that as well. Until he's finished with the Stones, whenever that will be, I can't commit to it. I'd love to. I really would love to. . . .

POP BY CORTNEY HARDING

Leading Ladies

Wilson Phillips Steps Back Into The Spotlight With 'Bridesmaids,' Possible Reality Show



Wilson Phillips' "Hold On" is reaching a new audience thanks to the film "Bridesmaids," 21 years after the song hit No. 1. It's one of the key tracks in the movie, whose 13-song Relativity Music Group soundtrack also boasts Blondie's "Rip Her to Shreds," a cover of Violent Femmes' "Blister in the Sun" by Nouvelle Vague and songs by Hole and Smokey Robinson.

Even though Carnie Wilson has a small part in the Judd Apatow-produced film—which opened May 13 and took in \$26.2 million on its first weekend, according to BoxOffice-Mojo.com—a 20-minute conversation with her makes it clear she could've played a much bigger role. Effusive and hysterically funny, Wilson wraps up the call by saying that she's taking her mother and some friends to see "Bridesmaids" again. Only this time, she's wearing a panty-liner. "I peed my pants laughing so hard the first time I saw it," she says. "So this time I'm totally prepared."

Wilson, along with Chynna Phillips and sister Wendy Wilson, should also be prepared to step back into the spotlight. "Hold On" rises 620%, with sales increasing from 1,000 to 6,000 downloads, according to Nielsen SoundScan. While the band's latest record, a Christmas album released last year by Sony Masterworks, sold minimally last week, the trio's catalog has shifted 4.2 million units since SoundScan began tracking sales in 1991.

Winston Simone, who co-manages the group, says he arrived at work on May 18 to find two messages from TV showrunners asking about the group's availability—and that the phone has been ringing nonstop.

Wilson Phillips charted three No. 1s on the Billboard Hot 100 in the early '90s. Having released its last studio album, "California," in 2004, the act has played select dates as a trio while simultaneously pursuing acting careers, writing books and raising children.

A fan of such earlier Apatow-produced comedies as "Knocked Up" and "Superbad," Carnie says the group's publicist Lizzie Grubman "was the one who made 'Bridesmaids' happen. I'm more of a music business chick than a movie business chick, though, so actually shooting the scene was a new experience for me."

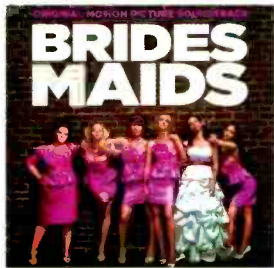
Carnie says the scene where she and her bandmates play at the wedding of Maya Rudolph's character was an all-day affair. "We were there until two in the morning, but it was amazing," she says. "We spent time with Kristen Wiig, who is hysterical and so talented. We were just laughing the entire time."

Although the film has reignited fond memories for the act's longtime fans and introduced the trio to a whole new generation, Carnie says a Wilson Phillips blitz isn't likely. "It takes a lot of money to capitalize on something," she says with a laugh. "We are doing select dates around the country. We have four in June [including Mount Pleasant, Mich.], one in July, a few in August and then some in December. We've also had to turn down gigs because they've been one-offs, and it doesn't make sense financially to do them."

She adds that she has no desire to tackle the arena circuit, either. "We've been touring quietly for the past two years, and I'm really happy with the venues that we are playing, like performing arts centers and the occasional casino," she says.

But fans will have a new album to look forward to: a collection of covers featuring tracks by the Mamas & the Papas and the Beach Boys, which Carnie says will likely be released next January on Sony Masterworks. She adds that the group is in the early stages of talking to a network about a reality show that would follow the trio through the recording and touring process.

For now, Carnie says she's just excited to be part of "Bridesmaids" and that she loves the film's message. "It's all about the evolution of female friendships," she says. "And that's something I can definitely relate to."



WHERE ART THOU, ROMEO?

Anthony "Romeo" Santos soars onto Billboard's Hot Latin Songs chart at No. 1 with "You" (13.8 million audience impressions, according to Nielsen BDS).

The lead track from the Aventura lead singer's forthcoming debut solo album, "Formula," is just the 10th track—and first introductory single—to open atop the chart. "You" likewise becomes the seventh song to launch at No. 1 on Tropical Airplay and the first since 2006. "You" concurrently bows at No. 3 on Latin Pop Airplay and No. 4 on Latin Digital Songs (6,000 downloads sold, according to Nielsen SoundScan).

With Aventura, Santos has placed 11 titles on Hot Latin Songs, including two No. 1s: "Por Un Segundo" (two weeks, 2009) and "Dile Al Amor" (nine weeks, 2010). "Noche de Sexo" posted the group's highest start, having bowed at No. 19 the week of Feb. 18, 2006.

—Gary Trust



Big opening: ANTHONY "ROMEO" SANTOS

GRAND ENTRANCES

Here's a look at the select 10 titles to begin their chart lives at No. 1 in the almost 25-year history of Billboard's Hot Latin Songs chart.

ISSUE DATE	TITLE	ARTIST
May 28, 2011	"You"	Romeo Santos
April 2, 2011	"Lluvia Al Corazon"	Maná
Sept. 29, 2007	"Me Enamora"	Juanes
Aug. 5, 2006	"Labios Compartidos"	Maná
April 12, 2003	"Tal Vez"	Ricky Martin
Feb. 7, 1998	"Por Que Te Conoci"	Los Temerarios
Oct. 11, 1997	"La Venia Bendita"	Marco Antonio Solís
May 3, 1997	"Solo En Ti"	Enrique Iglesias
Feb. 1, 1997	"Enamorado Por Primera Vez"	Enrique Iglesias
July 15, 1995	"El Palo"	Juan Gabriel

Back in the majors: BUILDING 429



WILSON PHILLIPS: JEFF KRAVITZ/FILMMAGIC.COM; SANTOS: OMAR CRUZ; BUILDING 429: LEE STEFFEN



JAZZ BY GARY GRAFF

Unfinished Business

Béla Fleck & The Flecktones Reunite For 'Rocket Science'

"Rocket Science" marks the first recording by the original Flecktones lineup—with pianist/harmonica player Howard Levy rejoin-

ing banjoist Béla Fleck, bassist Victor Wooten and percussionist Ray "Futureman" Wooten—in 20 years. Released May 17 on eOne

Music, the album finds the Grammy Award-winning group still in fine progressive form, fusing jazz and classical with bluegrass,

African rhythms, electric blues and Eastern European folk dances.

"Having everyone together again is amazing," Fleck says. "When I put the band together [in 1988], it was a particular group I was assembling in the foolish hope we might stay together for a long time—and that has happened, mostly. All four of us were the people that needed to be in the Flecktones and the reason [the group] happened in the first place."

The door opened for Levy's return when saxophonist Jeff Colvin, who joined the group in 1998, was offered membership in the Dave Matthews Band in 2008. The other Flecktones, who had curtailed the band's schedule at that time, encouraged him to take it. The trio then decided to contact Levy, who joined the group for some shows in 2009, prompting a commitment to record "Rocket Science" and spend a year promoting it.

Fleck says there wasn't any upset about Levy's departure, but he acknowledges that "there's always stuff under the surface with people." In Levy's case, Fleck says, it was a frustration "that his compositions weren't being treated with the same respect mine were, or that he wasn't the leader because he's such a strong leader and focal point of other

things he does."

This time Fleck made a concerted effort to involve Levy in the songwriting process, and "Rocket Science" includes both collaborations and co-writes in a different manner from the Flecktones' early work. "We were always good at [collaborating]," Fleck adds. "The difference now is we're all 20 years older, have different musical experiences and are better at finding elegant solutions to things."

The Flecktones plan to be on the road until April 2012. They will play an assortment of festivals—including Bonnaroo on June 10 in Tennessee and the Telluride Bluegrass Festival on June 17 in Colorado—as well as a run of July and August shows with Bruce Hornsby. But Fleck isn't speculating about life beyond "Rocket Science" for the reunited lineup.

"One of the things that's so special about this is we've committed this time and haven't spoken about the future," says Fleck, who plans to premiere a banjo concerto commissioned for the National Symphony in September. "The truth is everyone's got these other projects they're juggling, including me. Sometimes it's good to take things in small bites, and this is a pretty big bite, actually. So I think we'll just play it out and see how we feel." ♦♦♦

ROCKING FORWARD

Add the name of Johnny Marr, the former Smiths guitarist and songwriter, to the list of rockers working in TV and film.

Marr tasted the Hollywood lime-light earlier this year when his work with Hans Zimmer on "Inception" was nominated for an Academy Award. Back home in England, he's scoring the second season of David Cross' British TV series, "The Increasingly Poor Decision of Todd Margaret," and awaiting the May 24 release on DVD of "The Big Bang," which features his first full-length solo score.

"There's a clear surge in [good] television writing, shows like 'Nurse Jackie' and 'Bored to Death,'" says Marr, who's writing songs for his next solo album and looking to hire a fourth member for his band the Healers. "Luckily, [TV executives] have stopped underestimating the public. There's an interesting space for scoring, for composers. When it's time to look back, this will be seen as an interesting period in film and TV."

Marr's score for "The Big Bang," which stars Antonio Banderas, was written during a seven-month stretch last year. Some of the writing was done in his London studio while the film was in postproduction in Los Angeles. At other times, Marr was touring—and still working on the film.

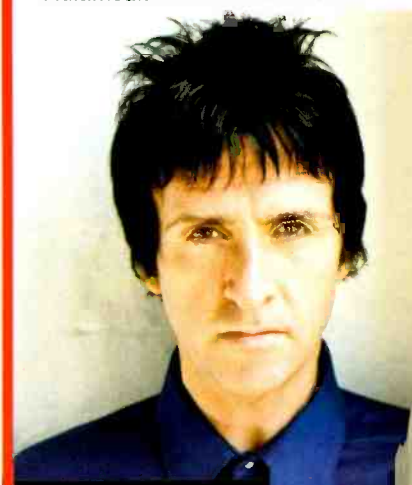
"I kept coming up with themes and wrote far different cues while on the road," he says. "It was actually an enjoyable process. I'd be winding down from a show on the bus with not a lot to do. It gave me a creative activity."

Marr is writing up a storm in hopes of recording two albums: one that'll come out in early 2012 and the other a year or so later. He intends to hit the road in October, starting in New York and playing live for an extended period.

While scoring the film, he found himself tossing out any idea that sounded like a song (although songs were added later). Now that he's back to writing short rock tunes, Marr still finds himself under the sway of his film regimen.

"The discipline of finishing a few scenes in a day is useful in writing this new record," he says. "There isn't a lot of time for indulgence or experimentation—I like to deliver when I say I'm going to deliver." —Phil Gallo

Multimedia man: JOHNNY MARR



A NEW BLUEPRINT

After a nearly three-year hiatus, Building 429 returns with "Listen to the Sound," the band's first album on Provident Music Group's Essential Records. The May 10 release debuts at No. 2 on Billboard's Top Christian Albums chart, while the title track rises to No. 5 on Christian Songs.

"Listen to the Sound" marks the return to a major label for Building 429, named new artist of the year by the Gospel Music Assn. in 2005. The band launched its career on Word Records, then put out a self-titled release on INO Records in 2008.

"When we left Word, we saw the positive and negative of being on a major label," lead vocalist Jason Roy says. "We just wanted to have a little more control of our career. But

we also never understood the power that Word had to put us into different arenas that mattered; to even think of compilations, movies and other opportunities."

Though Roy praises INO president Jeff Moseley and his team, Building 429 opted to return to a major. This time the rockers inked a deal with Provident, Sony's Christian division.

Since the group's last album, Roy has become a worship pastor at a Clarksville, Tenn., church and says the new record is more mature spiritually and musically. "I chased so hard after hit songs for so long that everything started to sound the same," he says. "My being a worship pastor now is a huge part of this record's lyrical content."

To re-establish its relationship at Christ-

ian radio, the band went on a 40-city promotional tour. "Simply put, we played people the music," Provident VP of marketing Brian Dishon says. "We're in the song business and felt we had the songs. So instead of trying to hype anyone that Building was 'back,' we let them tell us that."

Building 429's Roy, Jesse Garcia, Aaron Branch and Michael Anderson are now on the Listen to the Sound K-LOVE and Air 1 Listener Appreciation Tour, which kicked off May 7 in Knoxville, Tenn. The eight-market tour includes Oklahoma City, San Antonio, Denver and Indianapolis. Next up is the Summer Blast tour in June with Essential newcomers Royal Tailor and Sparrow Records act Samestate.

—Deborah Evans Price

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Main Billboard 200 chart table with columns for Rank, Artist, Title, and Certifications. Top entries include Adele (#1), Kelly Price (#2), and Justin Bieber's Greatest Hits (#3).



The "Jar of Hearts" singer's full-length effort lands with 58,000. It follows her "Ocean Way Sessions" EP, which debuted and peaked at No. 144 late last year.

21 The album's 17,000 entrance earns the Atlanta group its best sales week yet, surpassing the 12,000 start of its previous effort, "Mean Everything to Nothing" (No. 37 upon its debut).

65 Thanks to Starbucks stocking this set, Roy Orbison lands his highest-charting album on the Top Country Albums tally, as it bows at No. 12 on that list (7,000). He previously went as high as No. 15 with the multi-act set "Class of '55" in 1986.



The impact of her performance on "Saturday Night Live" (May 7) is spread over two weeks, as the set continues to climb (up less than 1%). That's a feat, considering it's the week after Mother's Day, where sales are down by 9%.

99 The Walmart-exclusive album from the singer starts with 5,000, also bowing at No. 3 on Gospel Albums. It's her 16th top 10 set on the tally, stretching back to the No. 8-peaking "Just As I Am" (1988).

Continuation of the Billboard 200 chart table, listing artists like Kelly Price, The Black Eyed Peas, and Justin Bieber's My World (EP).

THE BILLBOARD 200 ARTIST INDEX: A grid listing artists and their corresponding chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX: A grid listing artists and their corresponding chart positions.

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Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entries for BOYZ II MEN, JOSH GROBAN, RISE AGAINST, CREDENCE CLEARWATER REVISITED, TIM MCGRAW, ARETHA FRANKLIN, PRINCE ROYCE, KESHA, AEROSMITH, BAD COMPANY, BOB MARLEY AND THE WAILERS, JESSIE J, NEWSBOYS, ELVIS PRESLEY, BUILDING 429, CREDENCE CLEARWATER REVIVAL, FOREIGNER, THE CIVIL WARS, ARCADE FIRE, KANYE WEST, SOUNDTRACK, HANK WILLIAMS JR., SKILLET, THE SCRIPT, THE BLACK EYED PEAS, THE AIRBORNE TOXIC EVENT, MAROON 5, KIDZ BOP KIDS, DAFT PUNK, SHANIA TWAIN, SOUNDTRACK, AVENGED SEVENFOLD, STEVE EARLE, MANDISA, ROY ORBISON, THE STROKES, STEVIE RAY VAUGHAN, THE LONELY ISLAND, VARIOUS ARTISTS, JANIS JOPLIN, BARRY WHITE, KESHA, GEORGE STRAIT, THE COUNTDOWN KIDS, MICHAEL JACKSON, BILLY CURRINGTON, VARIOUS ARTISTS, REO SPEEDWAGON, FIVE FINGER DEATH PUNCH, DARIUS RUCKER.



The 12-track collection—with a release timed to make the most of frontman Steven Tyler's judging turn on "American Idol," begins with 5,000. (But when were the set's "Love in an Elevator" and "Rag Doll" ever considered ballads?)



Wonder what are the year's biggest-selling vinyl LPs thus far? The Beatles' "Abbey Road" is tops, with 15,000, while Radiohead's "King of Limbs" is No. 2 with 13,000. The Strokes' "Angles" is the year's eighth-biggest (7,000).

176 While promotion for the upcoming "Born This Way" album is in full swing, the gains for her albums this week (like this one, which is up 27%) likely come from her guest mentoring turn on "American Idol" (May 11).

187 While "Rumours" had a massive gain last issue thanks to "Glee" (re-entering at No. 11 with 30,000, up 1,950%), the album doesn't collapse entirely this week, falling just to No. 38 (13,000, down 58%). Meanwhile, this "Hits" set retreats by just 49%.



Amazon MP3's Daily Deal on the set (May 14, \$3.99) lifts it by 67%. In terms of downloads, it gains by 277%.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entries for FRANCESCA BATTISTELLI, JIM CROCE, CRISTIAN CASTRO, ERIC CHURCH, EXPLOSIONS IN THE SKY, TV ON THE RADIO, MAN MAN, TAYLOR SWIFT, ARCADE FIRE, EMINEM, TAYLOR SWIFT, NICKELBACK, WILLIE NELSON, LAURA STORY, JERROD NIEMANN, THE COUNTDOWN KIDS, BOB SEGER & THE SILVER BULLET BAND, NORAH JONES, THREE DOG NIGHT, KEM, SOUNDTRACK, DEADMAU5, SELENA GOMEZ & THE SCENE, TREY SONGZ, TOMMY JAMES AND THE SHONDELLS, LADY GAGA, DAFT PUNK, KINGS OF LEON, PANIC! AT THE DISCO, SOUNDTRACK, RUSH, VARIOUS ARTISTS, PAT BENATAR, DRAKE, WAKA FLOCKA FLAME, RICK ROSS, FLEETWOOD MAC, K.D. LANG AND THE SISS BOOM BANG, LED ZEPPELIN, CHRIS TOMLIN, RASCAL FLATTS, BRANDI CARLILE WITH THE SEATTLE SYMPHONY, LADY GAGA, MY CHEMICAL ROMANCE, KEITH URBAN, EASTON CORBIN, CASTING CROWNS, SNOOP DOGG, ASKING ALEXANDRIA, LINKIN PARK.

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Summary table with columns: M, N, P, S, U, V, W. Lists various artists and their chart positions.

MAINSTREAM TOP 40 chart listing songs like 'E.T.' by Katy Perry, 'Just Can't Get Enough' by The Black Eyed Peas, 'Rolling in the Deep' by Adele, etc.

ADULT CONTEMPORARY chart listing songs like 'Firework' by Katy Perry, 'Just the Way You Are' by Bruno Mars, 'September' by Daughtry, etc.

ADULT TOP 40 chart listing songs like 'Rolling in the Deep' by Adele, 'F**K in the Deep' by Adele, 'Firework' by Katy Perry, etc.

ROCK SONGS chart listing songs like 'Rope' by Foo Fighters, 'Country Song' by Seether, 'Help is on the Way' by Rise Against, etc.

ALTERNATIVE chart listing songs like 'Rope' by Foo Fighters, 'Help is on the Way' by Rise Against, 'Howlin' for You' by The Black Keys, etc.

TRIPLE A chart listing songs like 'You are a Tourist' by Death Cab for Cutie, 'From the Clouds' by Jack Johnson, 'Windows are Rolled Down' by Amos Lee, etc.

As it spends a third week atop Adult Top 40, Adele's "Rolling in the Deep" claims the mark for most weekly plays (4,780) in the Nielsen BDS-based list's 15-year history. All 90 reporters on the Adult Top 40 panel played the song during the chart's May 9-15 tracking week, an average of 53 plays per station. The track bests the plays record established by Pink's "Raise Your Glass" (4,435) in the Jan. 22 issue. "Deep" concurrently scores Greatest Gainer honors on Mainstream Top 40 (6-3) and Adult Contemporary (13-9) and bows at No. 34 on Rhythmic (see page 70), marking a rare appearance on the lattermost chart for a song with rock elements. Having previously topped Triple A for 14 weeks, "Deep" is the first song by a solo female to have reached Triple A and Rhythmic since Natalie Imbruglia's "Torn" rose to Nos. 3 and 18 on the surveys, respectively, in 1998.



ADELE

Sublime, with new vocalist Rome, roars onto Alternative (No. 16) and Rock Songs (No. 23) with "Panic," the lead single from "Yours Truly," due July 12. Following the 1996 death of former lead singer Bradley Nowell, Sublime charted four Alternative hits (with his vocals) in 1996-97, including the No. 1 "What I Got."



Sublime

TOP R&B/HIP-HOP ALBUMS chart listing artists like Tyler, the Creator, Beastie Boys, Raphael Saadiq, Chris Brown, Wiz Khalifa, Sade, Kirk Franklin, Rihanna, Nicki Minaj, Lupe Fiasco, Musiq Soulchild, Eminem, Miguel, Kelly Price, Jennifer Hudson, Marsha Ambrosius, Cee Lo Green, Mary Mary, R. Kelly, Booker T. Jones, Lil Wayne, Yolanda Adams, Aretha Franklin, Kanye West, KEM, Trey Songz, Drake, Waka Flocka Flame, Rick Ross, Snoop Dogg, Jeremih, T.I., Keyshia Cole, Kerli Hilson, Tank, Kid Cudi, Jim Jones, Gucci Mane, Diddy - Dirty Money, The Temptations, Mint Condition, Atmosphere, Bobby V, Charlie Wilson, Travis Barker, Boney James, Jamie Foxx, SWV, Nelly, Cam'ron & Vado.

Pitbull scores his fifth top 10 hit on Rap Songs as "Give Me Everything," featuring Ne-Yo, Afrojack and Nayer, steps 11-10 with Greatest Gainer honors (22 million listener impressions, up 22%, according to Nielsen BDS). The club track is also the Greatest Gainer on Rhythmic, where it jumps 10-7.



MAINSTREAM R&B/HIP-HOP chart listing artists like Sure Thing, Motivation, Look at Me Now, Racks, Did It On'em, All of the Lights, Roll Up, My Last, She Ain't You, Hustle Hard, Far Away, 6 Foot 7 Foot, Love Faces, Moment 4 Life, Your Love, Cupid, John, Best Night of My Life, Bring It Back, Grove St. Party, One Night Stand, Run the World (Girls), Someone to Love Me (Naked), I Don't Deserve You, Unusual, How Many Times, Goin' Steady, All Your Love, Out of My Head, 9 Piece, Man Down, Tupac Back, We Can Get It On, Platinum, Snoop Dogg, Ballin, Twisted, I Get Money, Walking, What You Name Iz, Gone and Never Coming Back.

BETWEEN THE BULLETS

THAT ODD FUTURE BEGINS NOW



"Papers" was released. Tyler's lack of radio presence, however, is offset by his online following; in three months his "Yonkers" video has amassed 10 million views on YouTube. —Rauly Ramirez

A lot has happened for Tyler, the Creator and the Odd Future collective since they graced the cover of our March 19 issue. A bidding war led to a deal with XL Recordings for the distribution of "Goblin," Tyler's follow-up to online set "Bastard." Without a radio single and minimal promotion, "Goblin" opens at No. 1 on Top R&B/Hip-Hop Albums with 45,000, according to Nielsen SoundScan.

The bow is impressive considering that the last new act to debut atop the chart was Wiz Khalifa; "Rolling Papers" bowed with 197,000 in April while lead single "Black and Yellow" had already topped the Billboard Hot 100 by the time

RHYTHMIC chart listing artists like E.T., Look at Me Now, The Show Goes On, Roll Up, Wiz Khalifa, Down on Me, Just Can't Get Enough, Give Me Everything, S&M, All of the Lights, Backseat, Till the World Ends, Moment 4 Life, Written in the Stars, On the Floor, My Last, She Ain't You, Racks, The Lazy Song, Super Bass, Run the World (Girls), Motivation, I Need a Doctor, Blow, Party Rock Anthem, Sure Thing, Did It On'em, 6 Foot 7 Foot, F**k You (Forget You), Man Down, Best Love Song, John, Twisted, Hustle Hard, Rolling in the Deep, Bow Chicka Wow Wow, Bring It Back, I'm Into You, Beautiful People, Boom, Out of My Head.

ADULT R&B chart listing artists like Far Away, 4Evermore, Love Letter, I Smile, So in Love, Where You At, Not My Daddy, Walking, You Are, Share My Life, Anything, Gone and Never Coming Back, Good Man, Pieces of Me, If It's Love, Still in Love with You, Beautiful, Caught My Eye, Collard Greens & Cornbread, Closer, Baby, Love Faces, Excuse Me, Radio Message, I Can't Make You Love Me.

RAP SONGS

RAP SONGS chart listing artists like Look at Me Now, All of the Lights, Roll Up, Racks, My Last, The Show Goes On, Moment 4 Life, Did It On'em, 6 Foot 7 Foot, Give Me Everything, Hustle Hard, No Hands, John, Backseat, Grove St. Party, Out of My Head, Bring It Back, You Be Killin' Em, Written in the Stars, Your Love, I Need a Doctor, Super Bass, I Don't Deserve You, 9 Piece, Party Rock Anthem.

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

DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 TILL THE WORLD ENDS by Britney Spears.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #26 SEXY SEXY by Char D Universal Wave.

DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 LADY GAGA by The Fame Monster.

DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: #1 MR. SAXOBEAT by Alexandra Stan.

TRADITIONAL JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 MICHAEL BUBLE by Crazy Love.

TRADITIONAL CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 VARIOUS ARTISTS by The Royal Wedding.

CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 BONEY JAMES by Contact.

CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 DAVID GARRETT by Sting.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 CONTACT by Boney James.

WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / PROMOTION LABEL. Top entry: #1 CELTIC WOMAN by Celtic Thunder.

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

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and CERT. Top entry: #1 YOU by ROMEO SANTOS.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, and CERT. Top entry: #1 MANA by DRAMA Y LUZ.

REGIONAL MEXICAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, and CERT. Top entry: #1 JOAN SEBASTIAN by LOS NUEVOS RANCHEROS.

LATIN POP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, and CERT. Top entry: #1 MANA by DRAMA Y LUZ.

TROPICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, and CERT. Top entry: #1 PRINCE ROYCE by PRINCE ROYCE.

LATIN RHYTHM ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, and CERT. Top entry: #1 JOAN SEBASTIAN by LOS NUEVOS RANCHEROS.

Toby Love opens at No. 3 on Tropical Albums as latest set "La Voz de la Juventud" shifts nearly 1,000 copies...



La Adictiva Banda San Jose de Mesillas scores its first No. 1 on Regional Mexican Airplay as "Te Amo y Te Amo" skips 3-1...



BETWEEN THE BULLETS ROMEO STARTS SOLO ADVENTURE



Aventura frontman Anthony "Romeo" Santos blasts onto the Latin airplay and digital charts with debut solo single "You."...

HOT LATIN SONGS: 113 stations (64 regional Mexican, 26 Latin pop, 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 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 PARTY ROCK ANTHEM, 2 THE EDGE OF GLORY, 3 WHERE THEM GIRLS AT, 4 THE LAZY SONG, 5 ON THE FLOOR, 6 CALL MY NAME, 7 GIVE ME EVERYTHING, 8 SWEAT, 9 BEAUTIFUL PEOPLE, 10 JUDAS.

JAPAN BILLBOARD JAPAN HOT 100. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (HANSHIN/SOUNDCAN JAPAN/PLANTECH), MAY 28, 2011. ROWS 1-10: 1 MY HOME, 2 SMILE, 3 KAKKO WARU! I LOVE YOU!, 4 KOI NO SUPER BALL, 5 SORA GA NATTEIRU, 6 CORE PRIDE, 7 HAVE A GOOD DAY!, 8 LOVE SONG, 9 MR. TAXI, 10 C'MON, LET'S GO.

UNITED KINGDOM ALBUMS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (THE OFFICIAL UK CHART CD.), MAY 28, 2011. ROWS 1-10: 1 21, 2 LET THEM TALK, 3 ADELE XL, 4 DOO-WOPS & HOOLIGANS, 5 HELPLESSNESS BLUES, 6 WHO ARE YOU, 7 GLEE: THE MUSIC PRESENTS: THE WARBLERS SOUNDTRACK, 8 THE ULTIMATE COLLECTION, 9 NO MORE IDOLS, 10 LOUD.

GERMANY ALBUMS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (MEDIA CONTROL), MAY 19, 2011. ROWS 1-10: 1 LIVE AT RIVER PLATE, 2 21, 3 SCHIFFSVERKEHRER, 4 CHRISTOPH ALEX, 5 DER LETZTE DEINER ART, 6 DELETED SCENES FROM THE CUTTING ROOM FLOOR, 7 DOO-WOPS & HOOLIGANS, 8 GOOD NEWS, 9 HOT SAUCE COMMITTEE PART TWO, 10 NORTH AND SOUTH.

FRANCE DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 SWEAT, 2 PARTY ROCK ANTHEM, 3 PRICE TAG, 4 THE EDGE OF GLORY, 5 ROLLING IN THE DEEP, 6 J'AIME RAIS TROP, 7 JUDAS, 8 L'HORLOGE TOURNE, 9 CHERIE COCO, 10 TILL THE WORLD ENDS.

CANADA ALBUMS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN), MAY 28, 2011. ROWS 1-10: 1 21, 2 LOVE?, 3 COLLIDER, 4 TURTLENECK & CHAIN, 5 LETTER TO NO ONE, 6 LE RETOUR DE NOS IDOLES, 7 HOTSAUCECOMMITTEEPARTTWO, 8 L'EXISTOIRE, 9 LOVESTRONG, 10 JE SUIS.

AUSTRALIA ALBUMS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (ARIA), MAY 16, 2011. ROWS 1-10: 1 21, 2 ROY, 3 WHEN RONAN MET BURT, 4 DOO-WOPS & HOOLIGANS, 5 SING IT LOUD, 6 WASTING LIGHT, 7 THE WOMBATS PROUDLY PRESENT... THIS MODERN GLITCH, 8 TEENAGE DREAM, 9 LOVE?, 10 CRAZY ROCK.

ITALY DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 MR. SAXOBEAT, 2 THE EDGE OF GLORY, 3 ON THE FLOOR, 4 DANZA KUDURO, 5 SET FIRE TO THE RAIN, 6 FAR L'AMORE, 7 LE TASCHE PIENE DI SASSI, 8 WHERE THEM GIRLS AT, 9 PRICE TAG, 10 PARTY ROCK ANTHEM.

SPAIN DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 ON THE FLOOR, 2 LEAD THE WAY, 3 THE EDGE OF GLORY, 4 RABIOSA, 5 SOLAMENTE TU, 6 MR. SAXOBEAT, 7 S&M, 8 JUDAS, 9 WHERE THEM GIRLS AT, 10 GIVE ME EVERYTHING.

GREECE DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 WATCH MY DANCE, 2 ON THE FLOOR, 3 BABY IT'S OVER, 4 FILA ME AKOMA, 5 AN MOU FTANAN TA LEFTA, 6 THE EDGE OF GLORY, 7 KLEISTA TA STOMATA, 8 JE VEUX, 9 IN LOVE WITH YOU, 10 JUDAS.

IRELAND DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 LIPSTICK, 2 PARTY ROCK ANTHEM, 3 ON THE FLOOR, 4 THE EDGE OF GLORY, 5 THE LAZY SONG, 6 BEAUTIFUL PEOPLE, 7 SOMEONE LIKE YOU, 8 JUDAS, 9 WHERE THEM GIRLS AT, 10 GIVE ME EVERYTHING.

SWEDEN DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 OM SANNINGEN SKA FRAM, 2 FEST I HELA Huset, 3 ON THE FLOOR, 4 POPULAR, 5 LIPSTICK, 6 JUDAS, 7 RUNNING SCARED, 8 JAG KOMMER, 9 WHAT ABOUT MY DREAMS?, 10 SWEAT.

FINLAND DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 HAISSA, 2 ON THE FLOOR, 3 DA DA DAM, 4 THE EDGE OF GLORY, 5 IHANAA LEIJONAT, 6 MAAILMAN TOISELLA PUOLEN, 7 SWEAT, 8 MR. SAXOBEAT, 9 JUDAS, 10 PARTY ROCK ANTHEM.

NORWAY DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 WHAT ARE WORDS, 2 THE EDGE OF GLORY, 3 MR. SAXOBEAT, 4 ON THE FLOOR, 5 PARTY ROCK ANTHEM, 6 PRICE TAG, 7 OLBRILLER, 8 WHERE THEM GIRLS AT, 9 CIRCUZ, 10 GIVE ME EVERYTHING.

BELGIUM DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 SET FIRE TO THE RAIN, 2 PARTY ROCK ANTHEM, 3 CUBA, 4 PRICE TAG, 5 RIVERSIDE, 6 THE EDGE OF GLORY, 7 SWEAT, 8 ROLLING IN THE DEEP, 9 WHERE THEM GIRLS AT, 10 ON THE FLOOR.

AUSTRIA DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 CALL MY NAME, 2 SWEAT, 3 A NIGHT LIKE THIS, 4 CALL MY NAME, 5 ON THE FLOOR, 6 WHERE THEM GIRLS AT, 7 PARTY ROCK ANTHEM, 8 S&M, 9 HOLLYWOOD HILLS, 10 THE EDGE OF GLORY.

LUXEMBOURG DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 ON THE FLOOR, 2 WHERE THEM GIRLS AT, 3 SWEAT, 4 PARTY ROCK ANTHEM, 5 GIVE ME EVERYTHING, 6 PRICE TAG, 7 WELCOME TO ST. TROPEZ, 8 THE EDGE OF GLORY, 9 A NIGHT LIKE THIS, 10 HOLLYWOOD HILLS.

PORTUGAL DIGITAL SONGS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN SOUNDCAN INTERNATIONAL), MAY 28, 2011. ROWS 1-10: 1 ON THE FLOOR, 2 A MAQUINA, 3 HIGHER, 4 A LUTA E ALEGRIA, 5 ROLLING IN THE DEEP, 6 WHERE THEM GIRLS AT, 7 SOMEWHERE OVER THE RAINBOW, 8 PRICE TAG, 9 THE EDGE OF GLORY, 10 BEAUTIFUL LIE.

MEXICO AIRPLAY. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (NIELSEN BDS), MAY 28, 2011. ROWS 1-10: 1 LLUVIA AL CORAZON, 2 DIA DE SUERTE, 3 BORN THIS WAY, 4 EL TIENRO SE FUE, 5 ENTRE TUS ALAS, 6 SONE, 7 THE TIME (DIRTY BIT), 8 IMPERMEABLE, 9 FIREWORK, 10 ON THE FLOOR.

BRAZIL ALBUMS. TABLE WITH 10 ROWS. HEADERS: THIS WEEK, LAST WEEK, (APBD/NIELSEN), MAY 1, 2011. ROWS 1-10: 1 PAULA FERNANDES AO VIVO, 2 AO VIVO NO RIO, 3 25 ANOS AO VIVO, 4 COLLECTION, 5 EXTRAORDINARIO AMOR DE DEUS, 6 PISTA SERTANEJA REMIX, 7 E A MUSICA DE TOM JOBIM, 8 BOLA DE CRISTAL AO VIVO, 9 INTIMO, 10 INSENSATO CORACAO.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: EMI Music U.K. names **Miles Leonard** president of Parlophone and Virgin A&R labels. He was president of A&R labels at Parlophone.

EOne Music promotes **Marleny Dominguez** to VP of urban. She was urban label director.

Universal Music Group Nashville appoints **Dixie Owen** senior director of artist and media relations. She was senior director of media and public relations at Capitol Records Nashville.

PUBLISHING: Rondor Music Publishing appoints **Suzanne Moss** head of creative licensing. She was head of the creative licensing department at Kobalt Music Publishing.



DOMINGUEZ OWEN MASIO HARCOURT

DISTRIBUTION: Fontana Distribution names **Ray Arceneaux Jr.** director of marketing. He was VP of urban sales and marketing at WEA.

Music/video distributor Allegro Media Group taps **Rich Masio** as GM of NAIL Distribution and digital strategy. He was senior director of client management and acquisition at the Independent Online Distribution Alliance.

TOURING: **Lee Smith**, former chairman of Live Nation's San Francisco and Denver arms, launches promotions company **Prescient Entertainment** and artist management firm **Earnest Management**. Additionally, **Mountain Winery** in Saratoga, Calif., names him venue promoter.

RELATED FIELDS: MTV taps radio veteran **Nic Harcourt** as the channel's first music supervisor in residence. Harcourt, former music director of noncommercial KCRW Los Angeles, will also serve as a creative consultant for Hype Music.

—Edited by Mitchell Peters

GOODWORKS

TOM MORELLO RELEASES CHARITY EP FOR UNION EFFORT

Earlier this year guitarist/singer Tom Morello, who performs as the Nightwatchman, played at the Capitol Square in Madison, Wis., to help protest against a union-related bill supported by Republican Governor Scott Walker.

"I've really never seen anything like that kind of solidarity, where it's radical left-wing students and union cops on the same side," Morello recalls, noting that he has marched in countless picket lines and has been jailed for civil disobedience. "It seemed like everybody was pulling the same way."

Morello was so inspired by the 100,000 demonstrators that he immediately went home and wrote "Union Song." "It recounts the trip there and how inspiring it was to see the policeman, the fireman and the students occupying this government building," says Morello, who attended the rally with MC5 guitarist Wayne Kramer and Rise Against frontman Tim McIlrath.

The track appears on the eight-song EP "Union Town," which was released digitally on May 17 (a physical CD and vinyl release will follow July 19) through New West Records. The set is available for download at NightwatchmanMusic.com. All proceeds will benefit the America Votes Labor Unity Fund through SaveWorkers.org.

Morello is scheduled to release his third Nightwatchman album, "World Wide Rebel Songs," this summer on New West. He notes that none of the songs on "Union Town" will appear on the forthcoming set. —Mitchell Peters



On May 10, Sony Music hosted a celebration for **Pitbull's** new "Planet Pit" album, due June 21. The artist introduced tracks from the set as the crowd danced to new cuts featuring Marc Anthony, Chris Brown and Sean Paul. Enjoying the festivities are (from left) RCA/Jive Label Group senior VP of national sales **Bob Anderson**, Pitbull, Billboard director of charts **Silvio Pietroluongo** and Sony Music Entertainment executive VP of sales and distribution **Darren Stupak**. PHOTO: SONY MUSIC

.biz Additional photos online this week at billboard.biz.

To submit your photos for consideration, please send images to backbeat@billboard.com.



SESAC'S NEW YORK MUSIC AWARDS

The 2011 SESAC New York Music Awards, held May 11 and sponsored by Billboard and Spin, drew more than 400 songwriters, publishers and industry professionals, including Rico Love, Hillary Scott, Swizz Beatz, Bryan-Michael Cox and Chrissette Michele, who came out to support the achievements of their fellow craftsman. PHOTOS: SHAWN EHLERS and JOHNNY NUÑEZ

ABOVE LEFT: From left: SESAC associate director of writer/publisher relations **Capriccio Scates** and VP of writer/publisher relations **Linda Lorence Critelli** toast songwriter **Traci Hale** with SESAC senior VP of writer/publisher relations **Trevor Gale**.

ABOVE RIGHT: SESAC director of writer/publisher relations **Jarríe Dominguez** (left) hangs with (from left) **Jay Fenix**, producer of Melanie Fiona's hit song, "It Kills Me"; SESAC associate director of writer/publisher relations **Capriccio Scates**; Warner/Chappell Music VP **Lee Danny**; and SESAC senior VP of writer/publisher relations **Trevor Gale**.

UPPER LEFT: Song of the year award winner **Hillary Scott** of Lady Antebellum and songwriter of the year **Rico Love** show love for their awards.

LOWER LEFT: SESAC executives toast publisher of the year winner EMI Foray Music on its achievements. From left: EMI Music Publishing senior director of creative **Leotis Clyburn** and executive VP/GM **Ben Vaughn**; SESAC president/COO **Pat Collins** and VP of writer/publisher relations **Linda Lorence Critelli**; EMI Music Publishing president of North America creative **Jon Platt**; and SESAC senior VP of writer/publisher relations **Trevor Gale**.

BELOW LEFT: SESAC co-chairman **Ira Smith** (left) poses with SESAC chairman/CEO **Stephen Swid** and Universal Motown president **Sylvia Rhone**.

BELOW RIGHT: SESAC celebrates its brightest stars. From left: SESAC president/COO **Pat Collins**, **Bryan-Michael Cox**, **Hillary Scott**, **Rico Love**, **Swizz Beatz**, SESAC chairman/CEO **Stephen Swid** and senior VP of writer/publisher relations **Trevor Gale**.





BMI'S POP MUSIC AWARDS

BMI held its 59th annual Pop Music Awards May 17 at the Beverly Wilshire Hotel in Los Angeles. Visionary songwriter/producer David Foster was one of the honorees, celebrated as a BMI icon in recognition of his "unique and indelible influence on generations of music makers." PHOTOS: LESTER COHEN

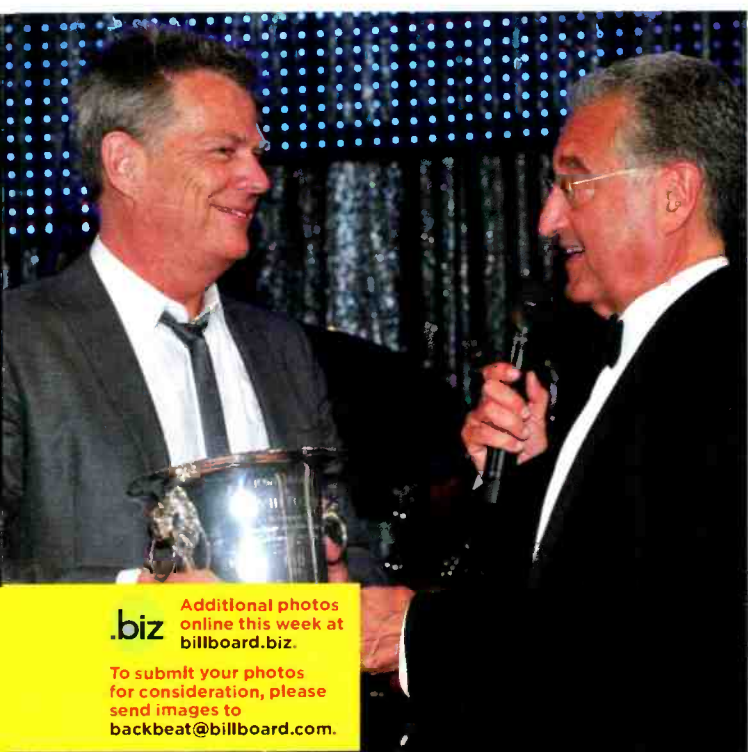
ABOVE: Sharing the spotlight are pop songwriters of the year **Jason Derülo** (left) and **JR Rotem**.

UPPER RIGHT: BMI president/CEO **Del Bryant** (left) and VP/GM of writer/publisher relations **Barbara Cane** congratulate Sony/ATV Music Publishing chairman/CEO **Martin Bandier** on being named pop publisher of the year.

CENTER RIGHT: The legendary **Chaka Khan** (left) performs "Through the Fire" while **Keri Hilson** (right) sings "I Have Nothing" in a tribute to BMI icon David Foster.

LOWER RIGHT: From left: **Charles Kelley** of Lady Antebellum, recipient of the pop song of the year award for "Need You Now"; pop songwriter of the year winners **JR Rotem** and **Jason Derülo**; BMI VP/GM of writer/publisher relations **Barbara Cane**; and Lady A's **Dave Haywood**.

BELOW: Three-time pop songwriter of the year **David Foster** (left) has garnered 42 BMI Awards and 15 Grammy Awards during the past four decades. Here, he accepts his Icon Award from BMI president/CEO **Del Bryant**.



biz Additional photos online this week at billboard.biz.

To submit your photos for consideration, please send images to backbeat@billboard.com.

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JUNE 6-7, 2011
RENAISSANCE DOWNTOWN
NASHVILLE, TN

NEW! INDUSTRY KEYNOTE: THE MANAGER ROUNDTABLE

Moderated by: Phyllis Stark, MSN Music



Virginia Davis
(Jewel, Steel Magnolia)



Doc McGhee
(KISS, Darius Rucker)



Erv Woolsley
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