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Events
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Billboard’s Latin Music Conference & Awards, presented by State Farm in association with AT&T, takes place April 25-28 in Miami and features a Q&A with Maná. To register, go to billboardlatinconference.com.

COUNTRY SUMMIT

We hope you enjoy this week's double issue of Billboard. We'll be back with issue No. 16 on May 7. Please be sure to check Billboard.biz for 24/7 music business coverage.

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Online Music Videos Still Aren’t Generating Big Rights Holders

Unless you’re an artist with the star wattage of Lady Gaga or Justin Bieber, each of whose videos generated more than 1 billion views last year, chances are the big money from online music videos isn’t flowing in just yet.

Exactly how much money is pouring in is impossible to say, given the huge discrepancies in everything from advertising buys and sponsorship packages to accounting practices and artist contracts.

But by most accounts, it appears the real money is still at least a few years away. So while Katy Perry’s video for “E.T.” has generated north of 32 million views on YouTube and Rihanna’s clip for “S&M” has amassed more than 22 million views, the dollars that those clicks generate remain only a fraction of what the artists earn from sales of those tracks.

“To be quite frank, video streams revenue doesn’t add up to much.” says Eric Castle, a partner at Los Angeles-based law firm Manatt, Phelps & Phillips. “Even if someone has tens of millions of views, you are still only talking tens of thousands of dollars.”

Sources say that the cumulative amount paid per stream to all rights holders for officially sanctioned videos can range from about one-tenth of a cent per stream to about five cents of a cent, depending on the advertising buys. That translates into about $1,000-$5,000 per million streams.

While labels and such sites as Vevo can and do sell big sponsorships, that’s often just one component of a more elaborate partnership between the artist and the brand, and isn’t considered the norm when calculating music video streaming paymens.

Although rates are trending upward, video streaming payments are all over the map. Each video’s payout depends on the kind and amount of advertising it carries, and each type of advertising vehicle carries varying rates.

Popularity also plays a big role in determining the payout. The rates that advertisers pay for online video ads are based on the cost per thousand impressions, or CPM. Although a non-supernova video may deliver a low CPM rate shortly after release, as its popularity grows, the CPM could increase, resulting in a blended rate that can confuse artists. Add to that the vagaries of the advertising market, and it all makes revenue payments from streaming feel like a roller coaster.

Another possible wild card: How the viewer accesses a video. Vevos, which serves as the back end for many official music videos on YouTube, sells advertising against premium packages of videos and specific artists. YouTube’s sales force sells advertisers on reaching certain demographics. Consequently, Vevos pays out based on who was watching the video, and are less costly, while adjacent banner ads are cheaper still.

The rates are further dependent on whether the ad was bought at premium pricing or remnant pricing, the online equivalent to spot advertising on TV. A premium in-stream pre-roll can go for $10-$20 per CPM, and even higher for top supers. Meanwhile, a remnant overlay might go for $1-$5 per CPM—a big reason why streaming music video payments can be all over the board.

In general, revenue is divided between the music video services and labels after subtracting for such expenses as sales commissions. Thus, if a video racked up $100,000 in ad revenue in a month, some 30%, or $30,000, would be taken off the top by the site; the remaining $70,000 is shared between the site and the label, with the label getting 50-60%. (The latter pays out mechanical licensing royalties to music publishers.)
Kenny Chesney to Be Superstar Q&A at Billboard Country Music Summit

Country hitmaker Kenny Chesney will participate in a candid Superstar Q&A at the second Billboard Country Music Summit in association with the Country Music Ass'n (CMA). The summit will be held June 6-7 at the Renaissance Nashville Hotel.

Ray Waddell, Billboard executive director of content and programming for touring and live entertainment, will conduct the rare public interview with Chesney, one of the world's most successful touring artists of any genre. Chesney has set a new standard for country artist's terms in tour production and ticket sales volume, regularly topping sales of 1 million every time he embarks on a tour.

After taking a year off from the road, Chesney is back with his North American Go! Coastal trek, packing arenas, amphitheaters and stadiums and already selling nearly 800,000 tickets.

from =>7  long-form music videos, such as concert DVDs or music video compilations. That rate is mostly holding up for music video streaming, the executive says. Some industry veteran familiar with music video payments says that the major labels are paying music publishers about 13% of the net revenue, so in cases where a label is getting 55% of net revenue, 1% of the net revenue would go to the publisher, leaving the label with 42% and the video site with 45%.

But another publishing executive says in artist contracts with a strong controlled composition clause, which categorizes a music video as a promotional item, could trigger a non-payment to the publisher. That clause is sometimes employed in instances involving independent publishers.

Payments from music video streaming to the artist can be just as tricky. Some labels treat revenue from interactive music streaming as a licensing deal, requiring a 50/50 split, while other labels treat it as revenue stream and give artists their standard royalty rate. So if a contract calls for a 15% royalty, that's what the artist is paid on streaming revenue. And yet at other labels, the artist contract would determine if the act is paid a straight royalty rate or a 50/50 split. Executives at other labels say they're still working out how to make payments.

Representatives at all four major labels declined to comment. "We are treating it as a licensing deal," the GM of a large indie label says, while a senior executive at another label says, "his label pays artists a straight royalty for music video streams. At labels where artist contracts determine the payment, most new recording contracts are written so that digital revenue from streaming is paid as a straight royalty. A heritage artist's streams are treated as a license deal with a 50/50 split. Multirights deals treat video streaming revenue as a licensing deal, with a 50/50 split, an arrangement that even new artists enjoy.

Although some labels treat streaming as a straight royalty play, artists and managers aren't fighting back since the revenue streams from music videos played on YouTube and Vevo are so small. But that could change. Industry sources say unofficial videos created by fans based on original song masters generate far smaller rates per stream than official videos. But YouTube executives say that user-generated videos are a growing source of revenue for artists and labels, and on a volume basis can account for one-third to one-half of their monthly payments.

"So far the conversation is about official music videos," an executive says. "But YouTube executives say that user-generated videos are a growing source of revenue for artists and labels, and on a volume basis can account for one-third to one-half of their monthly payments."

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Additional reporting by Antney Brand

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SGAE is proud to congratulate its members Bebo & Chucho Valdés on their Honorary Doctorate from the Berklee college of music in recognition to their outstanding careers.

Thank you for sharing your talent with all of us.
Christian/Gospel Artists Make Noise On Mainstream Pop Chart

When the Gospel Music Assn. (GMA) held its 42nd annual Dove Awards on April 20, the evening’s winners weren’t the only ones with something to celebrate.

As the Christian/gospel genre copes with the same sales challenges as the broader recorded-music market, a greater focus on touring and non-traditional promotional platforms has helped artists make noise this year in the mainstream pop market.

Exemplifying that success have been acts like Red, Kirk Franklin and Mary Mary, all of whom have released albums this year that have enjoyed top 10 debuts on the Billboard 200.

Christian rock act Red, whose “Until We Have Faces” bowed at No. 2 in February, landed coveted appearances on NBC’s “The Tonight Show With Jay Leno” and Conan O’Brien’s late-night talk show on TBS and will hit the road with Hinder beginning May 8.

Gospel star Franklin’s “Hello Fear” debuted in March at No. 5 on the Billboard 200 and has spent four consecutive weeks at No. 1 on the Gospel Albums chart, helped in part by his Gospel Comedy tour with comic Steve Harvey.

And sister duo Mary Mary, which debuted at No. 10 this month on the Billboard 200 with “Something Big,” has appeared on “The Tonight Show” and BET’s “Mo’Nique Show” and has recently penned a series of advice-oriented blog posts for Essence magazine’s website.

“The church is very important and it’s certainly part of our marketing plan, but it’s more of a secondary layering as opposed to the foundation,” says Mary Mary manager Mitchell Solarek, president of Maximum Artists Management and incoming chairman of the GMA.

Solarek adds that “from a retail standpoint and a publicity standpoint, TV bookers are recognizing that there are consumers out there who want to see these artists.”

Meanwhile, helping break emerging acts has been the annual multi-artist Winter Jam tour, which has helped launch the careers of acts like Red and 2011 Dove winners Francesca Battistelli and Chris August.

“Every year during Winter Jam 16 years ago, we have looked at the tour as a great way to help introduce exciting new artists to Christian fans and consumers,” says Eddie Carswell, a member of Christian rock band Newsong, which founded the tour.

“This platform has exposed their music and ministries to hundreds of thousands of people.”

This year’s Dove Awards reflected some of the growing mainstream ambitions of Christian/gospel music. The 2011 ceremony was held at Atlanta’s Fox Theatre, marking the first time the GMA has held the annual show outside of the Christian music base of Nashville.

The awards show, which sold out the Fox, will be broadcast April 24 on the Gospel Music Channel, an Atlanta-based cable channel that has aired the awards since 2008.

Solarz adds that the move to Atlanta was controversial, but adds that the GMA was pleased by the awards’ heightened media profile this year.

“The move to Atlanta wasn’t completely unanimous within our membership,” he says, “so we knew that coming here had to be a success.”

Steve Lacy

FOR THE RECORD
A story in the April 23 issue of Billboard misidentified Michelle Ebanks as VP of Essence Communications. She is president. A list of festivals in the same issue misidentified the contact person for the Essence Music Festival as being Diane Baxter. Her name is Dana Baxter.

Triple plays: FRANCESCA BATTISTELLI at the 42nd annual GMA Dove Awards on April 20; inset: CHRIS AUGUST performs at the ceremony.

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Dan Fellig  
Bob Fesari  
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Let's Get It Started

When MC Hammer Talks, Silicon Valley Startup Company Listens

Is it possible for the music industry to learn something from an artist who hasn’t had a hit song since the mid-’90s? In the case of MC Hammer, it just might.

To many in the music industry, Hammer is a has-been rapper who squandered a fortune and eventually faded into musical irrelevancy. But in Silicon Valley, he’s a respected entrepreneur, investor and adviser, with a reputation as a savvy early adopter of new technology.

That’s quite an achievement in a region that views most celebrities with suspicion. “Many folks I’ve met from the talent side have shown passing interest at a transactional level, but have quickly scurried away when there’s no immediate deal with instant payoff to be had,” says Tim Chang, a partner at Norwest Venture Partners in Palo Alto, Calif. “Hammer has authentic interest in what’s going on.”

It’s a reputation developed during the course of nearly two decades, during which Hammer has invested in or advised dozens of companies. He helped Pandora founder Tim Westergren prepare for meetings with music executives when the service was still called Savage Beast. He gave marketing advice to Salesforce.com. He visited YouTube’s offices when it was still located above a pizzeria in San Mateo, Calif.

More recently, Hammer has entered the business as co-founder of dance-based video network DanceJam, which Pure video (now part of Source Interlink Media) acquired in 2009. “Anybody in the Valley who invests around the commodity of music on the digital side, they know how to reach out to me,” the Oakland, Calif., native says. “It’s a very, very small community up here. I’m usually just a few away.”

In Silicon Valley, Hammer’s rise and fall as a hip-hop star isn’t seen as a mark of shame or ridicule, but as a valuable experience worth learning from. “People are a little bit less judgmental here,” says Geoffrey Arone, Hammer’s Dan Scanlin co-founder and a former entrepreneur in residence at Bessemer Venture Partners and Battery Ventures. “All you hear about these great companies, remember the majority of them fail. But you try again. So there’s something about the psychology here where no one is going to judge you about any challenges you had in the past, but more like, ‘What did you do to succeed?’ and ‘How can we repeat it?’”

Today, Hammer is working with about a dozen startups. He’s an investor and adviser to Bump Technologies, a Mountain View, Calif., developer that makes an app to enable users to share contact information by simply touching their iPhone or Android handsets together. He’s an investor in Square, a San Francisco mobile payment service provider founded by Twitter co-founder Jack Dorsey.

Hammer is a part of Flipboard’s board of directors. He served as an advisor to the digital media publication in February, giving guidance to “an app that makes the world’s content personal and easy,” according to Flipboard’s CEO, Mike McCue. “Hammer’s vision of广场化 news and personalizing information on the mobile phone is a critical part of Flipboard’s future.”

Hammer has also invested in a startup that gives users a chance to try a run on a song they’ve always wanted to play: The new Guitar Hero video console lets you plug in a guitar controller and rock out. “I’m very interested in companies that can have a global impact on enterprise in general, things that can make your connected life more interesting and easier,” he says. “But always, I look for opportunities to support and expand the music business model or reinvigorate the music business model.”

For instance, the former rap star, who has 2 million-plus Twitter followers (@MCHammer), hints at “big announcements” in the coming months related to new music files and formats to help artists monetize music on the social Web.

He’s also begun advising music executives on how to best approach companies and investors in the Valley. Specifically, he claims to be working with “the highest levels of the music industry” on the creation of a “consortium of leadership” to figure out how the music industry can launch the next important social music service. “They’re somewhat far away, but the development here in the Valley,” Hammer says. “The developers are coming up with the ideas of how to better monetize music.”

And he wants to work with other artists, by example where possible, how they can expand their creative activities, including in new formats. “A lot of musicians and artists are short-changing themselves because they have so much to offer other than just the song,” he says. “Music is not just a song.”

Just as artists extended their craft into music videos during the heyday of MTV, so should they be exploring new formats like social games, interactive technologies, and mobile or iPad apps. Hammer is experimenting with these areas himself, he says, having recorded and stored more than 300 tracks in his free time.

So does that mean we may see a comeback? “Why not?” asks Hammer, who turned 49 in March. “Quincy Jones was 50 when he produced the ‘Thriller’ album. It’s not unprecedented.”
Mix It Up
Startup Legitmix Aims To Help Remixer Make Money, Legally

Remix artists who want to sell legal recordings of their work have to secure licenses from all rights holders whose recordings they use. Given the high number of source tracks found on a single remix, that can be a costly, time-consuming exercise.

Legitmix, a year-old startup company based in the Williamsburg section of Brooklyn, claims it has a solution. And it has $1.2 million in seed financing from family, friends and third-party investors who agree.

Company co-founder and engineer/entrepreneur Omid McDonald developed the idea for Legitmix after his friend Booker Sim couldn't obtain all the music licenses he needed for a documentary he was shooting about Queens hip-hop.

The product McDonald created doesn't address the exact issues that Legitmix co-founder/chief marketing officer Sim faced as a filmmaker.

But it could be a solution for remix artists looking to work within the confines of copyright law and make some money for their work—as well as for the artists they remix.

Say an artist has assembled a long remix set and wants to sell it through Legitmix. He or she submits a list of all the source tracks to the site, which provides customers with a downloadable file containing information about all the source tracks, but no audio.

Customers can then re-create the remix on their computer through the Legitmix site by purchasing any source tracks that Legitmix doesn't detect on their hard drive.

Because customers technically purchase the source tracks and then re-create the remix themselves on their computer (with Legitmix software), the company maintains that the remix isn't a commercial work but rather an example of “personal use” that doesn't require licenses from rights holders.

Legitmix works with digital fulfillment service provider MediaNet to sell tracks directly to consumers. The company considered selling tracks through iTunes or Amazon but wanted to minimize the number of clicks a buyer would have to make, McDonald says.

So far, Universal Music Group and Warner Music Group have agreed to let Legitmix sell tracks. McDonald says Legitmix is in talks with EMI Music as well.

Because all of the source tracks have to be purchased, remixes sold through Legitmix can be pricey. For instance, the source tracks for the company's first mix by Diplo cost $14.46, assuming a customer doesn't own any of them.

That doesn't include the cost of the remix itself. Diplo isn't charging for his Legitmix remix beyond the cost of the source tracks, but McDonald says other remixers can charge for their work. The site splits the proceeds from the sale of remixes 70/30 with the Remixer, and the source artists are compensated for the sale of their material.

“We're not going after the kids who just download everything for free,” Sim says. “We're targeting the people who spend money on iTunes already and are maybe a little older and more affluent but still interested in new music.”

That raises the central question about Legitmix: Will people use it to steal and remix off the black market for free suddenly be willing to pay a premium for what is essentially a playlist and a remix album?

Irving Ebert, co-founder of Canadian venture capital firm Purple Angel, one of Legitmix's investors, believes the answer is “yes.” Purple Angel also invested in McDonald's previous startup, Simbit, an Ottawa, Ontario-based mobile software company.

“I didn't have a clue about the remix market when Omid brought the idea to me, but the basic innovation of how to solve the copyright problem is brilliant. It's simple and implementable and elegant.”

Legitmix launched in private beta in March so it's too early to say whether it will pan out. But it's refreshing to see someone take on the challenges that DJs face without returning to calling for the death of copyright.

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UPFRONT

6 QUESTIONS
with KARL DEAN
by GLENN PEOPLES

Nashville has long been a major hub for music-related businesses beyond its historically important status as the capital of country music. In recent years, the local government and business community have sought new ways to make the local economy more attractive to the creative and entrepreneurial classes that have lent Music City much of its vitality.

A central player in those efforts is Karl Dean, who was elected mayor of the Metropolitan Government of Nashville and Davidson County in 2007. Dean is a key supporter of the Music City Center, a new convention center slated to open in 2015. And he worked with the local chamber of commerce and visitors bureau in 2009 to launch the Nashville Music Council, which comprises music industry executives and artists dedicated to enhancing Nashville's status as a global music capital.

On April 16, Dean, who co-chairs the council, presented an address at the Tennessee Performing Arts Center, where he introduced Nashville Mayor Karl Dean, who presents JACK WHITE with the Music City Ambassador Award.

Let's start with: Nashville Mayor Karl Dean, who presents JACK WHITE with the Music City Ambassador Award.

---

How has the music live business been doing in Nashville?
We rank well as a city for live music but we need to be doing more of it. One of the great transformations that has occurred in Nashville over the last 20 years has been Lower Broadway. When I was a young public defender, Lower Broadway was seedy shows, massage parlors and not considered safe. We basically folded up our sidewalks after dark. Now I think it's one of the best entertainment corridors in the country. The excitement you feel when there's an event at the Ryman [Auditorium] or the Bridgestone [Arena] or a hockey game, you go out there at 10 o'clock at night and people are lined up to get into the clubs.

How is Nashville faring overall?
I'm very upbeat. I believe, for a whole lot of reasons, that Nashville is a city where our best days are yet to come. The business climate here is excellent. Again, the fact that we attract the creative people to our city is key. Our crime rate is going down. There is an energy and a buzz about this city that I think is going to position us well for the future.

What is your pitch to companies considering a move to Nashville?
Companies talk to may be in the technology field, they may be in healthcare or they may be in music. The music industry is based on creative people, people who come here because they have a talent to write a song or play a song. That level of creativity is what you want to attract to your city.

It's a low-tax city and state. The city is pro-business. And then you have this great artistic, creative community.

What are the overall goals of the Music Council?
We formed the Music Council to promote, develop and support the music industry in Nashville. The music industry is so key to our economy and our identity that it's something I want to be much more proactive about in terms of supporting. And it's an opportunity for the industry to work with the city. For instance, there's a big effort we're doing together on music education in public schools.

What's your pitch to companies considering a move to Nashville?
Companie talk to me in the technology field, they may be in healthcare or they may be in music. The music industry is based on creative people, people who come here because they have a talent to write a song or play a song. That level of creativity is what you want to attract to your city.

It's a low-tax city and state. The city is pro-business. And then you have this great artistic, creative community.
BOXSCORE Concert Grosses

<table>
<thead>
<tr>
<th>Gross/Date</th>
<th>Artist(s)</th>
<th>Venue, City</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td>$3,754,065</td>
<td>U2, Muse</td>
<td>Estadio Morumbi, São Paulo, Brazil</td>
<td>194,108</td>
<td>Live Nation Global Touring, TDF For Fun</td>
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<tr>
<td>$3,350,302</td>
<td>U2, Muse</td>
<td>Estadio Ciudad de la Plata, Buenos Aires, Argentina</td>
<td>122,071</td>
<td>Live Nation Global Touring, TDF For Fun</td>
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<tr>
<td>$2,385,647</td>
<td>Celine Dion</td>
<td>MGM Grand Garden Arena, Las Vegas, NV</td>
<td>28,125</td>
<td>Live Nation Global Touring, TDF For Fun</td>
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<tr>
<td>$1,825,587</td>
<td>U2, Muse</td>
<td>Estadio Nacional, Santiago, Chile</td>
<td>30,000</td>
<td>Live Nation Global Touring, TDF For Fun</td>
</tr>
</tbody>
</table>

Elton John

| $3,471,860 | Elton John | Madison Square Garden, New York, NY | 34,318 | Live Nation |
| $2,337,580 | Iron Maiden, Maligno | Forte Sol, Mexico City, Mexico | 27,458 | OCEA/CE-Mexico |
| $1,976,484 | Janet Jackson, Mindless Behavior | Radio City Music Hall, New York, NY | 14,662 | MSG Entertainment, Live Nation |
| $1,681,740 | Usher, Trey Songz, The Potbellezee | Brisbane Entertainment Centre, Brisbane, Australia, March 25 | 11,482 | Frontier Touring |
| $1,649,468 | Cee Lo | Madison Square Garden, New York, NY, March 30 | 18,147 | Live Nation |
| $1,540,288 | Rob Stewart & Stevie Nicks | United Center, Chicago, IL, April 9 | 14,059 | Live Nation |
| $1,419,297 | Rob Stewart & Stevie Nicks | Target Center, Minneapolis, Minneapolis, April 5 | 12,784 | Live Nation |
| $1,415,530 | Rhiana | Brisbane Entertainment Centre, Brisbane, Australia, Feb. 25 | 10,768 | Michael Copeland Presents |
| $1,300,370 | Concerto Dei Enamoredos: Marcio Antonio Solis, Ricardo Montaner | Landmark Square, New York, NY, March 12 | 11,230 | Latin Events, 3-4 Entertainment |
| $1,378,610 | Ozzy Osbourne | Gogolitcho, Fortaleza, Brazil | 12,706 | TDF For Fun |
| $1,101,288 | Elton John | Spokane Arena, Spokane, WA, April 5 | 11,040 | Live Nation |
| $881,258 | A State Of Trance 500: Armien Van Buuren & Others | Azer Arena, Sydney, Australia | 7,695 | Future Entertainment |
| $866,388 | Bob & The Silver Bullet Band, Frankie Ballard Band | Van Andel Arena, Grand Rapids, MI, March 2 | 11,571 | Live Nation |
| $663,942 | Bob & The Silver Bullet Band, The Hooters | Atlantic City Boardwalk Hall, Atlantic City, NJ, April 16 | 10,342 | Live Nation |
| $848,780 | Lionel Richie, Guy Sebastian | Brisbane Entertainment Centre, Brisbane, Australia, March 25 | 11,663 | Frontier Touring |
| $765,788 | Journey, Night Ranger | Big4 Outdoor Week, Big Pueblo, Río, April 16 | 9,324 | Josue Entertainment |
| $745,622 | Seal | Castilla Hall, São Paulo Brazil, March 17, 14 | 6,320 | TDF For Fun |
| $741,144 | Janet Jackson | Sahara Tent Entertainment, Mesa, Arizona, April 13-15 | 9,358 | The Bowery Presents |
| $724,250 | The Strokes, Devendra Banhart, The Groos | Valley Music Festival, New York, April | 9,105 | The Bowery Presents |
| $715,722 | Kid Rock, Jamey Johnson | Florida State Fairgrounds, Tampa, FL, April 24 | 9,202 | Blue Oasis Entertainment, Red Mountain Entertainment |
| $704,018 | Ozzy Osbourne | Estadio NUE, Guasques, Arica, Chile | 10,556 | TDF For Fun |
| $671,310 | Sugarland, Little Big Town, Matt Nathanson | Bridgestone Arena, Nashville, TN, April 15 | 12,460 | The Massey Group/AEG Live |
| $636,160 | Good Charlotte, Short Stack, New Empire | Rod Laver Arena, Melbourne, Australia, April 24 | 7,482 | Michael Copeland Presents |
| $615,212 | Joe Cocker, George Thorogood & the Destroyers | Brisbane Entertainment Centre, Brisbane, Australia, March 31 | 4,682 | Michael Copeland Presents |
| $564,488 | Backstreet Boys | House of Blues, Orlando, FL, March 13 | 5,699 | TDF For Fun |
| $557,354 | LCD Soundsystem, Liquid Liquid | United Center, Chicago, IL, March 18 | 10,167 | Live Nation Global Touring |
| $540,728 | Rush | Key Arena, Seattle, WA, April 1-2 | 13,781 | The Bowery Presents |
| $535,149 | Yanni | Palais des Congres, Montreal, QC, April 6 | 8,317 | Yanni Live |
| $554,057 | Botzone, GUY, Sebastian, Wonderband | Coliseo de Puerto Rico, San Juan, Puerto Rico, April 27-28 | 6,872 | 3-Entertainment |
| $517,465 | Ozzy Osbourne | Madison Square Garden, New York, NY, March 26 | 9,769 | TDF For Fun |

UPFRONT

Whenever, Wherever

Prince’s Spur-Of-The-Moment Scheduling Keeps Live Nation On Its Toes

Call it “guerrilla touring.”

Prince is flying without a net on his current Welcome 2 America tour, rolling out multiples on short notice and keeping promoter Live Nation on its toes.

After successful runs in Oakland, Calif.; New Jersey; and the Carolinas, the big enchilada on Welcome 2 America is a planned 21-night stand at the Forum in Inglewood, Calif. The run began April 11 and will wrap—well, that’s up to Prince. Live Nation doesn’t yet know when it will end—just knows that it will be 21 shows. At press time, the last show on the schedule was April 23. But that would only be show No. 4.

“Everything comes from Prince,” says Mark Campana, co-president of North America concerts for Live Nation. And, as Prince is prone to making quick decisions, the remainder of the tour after Los Angeles, or even when the L.A. run will wrap, is still up in the air.

He has not discussed anything beyond L.A., and L.A. was decided literally as the trucks were leaving the Carolinas (at the end of March),” Campana says. “The drivers needed to know what direction to go and Prince said, ‘Head west.’

By the time they were halfway across the country, they were told to go to Los Angeles and we were announcing the shows and putting them on sale for the Forum. So spontaneity is play in all venues.”

Such a dynamic approach runs counterintuitive to a touring industry that plans routes and books months—if not a year—in advance.

“Journey was a smash this summer, and we were working on that with [manager] John Baruck for almost two-and-a-half years,” Campana says. “We knew exactly what was going to happen in the journey world. [Prince] is so spontaneous, it allows us to kind of feel like the kids we used to be, when a band would say they wanted to play and you drag the stuff out of the garage and down to the local bar and

that night you’ve got a show. This is obviously much larger scale than that, but he is literally allowing his natural artistic tendencies to guide him. There’s no promoter or anyone in our company giving him any guidance in terms of what this show is about or where it’s going.”

Campana says this approach meshes with a recent Live Nation reorganization that seeks more input from local and regional promoter offices.

“The local offices are what allows us to do it,” he says. “When you can call up a pro like [Live Nation Carolina chairman] Wilson Howard and give him 24 hours notice to mobilize his team in the Carolinas, you know it’s going to come of show on which hitch.

Our infrastructure and resources seem to lend itself to that 24-hour notice spontaneity— that’s going on with Prince. We’re all waiting with bated breath as to where he’s going after Los Angeles.”

Madison Square Garden Entertainment is finalizing the purchase of the Forum from the Faithful Central Bible Church, a deal in which Live Nation is involved. But that’s not why Prince is playing the Forum. Prince is playing the Forum because Prince wants to.

“His road to nowhere is nothing to do with any relationship between Live Nation and the building,” this really came from Prince wanting to support the church that’s there, and it’s not often that there’s a building he felt was as related to and close to a community as the Forum,” says Campana, who points out that there’s a large charitable component to Welcome 2 America, with Prince donating money in all the communities he plays.

For ticket prices, Campana says it was, again, Prince’s call to have 85% of the tickets available at $25. The other 15% will be made up of pricier VIP packages that help foot the bill. “He did not want price to be a barrier to attending the shows,” Campana says.

Even though Prince is playing in a 360-degree configuration, the Forum’s smaller size and the stand’s affordable ticket prices mean that the show is unlikely to touch his legendary run at the O2 in London in 2007, which was produced by AEG Live, grossed $22 million and drew 51,327, according to Billboard Boxscore. The O2 shows were priced at $62.73.

Would such a guerrilla approach to touring work with other acts?

“If they were a superstar and they poured their heart and soul into it like Prince does, it could,” Campana says. “But they aren’t many with his talent and fan base. You need extraordinary talent and a very, very rich fan base in order to pull this off. This is not for the faint of heart.”

For 24/7 touring news and analysis: billboard.biz/touring.
With NARM’s annual confab on the horizon, its digital strategist discusses urgent priorities on the industry’s agenda.

The National Assn. of Recording Merchandisers’ Bill Wilson makes no attempt to hide his disdain for the myriad conferences that purport to analyze what ails the recording industry. Such events, the NARM VP of digital strategy and business development says, offer little more than “the same talking heads repeating their public statements.”

“I’m sure that might come off as a bit of artful salesmanship as NARM prepares for its annual convention May 9-12 at the Hyatt Century Plaza in Los Angeles. But give Wilson and NARM president Jim Donio their due: Their organization has emerged as a vital force behind industry-wide initiatives to deal with some of the most intractable issues getting in the way of maximizing music sales on digital platforms.

Format standardization and metadata cleansing may not be exciting, headline-grabbing topics, but these are the vital, nuts-and-bolts issues that NARM is working with labels, retailers and digital services to resolve. Focused on addressing these issues are NARM’s “Digital Think Tank” work groups, which will provide updates on their progress during the 2011 NARM convention.

“This year’s convention programming is a continuing reflection of how NARM has been transforming itself,” Donio says, adding that “since I brought Bill Wilson on in February 2009 to head up our digital strategy and business development, he has done a terrific job of ensuring that NARM plays a prominent and meaningful role in the digital community.”

Wilson previously served as Atlantic Records senior director of mobile sales and business development. He has also held business development posts at mobile marketing and Web design companies, and has been a product manager at Relativity Records and a marketing director at Caroline Distribution. He also founded Blackout! Records, a label specializing in hardcore punk.

In an interview with Billboard, Wilson talks about NARM’s top digital priorities.

“One of NARM’s key work groups focuses on digital supply chain operations. What are the main issues it’s addressing? It is examining how the industry identifies music [through standards like] the International Standard Recording Code and the International Standard Musical Work Code.

We are getting into developing standards for content so that the data being communicated is fully cleansed. It’s making sure that the water runs through the pipeline cleanly and is not clogging it up. We are looking at the direction the music industry is headed and we see it is shifting from product-based to information-technology based.

What will that mean? The music industry is evolving into a system of interoperable databases, both proprietary and independent, to create an ecosystem that has to be able to communicate in common standards with clean data. We are looking at how this all fits together. NARM is a part of the global efforts to determine how copyright information will be managed in the future. We are bringing the voice of the commerce community to those initiatives.

Where do things stand with that effort? If the digital [market] is the most vibrant part of the industry, the plumbing of the business is the most important ingredient in developing music as an information-technology industry. Nick Sincaglia, who has been in the data business for years, is the primary architect of the system. We are still building it and testing it and are looking forward to the beta coming out at the [convention].

After the NARM convention, we will implement all the features and make sure that product suppliers are onboard with all product types. And then there will be a full-court press to get the full version done by the summer, when we will get a consensus of what needs to be fixed and tweaked.

What are the Digital Think Tank’s other work groups focusing on? We have metrics and sales analysis, which investigates solutions for better sales analytics and evaluates new technologies to gain better insights from retail data. It is examining the technology of measurement to better hone how we market and sell to the consumer. We also have the product development work group, which is designed to reduce the friction between the legacy music business and the new crop of music entrepreneurs. It will also reach out to a new constituency to create products for the future.

We want to reach the new entrepreneurs and put them on the grid and let them use our resources and help them to have business relationships within the industry. Up until recently, it seems the only time there was communications between the groups it occurred during lawsuits.

NARM has also started a group for subscription services. The needs of a subscription company are different from the needs of a download service, so it was appropriate to create separate groups for each. Different kinds of like the way NARM focuses on retailers, one-stops and rack jobbers. So we are replicating the whole NARM experience by catering to all these different types of [digital] retail.

What other initiatives do you have in development? We also have two other pending working groups—one for apps and gaming, and one to work on the archival and contextual metadata of the business. For the latter, the products of the future will be based not just on music, but on editorial content. These are the things that need to be honed: the labels have vast libraries of content, of editorial and music videos, and all of this needs to be sorted and tagged.

We want to gather all these secondary and tertiary assets and formats and place them in a standard format. Why should new products be built from the ground up every time? The products of the future will require instantly scalable libraries of content, not just of music but of all the information surrounding it. I think the future will require something else, which could influence how it will be pulled into search engines. These are the heavy, thought-provoking issues that companies need to be engaged in to move the business forward....

“...The products of the future will require instantly scalable libraries of content, not just of music but of all the information surrounding it.”
SPANGLISH SOLUTION

ARE BICULTURAL ARTISTS LIKE LUIS FONSI THE KEY TO REVIVING LOST LATIN REVENUE?

BY LEILA COBO
n a recent Tuesday afternoon, with the strains of his new single, “Gritar” (Shout), playing in the background, Luis Fonsi—the Puerto Rican heartthrob with the plainspoken voice and earnest, boy-next-door good looks—stood in front of a video camera in a park in downtown Miami and said in Spanish: “Congratulations to all moms. Let’s all shout in happiness!”

“And shout, shout, shout!” played his song in the background, as Fonsi displayed his very white, open smile.

Fonsi’s endearing. He’s entertaining. He sings and writes mainly in Spanish, but thinks in Spanish and English—a result of having been raised in Orlando, Fla., most of his life. And the duality spills into music, which is Latin pop with hues of R&B in the vocals and rock in the arrangements. Fonsi has the sort of wide appeal that both labels and sponsors find increasingly valuable—in fact, AT&T first seized upon him in 2008, when the company used him and his single “No Me Doy Por Vencido” (I Won’t Give Up) for a major campaign tied to the Summer Olympics. At the time, sales of Latin music in the United States were already on a downward spiral, but Fonsi bucked the trend. “Palabras del Silencio” (Universal Music Latino)—the album linked to the AT&T campaign—sold close to 250,000 copies in the United States, according to Nielsen SoundScan, more than any of Fonsi’s previous albums.

Now that AT&T has brought him back for a Mother’s Day campaign, can Fonsi do an encore with his new set, “Tierra Firme,” due out this summer?

The U.S. Latin population continues to climb—50.5 million in 2010, up from 35.3 million in 2000, according to the latest Census numbers. But sales of Latin albums—defined as those whose content is at least 51% Spanish—hit an all-time low in 2010. According to Nielsen SoundScan, year-end sales of Latin albums for 2010 totaled 124 million, a 28% drop from the 16.9 million sold in 2009 (those figures don’t include single downloads) and just a third of the 37.8 million sold at the height of the market in 2006. By contrast, overall album sales in the United States last year dipped 12.8%—from 379.9 million units in 2009 to 336.2 million units in 2010.

In the first three months of 2011, the decline has slowed somewhat. Across the U.S. market as a whole, album sales were down 5.3% compared with first-quarter 2010. For Latin, the first-quarter drop was 7.9%, from 3.4 million to 3.1 million albums sold, according to Nielsen SoundScan. Of those, 266,000 were digital albums—a significant 29.8% increase over the 205,000 sold in the same period last year, but a minuscule number nevertheless.

Thus, the predicament: As the Hispanic population has grown, the market for Latin music hasn’t kept pace—it’s shrunk. For years, loss of retail space, the US economy, piracy, immigration crackdowns and a still-developing Latin digital marketplace have all been named as culprits. But many in the industry also suspect that a potential audience for Latin music simply isn’t being reached—either through marketing and promotional efforts or at a more visceral, emotional level, with the music and artists themselves.

One big problem, says a label executive who asks to remain anonymous, is “We segment too much. Latin this, Latino that, and we’re not hitting this second- third-generation consumer that is not going to go to iTunes Latino or AOL Latino. They’re going to go to the regular iTunes store. And yet, we continue segregating Hispanic artists from the rest of the bunch.”

Labels in search of a solution are increasingly focusing on artists who have bilingual, bicultural appeal, while relying on sponsors for added exposure and expanding online marketing and sales efforts. And the emphasis, meanwhile, has shifted beyond mere music sales.

“It’s no longer about how many albums we sell but how much we make overall,” says Walter Kolm, president of Universal Music Latino/Machete, Fonsi’s label. “How much is an artist’s revenue from all his businesses and endorsements today? The marketing we do is not only to sell albums but to increase an artist’s success and generate income of all kinds.”

As a result, artists like Fonsi, who can touch fans on both sides of the language divide, are increasingly more in demand.

“The Spanish-only-speaking niche has become smaller and smaller,” says Guillermo Page, senior VP of commercial and sales for Sony Music Latin.

GROWING BILINGUAL POPULATION

According to U.S. Census data published in 2010, the number of Spanish speakers in the United States stood at 34.5 million in 2007, having grown by 23.4 million between 1980 and 2007, more than any other language. But among Spanish speakers, nearly as many were U.S.-born as foreign-born—17 million vs. 17.5 million, respectively. And 53% of all Spanish speakers reported speaking English “very well.”

“Nowadays you have to really work on the general market,” Page says. “The increase you see of Hispanics in the U.S. Census, those guys are fully acculturated and bilingual.”

Such sentiment is borne out by 2010 Latin album sales, with Enrique Iglesias’ “Enrique: Contracorriente” (Universal/Republic), Marc Anthony’s “Iconos” and Shakira’s “Sale el Sol” (both on Sony) finishing as the three top-selling Latin albums of the year, respectively, according to Nielsen SoundScan. No big surprise there: All three are major artists with broad crossover appeal. But similarly, the top-selling album by a new act was the self-titled debut by Prince Royce—a New York-born bachata singer bolstered by the radio success of his cover of “Stand By Me.”

Despite being sung mostly in English, the track found airplay on top 40 Spanish-language stations that, especially in the past year, have become more willing to play English repertoire.

Today, there are not only more English-language songs than ever on Billboard’s Hot Latin Songs chart, but they’re also staying on the chart longer. In 2010, for example, 25 English-language tracks appeared on the Hot Latin Songs chart and 15 spent more than 10 weeks each on the tally, both unprecedented occurrences. By contrast, in 2009, 16 English-language tracks charted on Hot Latin Songs, but only four stayed for more than 10 weeks; in 2008, 14 English tracks charted and only one exceeded the 10-week mark.

“It was a question of timing,” says Sergio George, president of Royce’s indie label, Top Stop Music. “In the past, [Spanish-language] radio didn’t want to play anything that was over 50% in English. But they totally embraced it. It’s the sort of music because they knew American kids weren’t listening to them before. Maybe ‘Stand By Me’ wouldn’t have played on Latin radio five years ago.”

In fact, many things didn’t happen five years ago, despite labels’ best efforts. As recently as 2007, major pushes behind bilingual acts like Kat De Luna (who’s now resurfacing) and the Dey fell short. Part of the reason, George says, is that those artists didn’t have a Latin base to begin with.

While Spanish-language radio plays tracks in English, the reverse doesn’t happen, so for Latin acts to get recognized in the mainstream, they have to record in English or get promoted on mainstream outlets. If an artist already has a Latin or bilingual base, the task is easier.

“It’s tried and true. Enrique Iglesias, Ricky Martin; they’ve all had that Latin base first,” George says. “Once you build that, you have that solid following. But pretending to hit the American and Hispanic market at the same time, it’s never been done. Or I don’t know about it.”

Now, with radio a more willing player for such acts, with increasing online access for those artists, and with a younger U.S. Hispanic population ready to consume, simultaneously breaking acts in pop and Latin markets becomes more feasible.

If one looks at Billboard’s Latin Digital Songs chart, the top-selling Latin digital tracks of the year have consistently been those by crossover artists like Iglesias, Shakira and Pitbull.

According to “The Latino Digital Divide,” a study published last July by the Pew Hispanic Center, the U.S. Latin population still lags behind the overall population in Internet and cellphone use, according to this and past Pew studies. 64% of Latinos aged 18-plus go online, compared with 78% of non-Latinos. And 76% of Latinos use a cellphone, compared with 86% of non-Latinos.

But nativity is a key factor in determining who uses cellphones and the Internet, according to Pew. Only half (51%) of foreign-born Latinos go online, for example, while 85% of U.S.-born Latinos do so. The figures are in line with numerous studies that have found Internet use is higher among younger Latinos—of which more are born here—than older Latinos, of which more are born abroad. According to this particular study, almost two-thirds (65%) of all Latinos aged 16-plus go online, at least occasionally, but use varies with age: 84% of Latinos aged 16-19 report that they email or use the Internet while only 74% of those ages 20-25 do so. Only 61% of those aged 26-plus use the Internet at all.

The nativity gap persists across age differences. Among those ages 16-19, for example, 92% of those U.S.-born use the Internet, but only 59% of those foreign-born do so.

BICULTURAL ORIENTATION

Last February, meanwhile, TeleMundo Communications released what it called its “GenYLA” (Generation Young Latino Americans) study that delved into the preferences of young Hispanics ages 18-34. The study measured a sample of 400 in that age bracket—hardly definitive, but perhaps enough to provide interesting insight.

Slightly more than 37% of those surveyed identified themselves as both “Hispanic” and “American” identifying with both cultures equally; only 2% felt more American than Hispanic. Likewise, those surveyed said they moved easily between cultures, had both Latin and
non-Latin friends and spoke both English and Spanish. Spanish dominated with family (59%), English at work (74%) and school (79%). Between friends, Spanglish was cited as common.

Within this panorama, Fonsi is a sort of poster boy who travels with ease between both worlds. Even though he sings mostly in Spanish (he’s released one English-language album, the little-noted “Fight the Feeling,” in 2002), he sees his music as akin to country, “because it’s song-driven,” he says. “There’s storytelling, there’s emotion.”

At a practical level, “I talk bilingual,” Fonsi says. “I am 100% proud Puerto Rican, but have lived two-thirds of my life in the United States. So, there will be some things I write in English, but my main way of conveying with my audience is in Spanish, because at the end of the day, I’m a Latino. But I also understand how U.S. people think, because I’ve lived here so long and so many of my friends are 100% Americans.”

Such understanding is often subtle. But it connects, says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula, “because of the type of music, the production, the sound, the themes he touches upon—and of course, we have future collaborations planned with English-speaking acts.”

“Fonsi is a crossover artist because he’s a second-generation Latino, bilingual, bicultural and raised in the U.S.,” Lopez continues. He uses Spanish to communicate his art, but he also uses English when we’ve thought it could be useful to his career.”

On his social sites, Fonsi communicates mostly in Spanish, but tweets occasionally in English. Moreover, much of the warm-up campaign for his new album has taken place online, beginning in March when Universal released a teaser video on YouTube to promote “Gitar.”

Other elements followed, including personal messages from Fonsi to his nearly 900,000 Twitter followers and his Facebook fans (3.9 million “Likes”), asking them to register on his website to get the full lyrics to “Gitar,” which premiered on both radio and iTunes on April 11.

Because Fonsi has such a visible online presence, the digital sales of “Gitar” will be an important marker, particularly because the Latin digital marketplace is still being developed. Last year, for example, overall digital album sales in the United States tallied 86.3 million copies, according to Nielsen SoundScan, a 13% increase over the 76.4 million tallied in 2009. In contrast, of the 12 million-plus Latin albums sold in the United States, only 917,000 were digital, up by 201,000 units (or 28%) from the 716,000 copies sold in 2009. While the percentage growth was much higher than the overall market, it was still a drop in the bucket compared with the 4 million physical units lost. But Sony’s Page sees a Latin digital buyer beginning to emerge, and calculates that approximately 35% of his Latin music sales—which skewed heavily toward Latin pop—are digital. Earlier this month, for example, the top-selling album on the iTunes Latin chart was “Motis y Exisitir” (Del Records/Sony) by regional Mexican up-and-comer Gerardo Ortiz, who also debuted at No. 1 on Billboard’s Top Latin Albums chart. Of the 8,000 units Ortiz sold the first week, roughly 20% were digital, Page says, unusually high for a regional Mexican act.

In promoting Ortiz’s release, Sony aggressively promoted it on all of his social networks, including Facebook, Twitter and Myspace, but always making the connection back to retail, particularly iTunes and Amazon, which allow for immediate purchase.

“Gerardo is reaching that accelerated audience that enjoys his music but is more digitally ‘advanced’ than the typical Latin consumer,” Page says. “Gerardo Ortiz has been basically underground. It’s only now that he’s reaching that critical mass and exploding. We had very good digital numbers with his first album, so with the second album we knew what to expect. We knew that audience was there and we went after them.”

**Luis Fonsi will speak at the Billboard Latin Music Conference as part of BMI’s “How I Wrote That Song” panel.**
When Kelly Price was nominated for a Grammy Award in the best female R&B vocal performance category last December, the nod caught many people off guard. Up until that point, Price hadn’t released an R&B album since 2003’s “Priceless.” In fact, when she delivered the contemporary gospel album “This Is Who I Am” three years after that, most people assumed the soulful singer had chosen a new career path.

“It’s never been a secret that I’m a preacher’s kid,” says Price from her Los Angeles home. “Gospel will forever be a part of my life; that’s why I sing the way I sing. But I never said I was leaving R&B.”

Now Price is adding an exclamation point to that declaration with the May 3 release of “Kelly” (My Block/Sang Girl!/Malaco). Not only does the project plant Price squarely back into the R&B scene, it’s helped the singer achieve her first top 40 hit on Billboard’s Hot R&B/Hip-Hop Songs chart in 11 years and sixth top 10 on Adult R&B: “Not My Daddy,” featuring Stokley.

Price’s sixth album also represents a career rebirth. In addition to partnering with producer Warryn Campbell’s My Block Records, Price has hired a new co-manager, Devyne Stephens of Upfront Megatainment, as she eyes several brand-building ventures. In short, the artist known for belting out such hits as “Friend of Mine,” “’As We Lay’” and “Heartbreak Hotel” is back with a whole new do-it-my-way attitude, ready to claim, in Campbell’s words, “that big shot to show what she can really do. She’s never had that look in my opinion. But everybody needs to know how great and talented she is as a singer and as an amazing writer.”

Price and her manager, husband Jeffery Rolle, began dressing the stage for her return three years ago when they relocated from Atlanta to Los Angeles. After the 2006 release of “This Is Who I Am” through Gospo Centric, Price continued performing, averaging between 200 and 350 dates per year. But the urge to return to writing—she had written songs for R. Kelly, Wynnonna Judd, Ronald Isley and Faith Evans, among others—and expand into film and TV began to take hold. That’s when her attorney suggested she move to L.A.

Three days after the move, Price contacted Campbell, who first worked with her in the late ‘90s when she began recording with Island/Def Jam and later Dev Soul. Their subsequent discussions led to Price teaming her Sang Girl! Production company/label with Campbell’s My Block Records, whose roster includes Mary Mary, the Soul Seekers and Campbell’s younger sister, JosStarr.

“My hiatus [between albums] wasn’t really an accident or on purpose,” Price says of her chance to refocus and re-energize. “It just worked out that way. When my break came from Def Jam, the timing was good to do something more personal to me—the gospel album. And when I thought about going back to a major or doing something on my own, I thought I should have the opportunity to experience being in charge of my career—and benefit from it as well.”

Price, Rolle and Campbell began testing the waters with “Tired.” Theanthemic ballad that opens “Kelly.” At the time of its release, the trio hadn’t yet secured distribution. But the single went on to earn a Grammy nod for best female R&B vocal performance (the last year for that honor in the wake of the Recording Academy’s recent restructuring of award categories). And Price found herself competing against such peers as Faith Evans, Monica, Jazmine Sullivan and Fantasia, the last of whom won the statuette.

But that loss triggered bigger things, most notably the growing response to second single “Not My Daddy,” featuring Mint Condition frontman Stokley Williams. Currently No. 9 on Adult R&B and No. 35 on Hot R&B/Hip-Hop Songs, the compelling ballad expresses a frequently overlooked message: Don’t forget to let love into your relationship. “You’re not my daddy, you’re my man, and I think it’s time you understand/So just make me happy if you can.” Its accompanying video, directed by actress Regina King, will premiere the week of April 25.

“Kelly understands the watchwords, the things that will turn your head,” Williams says. “Just the title alone makes people wonder, ‘What is that about?’ And it goes deeper than that, and that’s why it’s resonating across generations with everybody.”

Married since she was 19 and celebrating her 19th anniversary this year, Price says “Not My Daddy” came to her as she was cleaning the house. “I was literally singing something I didn’t know. So I stopped, sat down and got the song out. It’s not based on one particular incident. It stems from the experiences of being in a long-term relationship and how easy that dynamic can change when kids come into the picture.”

Price’s “I’m every woman” outlook stands at the heart of the other tracks on “Kelly.” Having overcome her own share of issues—from body image and teen pregnancy to family tensions (both her mother and late-mother-in-law were stricken with breast cancer)—Price tackles everything from self-forgiveness (“I’m Sorry [My Apology]”) and empowerment (“The Rain”) to addictive relationships (“Him Aholic”). She even gets into party mode (“And U Don’t Stop”).

In addition to Campbell and Williams, the singer/songwriter collaborated with songwriter/producers Shep Crawford and Jazz Nixon, who are also longtime colleagues and friends. “I’m grown, that’s what this record says,” Price says. “I’ve made a whole lot of mistakes and dumb decisions but I’m not beating myself up over it. There’s a lot of resolve here but happiness as well. I’ve come of age doing what I know how to do: soothing myself through music and hopefully helping someone else.”

Another longtime industry relationship recently blossomed into a new co-management arrangement for Price. Rolle is now co-managing his wife’s career with Devyne Stephens, who heads Atlanta-based Upfront Megatainment. Its roster includes Akon, Kelly Rowland, Dave Hollister and Upfront/SRC newcomer Majic Massey.

“Not only did he manage Kelly from day one,” says Rolle, “he’ll still handle day-to-day responsibilities. But now I don’t have to do everything. In Devyne, I found someone who believes in Kelly like I do and someone who works just as hard as she does,” Stephens says. “Kelly is one of the premier vocalists and songwriters of this generation; someone like Maxwell and Sade who can come back and still sell. It’s time to take her brand to the next level, diversifying into TV, film and other projects.”

Those other projects include plans for a summer tour with Hollister and Angie Stone, an upcoming TV pilot, a clothing line, an audio version of her 2005 book “Inscriptions of My Heart,” a cookbook and her ongoing philanthropic work on behalf of breast cancer. In the meantime, Price is slated to perform at the 2011 Essence Festival in July and is busy collaborating on new songs for Massey, Hollister, Toni Braxton and Keke Wyatt.

“I don’t get much sleep these days,” Price says. “But that’s OK. Everything is lining up. My prayers are being answered.”

KELLY PRICE
ALBUM TITLE
“Kelly”
LABEL
My Block/Sang Girl!/Malaco
U.S. RELEASE
May 3
PUBLISHING
For the Write Price (ASCAP)
MANAGEMENT
Sang Girl!, Upfront Megatainment
WEBSITE
KellyPrice.com
TWITTER
@kellyprice4real

PHOTOGRAPH BY DEREK BLANKS
APRIL 30, 2011 | www.billboard.biz | 21
Digitizing The Canon

THE CLASSICAL-MUSIC BUYING EXPERIENCE of yore played out like a first-class flight of fancy.

Consumers would make a path through the front of the store, past the din of the pop racks, perhaps down or up a staircase and into a glass-walled or otherwise soundproofed room. Within this cloistered environment: rows and rows of music, fastidiously organized by a dedicated overseer. Sometimes to a curated soundtrack, sometimes in silence (a sort of aural palate-cleanser, perhaps), customers were left to browse freely and to discover new additions to their libraries.

But that was then, when brick-and-mortar still ruled. Today’s experience—in major online music stores—is more like a bus ride. Noisy and crowded, with a smattering of relevant titles, lots of incorrectly sorted immaterial ones (like searching for “Tosca”—the Giacomo Puccini opera—and getting the electronic downtempo band instead) and no informed assistance. For the aficionado? Maddening. For the novice: alienating.

It was into this environment that Sony Music launched Ariama.com in October 2010. The ambitious site acts like a retail portal—users can purchase physical as well as digital formats, from more than 200 labels, not just Sony—but with enhanced genre-specific search and sort capabilities, and an expert editorial voice that contextualizes and curates classical music with care and acuity. The resulting experience blends content and commerce, empowering the consumer and potentially providing the genre its best chance yet to break through to a new digital audience.

“We remember what it was like to go into that glass-enclosed room at Tower Records, and all of a sudden being in a world where it was all about your experience with classical,” says Leslie Cohen, Sony senior VP of new products and services for global digital business. “We wanted to replicate that online, where you can explore, flip through different releases and take recommendations. You may have gone in for one thing, but you’ll come out with three others.”

Digitizing The Canon

INSPIRED BY RETAILER BEATPORT, SONY’S ARIAMA BUILDS AN ONLINE SALES HUB FOR CLASSICAL MUSIC

BY KERRI MASON ILLUSTRATION BY PETER OUAMANSKI

22 | BILLBOARD | APRIL 30, 2011
Even its acolytes will say that classical isn't the sexiest beat, or the easiest nut to crack. Very few selections are under five minutes long, and some—Richard Wagner's epic operas, for instance—run more than four hours. The catalog is vast and daunting, with multiple recordings of the same works by different labels, orchestras and artists. There aren't any—or, at least, few (Beethoven's "Für Elise" might count)—hit singles. Mainstream press features are rare.

But classical is one of the few truly global genres, performed daily all over the world in dedicated venues. And its structures—harmony, motif, theme—are reflected in myriad genres that evolved later. So for music enthusiasts, classical appreciation might be equated with eating your vegetables. This yields two camps: the finicky vegetarian hyper-fan, in many cases gay, and the omnivorous new initiate, taping on the glass.

"There's an older consumer who used to buy in-store, as the stores dwindled, they need a trusted space to go to," says Collin Rae, senior manager of digital marketing for Naxos, a leading classical indie label and distributor. "Then there's the new kid studying in high school or college who you'd like to inform."

The idea of a niche classical salt site is not new. Sony Online.com, ClassicalArchives.com and Passionato.com all offer downloads and beat Ariama to market. But Ariama took a problem/solution approach, taking both generations of potential users into account and building into its product offering three services that other sites didn't have: robust genre-specific search, authoritative content and curation, and downloads in the lossless format. The last of which seemed necessary for capturing the audiophiles among classical's core fans, who have resisted going digital because of what they perceived as the medium's poor sonic quality.

"It was more a gap analysis, that all of a sudden this was a need that someone had to fill," Cohen says.

Classical's situation parallels that of another niche genre—electronic dance music. In 2004, a group of media-savvy fans and nightclub promoters in Denver started a digital sales platform called Beatport.com. With specialty record stores all over the globe closing up shop, and the genre's dominant medium—vinyl—rapidly being replaced by illegal file sharing, dance music was in a fight for its life. The advent of Beatport proved instrumental in keeping the genre's thousands of tiny labels alive, spawned the creation of thousands more and became dance music's built-in distribution platform and community hub.

"Beatport was one of the things that inspired us at a very early stage; how they were able to so successfully identify an underserved niche and then super serve it," Sony's Cohen says. "In our early conversations when we were developing the site, trying to figure out what the [user interface] should be, we would say, 'Well, something like Beatport.' They have such a broad selection, but a completely narrow focus on DJ and club music. To be able to offer what those fans hadn't been able to find anywhere else was a huge win."

Discomfort with digital sound quality among classical's old guard was Ariama's first hurdle. So Cohen, who also spearheaded the development of the Super Audio CD format for Sony, integrated a FLAC (free lossless audio codec) file option, and now 100% of digital inventory is available in the format.

It turned out to be a big story. Sony was shocked by how many consumers opted for the bulkier and more expensive downloads (about 30% more expensive). FLAC is now Ariama's most popular format category, outweighing MP3 and physical sales across all categories (tracks, works and albums). In fact, digital sales are surpassing physical sales by more than 2-to-1—what suggests the audience that even Sony thought would be slow to adopt digital is already migrating.

Search was the next issue. By its very nature, classical demands a complex taxonomy: one that goes far beyond the pop model of artist, track title and album title, into composer, soloist, conductor, symphony, movement and so on. So Ariama built a new tagging back-end—one that could handle the several layers of metadata, or information attached to each track, required to facilitate deeper search. "The engine takes advantage of all that metadata and recaptures it so that when you went to search you can use multiple terms at once and refine results in a number of different ways," Cohen says.

Informed by and layered on top of this significant database is regularly updated content by Ariama's in-house editorial team and syndication partners like British magazine Gramophone and the BBC articles, news items and artist biographies, as well as curated lists and recommendations.

"To me, content is Ariama's extreme strength," Naxos' Rae says. "The site is very dynamic in how it talks about and features artists; it's more than just a page with an album cover. I'm a classical music consumer even though I work in the business. I want to see the faces and the people who are creating the music we're listening to, and that there's an identity behind the service that's bringing it to me."

When searching Ariama for, say, Italian mezzo-soprano Cecilia Bartoli, the user can then refine the 51 results by several different fields: category of music, like opera, choral or vocal; the composer whose work she's performing, like Mozart or Haydn; or the period the work is from, from classical to romantic to baroque; as well as record label and format. While the categories are deeper, search results are comparable to what's found on a site like Amazon or Rhapsody.

From there, Ariama editors are able to leverage the abundance of data with their own knowledge. When the user first searches Bartoli, he or she arrives on the artist's page, with biographical and critical information that puts Bartoli in the broader context of the classical music world. Once within the search results, additional categories like "definitive performances" and "Gramophone basic library" (recommendations from the magazine) serve to pinpoint her most relevant work.

And because the site's overall voice is so authoritative, the user can trust that even the most typical categories are correctly sorted—that a wayward release hasn't made its way onto the user's list, but critical ones have.

The Ariama database is an invaluable asset not just to consumers, but also to radio stations and venues who have partnered with the site. (Ariama currently has 12 strategic partners.)

"The biggest thing that people want to do on our site is get a playlist—"What did this on-air host play at 7 o'clock?" says Graham Parker, VP of WQXR New York, an early Ariama partner. "Our limitation is that we haven't invested in the metadata. We're working on a plan in which we could access Ariama's metadata and pull in information about a given piece." The two are also exploring an affiliate relationship, which would pay WQXR a percentage of sales originating from the station's site.

Other Ariama strategic partnerships take different forms:

New York's Lincoln Center offered its subscribers Ariama discount codes, distributed through direct mail and email. Ariama sponsored WFMT Chicago's recent membership drive, rewarding donations with gift certificates. Carnegie Hall and the London Symphony Orchestra recently signed on to curate special programming and features, found on their own dedicated brand pages. (All partners get one.)

Ariama is a Sony project, but the more partners and labels it takes on, the more it resembles a classical community hub.

"On the home page right now, I'm looking at my Mendelssohn Symphony No. 2 next to two Universal projects. My William Bolcom release is under 'must-haves,' with some Sony releases, some Decca. It's a nicely fair and balanced space," says Rae, who has also created exclusive holiday-themed releases for the site.

Still, a year after its launch, Ariama is just beginning to prove itself. External traffic estimates place the site well under the 100,000 unique visitor mark. But the site has a lofty goal: to create "a kind of community hub that people will build around it—"a shopping mall for the classical consumer, with those '+5 points for Ariama,'" as Cohen puts it. "If we do this right, hopefully we'll bring in people who haven't bought classical in the past," Cohen says. "It's not just another opportunity to sell product."

Neoclassical

HOw a TATTOOED, WILD-HAIRED, POTTY-MOUTHeD Pianist BECAME Classical Music's NeXt GreAt CROSsoVeR HOPE

By HAZEL DAVIS
James Rhodes is a far cry from your average classical pianist. He looks more like he should be onstage at All Tomorrow's Parties than Carnegie Hall. He never went to music school; he gave up piano at the age of 16, got married as soon as he graduated and went to work in London. He's also spoken publicly about his struggles with mental illness, drug addiction and childhood abuse.

The obvious question: Why him? Of all the hothoused, competition-winning piano geeks, the United Kingdom has produced, why does Warner Bros. think this self-taught, untrained 30-something who the label has signed to a six-album deal will have mainstream success?

That, Rhodes can't answer. "Maybe I was just really lucky," he says. "I think Warner were looking for someone who didn't just present an image based on an 18th-century watercolor. Fifty percent of my audiences haven't seen classical music before. Maybe it's that?"

Warner Music Entertainment president Conrad Withey says it's because Rhodes is unique in classical music: "He's passionate, he's fresh, and he's unlike any other classical musician. Most importantly, he will work across TV, radio, print and live performance—that's why we signed him."

Nowhere to be found with Rhodes are the classical music industry's gimmicky crossover tropes—classical musicians "getting down with the kids" (see Vanessa-Mae, Nigel Kennedy). Rhodes simply releases core classical albums with ordinary rock-like titles and delivers concerts that leave audiences rapt.

Rhodes previously released two albums with independent label Signum Classics ("Razor Blades, Little Pills and Big Pills," "Now Would All Freudians Please Stand Aside"). Both albums are resolutely core classical (featuring works by Busoni, Beethoven and Chopin) and make no concessions to cross over. And why should they? Rhodes asks. "The music is the only thing that doesn't need changing," he says. "What does need changing is this attitude that people are too stupid to listen to full works. These great classical pieces don't need to be cut down into chunks."

The industry has to alter how it presents classical music, Rhodes says: "There's massive segregation. For some reason we have 'music' and 'classical music.' I long for the day when you go to HMV for classical and you're not shunted downstairs like you're looking for pornography." Withey thinks Rhodes can change this. "James presents this music in a way that makes you listen to the music with new ears," he says, "and this will resonate with new audiences."

Rhodes is candid about his mental health issues and drug addiction: "I haven't met many people who don't have mental health problems," he says with a laugh. "We are human beings and fragile."

The critics have been kind so far, especially for one almost designed to inflame purists. Famously outspoken critic Norman Lebrecht described his sound as "confrontational, brittle, intermittently seductive." Rhodes is self-deprecating: "I'm the first to admit that I'm never going to play as well as [Evgeny] Kissin or [Glenn] Gould. I just don't have the tools to do it. Not having played from the age of 4, you do end up with certain disadvantages, but anyway I am more interested in reaching rock-critics and people who would not consider buying a classical disc in a million years."

America is next. TV appearances are lined up—"Something with CBS," Rhodes says—and U.S. album releases are prepped for later this year. "Land of the free" resonates with Rhodes. "I love America. In London, if you see a giant Bentley go past, you think, 'What a wanker,' but in America you cheer. You can do anything you set your mind to. I can't wait to go and perform there."

As for his next disc he says, "I've already got three lined up in my head. Maybe mixed-recital stuff or a full-length work. There's an embarrassment of riches. I could play eight hours a day 10 lifetimes over. There's so much to choose from."

"I long for the day when you go to HMV for classical and you're not shunted downstairs like you're looking for pornography."

James Rhodes
AUSTIN. EARLY LAST YEAR. Explosions in the Sky guitarist Munaf Rayani got a phone call from a basketball enthusiast asking, "Do you have time for a pickup game?" The caller didn't know who Rayani was, but he'd heard from a friend of a friend that Rayani was a legit player.

Explosions in the Sky guitarist Munaf Rayani got a phone call from a 6-foot-4-inch basketball enthusiast asking, "Do you have time for a pickup game?" The caller didn't know who Rayani was, but he'd heard from a friend of a friend that Rayani was a legit player.
Sky Stay Hot With Commercial, TV And Feature-Film Synchs

By Jason Lieshitz

April 30, 2011

www.billboard.biz
Since the caller was Arcade Fire frontman Win Butler, Rayani agreed to play. "We ended up playing 2-0-2 with some other people...it was Win and I versus these other guys—and we murdered them," Rayani says. "The next day he calls me, and he's like, 'Hey, are you in Explosions in the Sky? Man, we love you guys.'...Fast-forward about a year, and here came the call [from management]: 'Hey, you guys want to play some shows with Arcade Fire?'

So you could kind of say that because Rayani dished some assists to Butler, Explosions in the Sky is opening for Arcade Fire on May 3 and 4 in Austin and Houston. One week earlier, "Take Care, Take Care, Take Care," the instrumental quartet's sixth opus of emotionally prodding guitar rock, will be released April 26 through Temporary Residence. The serendipitous pickup game—and the dream gig that resulted—is nothing new for a foursome whose career has been filled with hard work and good fortune. One of Explosions' first major tours was supporting Austin rock act...And You Will Know Us by the Trail of Dead in March 2002—two weeks after Pitchfork gave Trail of Dead's third album, "Source Tags and Codes," a perfect 10 rating and made the band a must-see.

But Explosions don't only happen onstage. In 2004, the band landed one of its first licensing deals when it agreed to score the Universal Pictures feature "Friday Night Lights" and lend music to a 2006 TV spinoff. The NBCHigh School Drama became a cult hit for five seasons and placed the band's moving guitar sound front and center. "The show has done wonders for us," Rayani says. "We're still feeling the ripples from five years and seven years ago.

But the multiple strokes of luck underscore the unique commercial challenge that Rayani, guitarists Mark Smith and Michael James, and drummer Chris Hrasky have had to overcome since forming an instrumental rock group in 1999. While joining major tours has played a part in selling albums—a 2009 trek supporting the Flaming Lips helped the band's last effort, 2007’s "All of a Sudden I Miss Everyone," sell 107,000 units, according to Nielsen SoundScan—the group's vocal-free, typically seven-minute-plus songs have yet to crack any of Billboard's singles charts.

With radio a non-factor thus far, Explosions in the Sky have looked to more licensing deals, with songs featured in such films as "All the Real Girls" and "Love the Beast" as well as in TV id's for Cadillac and cable TV channel Versus. Rayani says the group has stayed selective with its synchs in order to let its licensed songs "infiltrate the collective consciousness" and connect with viewers on a deeper level. For instance, "You're a Hard Man To Kill," an eight-minute track on 2003 album "The Earth Is Not a Cold Dead Place," has sold 115,000 copies since being featured in key scenes in both the "Friday Night Lights" film and 2007 Academy Award nominee "The Diving Bell and the Butterfly.

"They've turned down some massive opportunities in the past—and have done a lot of small things as well—based on purely the content of the spot," manager Ben Dickey says. "They were initially on the fence about licensing to film and TV. It's something they've done more of at time has gone on, but it's something they look at very closely."

While Dickey didn't disclose any licensing deals in the works for the six tracks on "Take Care, Take Care, Take Care," he says the album might finally give the band its first taste of alternative radio play. Recorded in two weeks at Sonic Ranch studio in the West Texas desert, "Take Care" is the first Explosions in the Sky album to feature vocal snippets and samples, and at a scant 3:31, "Terrifying Hands" made for an obvious first single. "That's something that we hadn't had in such a succinct way in the past," Dickey says.

Temporary Residence founder/president Jeremy deVine says that a big draw for the album itself will be the physical packaging: The CD and vinyl each fold out into a 3-D box that resembles a house. And even before Rayani's basketball buddy came calling, Explosions in the Sky had mapped out a world tour this spring that includes upcoming stops at Bonnaroo and Primavera Sound Festival.

"The unique thing is the venues they're playing," deVine says, citing the band's first headlining show at New York's Radio City Music Hall on April 6 and a gig at the Hollywood Forever Cemetery on April 16. "There's some historic venues and a lot of places they haven't played...We're just doing it the same way we've always done it—but bigger."

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**EXPLOSIONS IN THE SKY**

**LABEL**
Temporary Residence

**PUBLISHING**
Explosions in the Sky Music (BMI)

**MANAGEMENT**
Constant Artist Management

**AGENT**
Ben Dickey,
Billions Corp.

**WEBSITE**
ExplosionsInTheSky.com

**TWITTER**
@eits

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**ARTICLE STUDY**

**FIVE TIPS FROM GARY CALAMAR,**
**MUSIC SUPERVISOR**
**FOR ‘TRUE BLOOD’ AND ‘HOUSE’**

**SYNCHED**

Explosions in the Sky’s "Friday Night Lights" synchs helped the group raise its profile, but how can an aspiring artist replicate the band's TV success? For unknown acts trying to land TV licensing deals, veteran music supervisor Gary Calamar ("True Blood," "House," "Dexter") has a few pointers.

1. **FOLLOW THE SUPERVISOR**
The best thing a band can do is to separate itself from the dozens of pitches a music supervisor receives is to find out what project is most current. If they’re pitching music for "Dexter" while I’m working on "House," I probably won't listen to it for a while and I'll get lost in the piles," Calamar says. "It's hard for everyone to know what I'm working on, but it makes sense to know what's in production and pitch accordingly."

2. **KNOW YOUR SHOW**
If you're angling for a placement on an established show, study the sounds of that series and send music that fits the tone. "True Blood," Calamar says that he often receives what an artist thinks is a "perfect song" for "True Blood." "We never actually use a song with the word 'vampire' in it," Calamar says with a laugh. "That's just part of doing homework."

3. **TAKE WHAT YOU CAN GET**
Explosions in the Sky might turn down synch opportunities, but that doesn't mean an unknown artist should wait for the so-called ideal moment. "If you're a young band kind of struggling to make it," Calamar says, "I'd be pretty open to doing whatever's going to get your name out there."

4. **DON'T PRICE YOURSELF OUT**
Calamar says that a show's budget turns music supervising into a puzzle: One episode might have room to feature a major-label track, which could cost up to $40,000—while a few tracks from unknown artists might cost $1,000 each. Although Calamar says he often negotiates clearance prices to snag the perfect synch, artists shouldn't dissuade supervisors by slapping unrealistic price tags on songs.

5. **SING!**
An instrumental band like Explosions in the Sky is actually the exception for a successful TV synch band, since wordless music can often be handled in-house. "It's rare that I like instrumental music, because our composer could do the type of music that an Explosions in the Sky might do," Calamar says. So if you're a group deciding between a vocal track and an instrumental for submission—let those pipes shine through.

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For practical tips and analytics tools, turn to Billboard Pro (pro.billboard.com), a subscription-based service for developing and independent artists.
ASCAP CONGRATULATES OUR 2011 BILLBOARD LATIN MUSIC AWARD NOMINEES

Enrique Iglesias
Aventura
Camila
Daddy Yankee
Tito “El Bambino”
24 Horas
El Gran Combo de Puerto Rico
Marc Anthony
RKM & Ken-Y
Usher
Taio Cruz
Hillsong
Gilberto Santa-Rosa

ASCAP
www.ascaplatino.com
Welcome to the 22nd annual Billboard Latin Music Conference, presented by State Farm in association with AT&T.

Following a successful foray in Puerto Rico, Latin music's largest, most influential event returns to Miami Beach's Eden Roc Renaissance with new programming and the biggest names in Latin music.

This year's confab features a Superstar Q&A with legendary rock group Maná—whose four members will be together on a conference stage for the first time in their career—as well as intimate one-on-one conversations with top trio Camila and diva Gloria Trevi.

Artists Roberto Tapia, Gerardo Ortiz, Jorge Villamizar, Donato Poveda, and Lenny and Max of Aventura are on board as panelists; digital sensation Don Omar will speak on the social network panel, hosted by new music website Muzicol; and hitmakers Pitbull and Luis Fonsi will share their stories behind their No. 1 records.

As always, Billboard's yearly gathering is ahead of the curve when it comes to music and business trends.

For years, the Latin conference has featured and followed the growth of the digital marketplace and the increasing importance of brands and sponsors.

Billboard this year inaugurates the Marketing Exchange—an afternoon of panel sessions and case studies, hosted by Telemundo and mun2, and featuring major brands including Google, Coca-Cola, Walmart, Tecate, Western Union and Diageo.

 Discussions will center on licensing and synch, striking sponsorship deals and the many different kinds of branding and marketing alliances that can be crafted in a changing business environment.

The Marketing Exchange culminates with the inaugural Marketing Awards, with welcome remarks by outgoing Telemundo president Don Browne. The awards will honor outstanding campaigns in print, TV, online and touring (see story, page 1.M8).

A social networking panel will feature Omar—whose "Danza Kuduro" set the record for the most-watched Spanish-language video on YouTube with more than 100 million views—alongside executives from Google and Facebook. The panel is presented by website Muzicol, which allows performers to showcase their work and get online fan feedback.

The conference kicks off the evening of April 25 with a multi-artist showcase that highlights sounds from multiple countries and genres.

Then, on April 26, the heads of the two leading Latin labels—Universal's Jesus Lopez and Sony Music's Afo Verde—will meet for a one-of-a-kind mano a mano, followed by panels on touring and the state of the Latin industry. Marquee panelists from all over the globe include Lollapalooza Chile producer Maximiliano del Rio; Julio Vega of Anderson Merchandisers, which services Walmart and Sam's Club; and Roberto Cantoral Zucchi, head of Mexico's Society of Authors and Composers.

Day Two features Billboard's now-traditional regional Mexican music panel and BMI's "How I Wrote That Song," where leading artists, including Pitbull and Fonsi, tell the stories behind their records and perform them live. The second day also features Q&As with Maná, Camila and Trevi, and culminates with the first "Radio Rocks the Roc Block" afternoon. The day closes with the Radio Happy Hour hosted by Omar's Orfanato Music Group featuring some of the label's emerging acts.

The spirit of new music will also be present in a series of new-artist showcases interspersed throughout the conference, in tandem with a presentation of Billboard's new Billboard Pro service for developing acts.

And of course, Billboard will salute the top artists, labels, publishers, producers and songwriters in Latin music at the Billboard Bash and the Billboard Latin Music Awards, with Gloria Estefan and Emmanuel receiving the Spirit of Hope and Lifetime Achievement Awards, respectively. The awards show on April 28 will air live on Telemundo from the BankUnited Center at the University of Miami.

Bienvenidos, y... a celebrar!

—Leila Cobo, executive director of content and programming for Latin music and entertainment
And The Finalists Are . . .

Multiple Impact Points With Fans Drive The Billboard Latin Music Awards

BY JUSTINO ÁGUILA

Contenders for this year’s Billboard Latin Music Awards include a diverse array of acts. But they all have one thing in common: They’re among the best in Latin music today. To be hot in Latin music means having multiple points of impact on fans—by selling albums and concert tickets, crafting hits on the radio and, increasingly, connecting with fans on social networks. These finalists represent bodies of work that fuel airplay performance, album sales, Billboard Boxscore tallies and social media connections. From sales in Latin pop, urban, tropical and regional Mexican to the Latin digital album of the year, these categories shed light on the leaders of the continually evolving music business.

The Billboard Latin Music Awards, presented by State Farm in association with AT&T, this year includes three new solo categories: Latin pop airplay artist, tropical airplay artist and regional Mexican airplay artist of the year. The 2011 awards also include the debut of the Latin social artist of the year honor; the finalists are Don Omar, Enrique Iglesias, Pitbull and Shakira.

The awards honor the most popular albums, songs and performers in Latin music, as determined by the sales, radio airplay and social media activity that informed Billboard’s weekly charts during the one-year period from the issue dated Feb. 6, 2010, through the Jan. 29, 2011, issue.

Finalists, and the eventual winners, reflect performance of new recordings on Billboard’s sales charts, including Top Latin Albums, and radio charts, including Hot Latin Songs and The Social 50 chart. Album categories consider titles that didn’t appear on the charts prior to November 2009 and exclude finalists from the prior year’s Billboard Latin Music Awards.

The awards show will be broadcast in high-definition from the BankUnited Center at the University of Miami and air live at 8 p.m. on April 28 on Telemundo.

Here’s a look at some of the top contenders who are finalists in multiple categories.

ENRIQUE IGLESIAS

Enrique Iglesias leads the pack of this year’s awards as a 14-time finalist in 13 categories including Latin artist, hot Latin song and Latin album of the year. He’s had a strong year thanks to several songs including “Cuando Me Enamoro,” featuring Juan Luis Guerra: “I Like It,” featuring Pitbull: “No Me Digas Que No,” featuring Wisin & Yandel, and the album “Euphoria,” which spent 11 weeks at No. 1 on the Top Latin Albums chart and 12 weeks atop Latin Pop Albums.

SHAKIRA

Shakira is a 13-time finalist in 12 categories including Latin artist, Latin album and Latin pop airplay artist of the year (solo). Early last year, she opened her chart year with “Loca,” which stayed at No. 1 for three weeks on Latin Pop Airplay. She followed up with other favorites including “Waka Waka (This Time for Africa),” featuring Freshlyground: “Loca,” featuring El Cata and “Sale el Sol.” She has charted on hot Latin songs, Latin Pop Airplay, Top Latin Albums and Latin Pop Albums.

CAMILA

Mexico’s Camila takes its pop appeal to new heights as a 10-time finalist in nine categories. Tapped for Latin artist of the year along with Aventura, Enrique Iglesias and Shakira, the band is also in competition for hot Latin songs artist of the year (dou or group), Latin album of the year and Latin pop airplay song of the year with two tracks: “Calle 13” and “proper.” The latter spent 16 weeks at No. 1 on Latin Pop Airplay.

CHINO Y NACHO

Venezuelan reggaetón duo Jesus Alberto Mirada Perez and Miguel Igancio Mendoza, better known as Chino y Nacho, had strong chart years with the singles “Niña Bonita” and “Tu Angelito” and the album “Mi Niña Bonita.” Which peaked at No. 4 on Top Latin Albums and spent five weeks atop Latin Rhythm Albums. The duo’s nods include tropical airplay, Latin rhythm airplay artist and Latin rhythm album of the year.

JUAN LUIS GUERRA

Dominican artist Juan Luis Guerra returns to contention thanks to hits including “Bachata en Fukuoka,” “La Gueguia” and “La Calle.” He’s a finalist in categories including Latin pop airplay artist (solo), tropical airplay artist (solo), tropical album and tropical albums artist of the year (solo).

AVENTURA

Fuelled by the hits “Dile Al Amor,” “Su Veneno,” “El Malo,” “El Desprecio” and “La Curita,” urban bachata act Aventura is a finalist in seven categories, including Latin artist of the year, top Latin album artist, Latin pop airplay (duo or group), tropical airplay song of the year for “El Malo” and tropical artist of the year (duo or group).

DADDY YANKEE

Daddy Yankee in the past year has scored several hits including “De Soremel,” “La Despedida,” “Rescate” and the album “Mundial,” which spent four weeks at No. 1 on Top Latin Albums and 10 weeks atop Latin Rhythm Albums. The artist is a finalist in seven categories, including hot Latin songs artist, tropical airplay artist, Latin rhythm airplay song of the year for “La Despedida” and Latin rhythm airplay artist of the year (solo).

PITBULL

Pitbull, who will perform during this year’s Billboard Latin Music Awards, has stayed busy making hits this past year. A finalist in seven categories, including social Latin artist and Latin digital download of the year, the Cuban rapper notched several hits including “Maldito Alcohol,” “Bon, Bon” and his guest spot on Enrique Iglesias’ “1 Like It,” which stayed at No. 1 for two weeks on Latin Rhythm Airplay. “Armando,” his 2010 release, reached No. 2 on Top Latin Albums.

Lucky number: SHAKIRA is a 13-time finalist in 12 categories at the Billboard Latin Music Awards.

Digital drive: PITBULL is a finalist in seven categories including Latin Digital download of the year.
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from >>LM4 DON OMAR
With a half-dozen hits to his credit this time around, Puerto Rican reggaetón singer Don Omar continues making a name for himself. Nods in several categories place him in contention for hot Latin song (vocal event), Latin rhythm airplay song and Latin rhythm album of the year. Recent hits include “Hasta Ahora,” “El Duro” (a duet with Verdon Kapponi), “Danza Kunduro” and his album “*Don Omar Presents: Meet the Orphans: The King Is Back*,” which spent five weeks at No. 1 on Latin Rhythm Albums.

**PRINCE ROYCE**
New York-born Geoffrey Royce Rojas—known as Prince Royce—has six nods, most notably for the singles “Stand by Me” and “Corazón Sin Cara” and his self-titled album. Royce is a finalist in several categories including Latin artist (new), Hot Latin songs artist (male), Top Latin Albums artist (male), Latin pop album, Latin pop albums artist (solo) and Latin touring artist of the year.

**EL TRONO DE MEXICO**
Regional Mexican act El Trono de Mexico had a prolific year with the singles “Hasta Mi Final,” “Te Recordare” and “Quiero Decirte Que Te Amo” and the albums “Reunion Entre Amigos” and “En Vivo: Desde Nueva York,” the latter of which peaked at No. 4 in January. The band is up for regional Mexican song, airplay artist (duo or group), album and albums artist of the year.

**WINIS & YANDEL**
Puerto Rican reggaeton duo Winis & Yandel is back for more. After a successful streak at the 2010 Billboard Latin Music Awards, this year the pair has earned five nods for such songs as “Te Siento,” “Irre resistible,” “Bebos Mojados” and a guest spot on Enrique Iglesias’ “No Me Digas Que No,” which went on to appear on the Hot Latin Songs, Latin Pop Airplay, Latin Rhythm and Tropical Airplay charts.

**BANDA EL RECODO**
Mexico’s Banda el Recodo earns four nods with fan favorites “Me Gusta Todo de Ti,” “Dime Que Me Quiere” and the album “Las Numero Uno,” which charted on Top Latin Albums and Regional Mexican Albums. The group is a finalist this year for Hot Latin song of the year, Hot Latin songs artist (duo or group), regional Mexican song and regional Mexican airplay artist of the year (duo or group).

**BANDA LOS RECITOS**
The regional Mexican band based in Mazatlan, Sinaloa, by friends and family of Banda el Recodo is a finalist in four categories: Latin artist (new), regional Mexican singer, regional Mexican airplay artist (duo or group) and regional Mexican albums artist of the year (duo or group). The group’s single “Ando Bien Pedo” spent four weeks at No. 1 on hot Latin songs, while “La Escuelita” peaked at No. 25. Album “Ando Bien Pedo” spent seven weeks atop Regional Mexican Albums.

**LARRY HERNANDEZ**
The hits of Mexican singer/songwriter Larry Hernandez—“Carita de Angel,” “Arrastrando Las Patas” and “Larrymania”—helped earn him nods in four categories: Hot Latin Songs artist, Top Latin albums artist (male), regional Mexican airplay artist and regional Mexican albums artist of the year (solo).

**TITO “EL BAMBINO”**
Tito “El Bambino” is a four-time finalist in the wake of a string of hits released during the eligibility period, including “Te Pido Perdon,” “Te Comence A Querer” and “Llueve Amor,” along with the albums “El Patron: La Victoria” and “Hix,” which charted on the Top Latin Albums and Latin Rhythm Albums lists.

**CHAYANNE**
Latin pop singer Chayanne is a finalist in categories including Latin touring artist, Latin pop albums artist (solo) and Latin pop airplay artist of the year (solo). The Puerto Rican artist charted with the singles “Me Enamore de Ti,” “Tu Boca” and “Si No Estaras” and the album “No Hay Imposible,” which peaked at No. 1 for two weeks on Top Latin Albums and for seven weeks on Latin Pop Albums.

**ESPINIZA PAZ**
Regional Mexican singer/songwriter Espiniza Paz composed hits during the eligibility period including “Ponme En Mi Lugar” and “Al Diablo a Nuestros,” while his album “Del Rancho Para el Mundo” spent eight weeks at No. 1 on Regional Mexican Albums. He’s tapped in categories including regional Mexican airplay artist and regional Mexican albums artist of the year (solo).

**JENNIFER RIVERA**
A trio of nods puts Jenni Rivera back in the spotlight, thanks to anthemic-inspired music on the album “La Gran Señora: En Vivo,” which charted on the Top Latin Albums and Regional Mexican Albums tally. The banda diva is up for Latin albums artist (female), regional Mexican album and regional Mexican albums artist of the year (solo).

**LA ARROLLADORA BANDA EL LIMON**
Up for three awards, La Arrolladora Banda El Limon is a finalist for Hot Latin song of the year for “Niña De Mi Corazon,” hot Latin songs artist (duo or group) and regional Mexican airplay artist of the year (duo or group). The act, from the Mexican state of Sinaloa, scored big late last year with “Niña de Mi Corazon,” which stayed at No. 1 for 10 weeks on the Regional Mexican Airplay chart.

**PEDRO FERNANDEZ**
The Mexican crooner had a strong year with the songs “Ni Con Oto Corazon” and “Hasta Que El Dinero Nos Separe,” and the album “Amarte a La Antigua,” which spent seven weeks atop Regional Mexican Albums. He’s a finalist for regional Mexican airplay artist (solo), regional Mexican album of the year for “Amarte a La Antigua” and regional Mexican albums artist of the year (solo).
Congratulations to all of our Billboard Latin Music Awards Nominees

Nominated for:
- Latin Pop Albums Artist of the Year, Duo or Group: Tropical Albums Artist of the Year, Duo or Group: El Gran Combo de Puerto Rico
- Tropical Albums Label of the Year: Popular, Inc.

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Más Marketing

Billboard Latin Music Awards Unveil New Honors

BY LEILA COBO

Recognizing the growing importance of consumer brands and marketers in the promotion and marketing of Latin music and artists, the Billboard Latin Music Awards, presented by State Farm, this year debuts the Billboard Marketing Awards. More than 60 submissions were received from all sectors of the Latin music industry. Four finalists were selected in each of four categories.

ONLINE/SOCIAL

Tr3s for MTV, Musica y Mas

Niñas Mal featuring Belinda

This campaign seamlessly integrated the artist’s music into the marketing message.

Nacional Records

Heineken Presents the Nacional Records Fifth Anniversary Road Trip 2010

Messages on all social media sites, relevant Web pages and in email blasts made this a low-cost but high-impact campaign to reach a specific target audience.

Universal Music Latin Entertainment

Don Omar, King of the Internet

This effort by the label and artist included audio and video teasers, invitations to fans to unlock Facebook applications and content on various websites. The campaign yielded millions of page views, according to Universal, and made Omar one of the most-visible artists in social media of the past year.

Universal Music Latin Entertainment and Istyler! Digital Marketing

Marco Antonio Solis and “Share to Unlock”

This campaign to boost Solís’ social networks had fans tweet or share to unlock exclusive content, increasing his Facebook “likes” and Twitter followers.

TOURING

Cardenas Marketing Network

Vive Tu Musica With 5 Gum featuring Daddy Yankee and Reik

A multicultural talent contest that culminated in a major event in Los Angeles highlighted the client’s brand and effectively promoted music from emerging and established artists.

Eventus

Dr Pepper and the Camila Dejarte de Amar 2010 U.S. Tour

A multiplatform campaign supported Dr Pepper as a youth product and provided massive marketing to Camila.

The Marketing Arm/State Farm

“Music Is My Ticket To Make Things Happen” featuring Luis Enrique, Jenni Rivera, X-Treme, Dareyes de la Sierra and El Compa Chuy

A mix of grassroots and mass media, coupled with social-causation marketing (the donation of music instruments) connected consumers to the brand and the music.

Verizon

Verizon Presents Los Tigres del Norte

A cross-promotion tying viewership of the FIFA World Cup to Los Tigres’ concert tour, with on-site activation, sweepstakes and integration of social sites and online promotion.

PRINT

Universal Music Latin America

Para Ellas featuring David Bisbal

A multiphase campaign tailored for women of all ages included the artist’s participation in numerous press events.

Universal Music Canada

Enrique Iglesias/Azzaro in-store campaign

A partnership of Universal Canada, Clarins Canada and Sears Canada, backed by heavy print promotion in local papers, yielded major sales, according to Universal, and showed how a local campaign can have major impact.

Cardenas Marketing Network

Vive Tu Musica With 5 Gum featuring Daddy Yankee and Reik

This program, also a finalist in the touring category, lapped local print media.

Terra Networks

USA for Terra Music Fest

A campaign centered on driving fans to a live concert featuring artists like Don Omar and Nelly Furtado and served as an offline extension of the Terra brand.

TV

Alma DDB

House Party featuring Bomba Stereo, Systema Solar and El Tambor de la Tribu

Innovative TV spots gave McDonald’s brand appeal by showcasing and identifying music by emerging bands.

Universal Music Group

Juanes Windows Phone/AT&T


Universal Music Latino

Chino y Nacho Nina Bonita Go Phone

This AT&T TV campaign effectively launched Chino y Nacho nationwide.

Artear

“Quiero Musica en Mi Idioma,” La Banda de Cerati

A TV ad campaign asked audiences to sign a flag with well wishes for artist Gustavo Cerati, who collapsed after a concert in Venezuela last May and remains in a coma. More than 16,000 messages from around the world came in for Cerati.
Una pobre diabla le dijo que nunca lo lograría. Que se quedaría sin gasolina. Pero él se dijo a sí mismo: “Dale Don dale”, y partió con la fuerza del corazón. Dejó su tierra atrás, como quien diría ahí te dejo Madrid. Y aunque fuera con los pies descalzos y con el corazón partió, igual hubiese tomado la guagua en busca de un futuro mejor, dispuesto a intentarlo hasta que el alma resista.

10 años después, a las 9:15, lo que pasó, pasó. Recibió una nominación a ese premio que le decía: “I know you want me”; y él le respondió: “Sólo me importas tú”. Y se les vió juntos bailando por la Calle 8 hasta que salió el sol.

Al final, todo cambió para él. Ahora está pisando fuerte. Es miembro de esa armada latina que a todos hace gozar. El que pone a romper la disco a ritmo de pam pam. Se aseguró a un sueño y fue por el camino dándole. Se mejoró a sí mismo y se convirtió en un coleccionista de canciones.

El héroe de su propia historia.

State Farm felicita a todos los artistas nominados a los Latin Billboard. Por asegurarse de mejorar en el camino, y entretener a todos sus fans con sus excelentes canciones.
Labels, Publishers Vie For Honors

Companies Recognized For Consistent Hits

BY JUSTINO ÁGUILA

Brimming with projects throughout the eligibility year that put them on top of their game, the four major labels have a substantial presence among the finalists for the Billboard Latin Music Awards. But the independents, too, hold their own with hits that give them a share of nods for this year’s awards.

The Billboard Latin Music Awards, presented by State Farm, are determined by sales and radio airplay data as reported on Billboard’s weekly charts during the one-year eligibility period from the issue dated Feb. 6, 2010, through the Jan. 29, 2011, issue.

The finalists for the hot Latin songs label of the year are Diosa, Fonovisa, Universal Music Latino and Sony Music Latin. The honors are based on success on the Hot Latin Songs chart, with each label credited for projects and bands that have garnered chart-topping airplay. Diosa is home to La Arrolladora Banda el Limón’s “Dime Que Me Quieres,” while Fonovisa’s hits include music from Banda el Recodo. Universal Music Latino released Enrique Iglesias’ “Cuando Me Enamoro,” featuring Juan Luis Guerra. The song spent 17 weeks at No. 1, the longest-running streak during the eligibility period on Hot Latin Songs. Sony Music Latin earned its recognition with the success of Shakira and others.

Up for honors as the top Latin albums label of the year are Capitol Latin, Sony Music Latin, Universal Music Latino (UMLE) and Warner Latina. Among the contenders for top Latin pop airplay label are Capitol Latin, which boasted Juan Luis Guerra’s “Bachata en Fukuoka,” Warner Latina, which had six charting hits including Alejandro Sanz’s “Desde Cuando,” Sony Music Latin, which scored two hits with Camila on the Latin Pop Airplay chart; and Universal Music Latino, on the strength of Iglesias’ hot streak this past year.

The finalists for the Latin pop albums label of the year are Bullseye, Sony Music Latin, UMLE and Warner Latina.

Company contenders: Hits by BANDA EL RECODO on Fonovisa and JUAN LUIS GUERRA (below) on Capitol Latin help drive award nods for those labels.

In the tropical genre, the airplay label of the year finalists are Premium Latin, Sony Music Latin, Top Stop and Universal Music Latino, while up for tropical albums label of the year are Capitol Latin, Popular, Sony Music Latin and UMLE.

Among the regional Mexican labels, the finalists for top airplay label of the year are Asli, Diosa, Fonovisa and Musovisa. Up for top regional Mexican albums label of the year are Concord, Eagle Music, Sony Music Latin and UMLE.

In the Latin rhythm category, the contenders for airplay label of the year are Pina, Siente, Sony Music Latin and Universal Music Latino, while the finalists for Latin rhythm albums label of the year are Capitol Latin, Chosen Few, Emerald, Sony Music Latin and UMLE.

The Billboard Latin Music Awards recognize publishers as well as record companies. Finalists for publisher of the year are Arpa Music (BMI), on the strength of regional Mexican hits including Espinoza Paz’s “Al Diablo Lo Nuestro” and “El Malo,” which scored this year; and Sony/ATV Discos Music Publishing (ASCAP), which showed its reach through Aventura’s “El Malo,” and Sony/ATV Discos Music Publishing (ASCAP) for the success of Iglesias and Shakira. Arpa, BMI, Sony/ATV and Universal Music are finalists for top publishing corporation of the year.

Power Of The Pen

Regional Mexican Hitmakers Lead Songwriting Finalists

BY JUSTINO ÁGUILA

Commanding this year’s songwriter of the year category at the Billboard Latin Music Awards, presented by State Farm, are composers in the regional Mexican genre, leading those in Latin pop, tropical and Latin rhythm. These writers reflect regional Mexican’s dominance of Latin radio in the United States.

Anthony “Romeo” Santos stands out for his work in the tropical world, while Horacio Palencia Cisneros makes a return as a finalist, regional Mexican-style. Songwriters Isidro Chavez Espinoza, better known as Espinoza Paz, has made the list as the most prolific of the finalists, charting five hits during the eligibility period, while reggaeton star Raymond “Daddy Yankee” Ayala penned compositions for his own album.

Aventura’s Santos, the bachata act’s leader, brings his style of writing to the tropical composition “El Malo,” which peaked at No. 5 on the Hot Latin Songs chart in September. Additionally, the composer contributed to “Caliente,” a hit from Latin rhythm group Dyland y Lenny featuring Arcangel, and the duo’s song “La Curita,” which peaked at No. 49.

Cisneros returns with La Arrolladora Banda el Limón and the hit “Nina de Mi Corazón,” which spent three weeks at No. 1, first reaching the position in October. The scribe also conquered the Hot Latin Songs chart with Conunto Atlacatl’s “Solo Junto A Ti,” peaking at No. 41 in September.

Espinoza also scored this year with La Arrolladora Banda el Limón (“Mas Adelante”) and his own hit, “Al Diablo Lo Nuestro.” He also penned Banda los Recodidos’ “La Escueitita” and Los Horoscopos de Durango’s “Considera Que Te Amo.” And his Latin pop sensibilities show on David Bisbal’s “24 Horas.” Espinoza acknowledges he’s almost always inspired to write about “things having to do with love.”

Bringing in his own flavor to the masses is reggaeton star Daddy Yankee, who showcased his writing skills on 2010 album “Mundial,” with the song “Descontrol” peaking at No. 16 in May. Four months later, he returned with “La Despedida,” which peaked at No. 4 in October.

Write on: ESPINOZA PAZ charted five hits during the award eligibility period.
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TAG YOUR TWEETS WITH #LMC2011
6:00pm - 8:00pm
BILLBOARD PRE-CONFERENCE POOLSIDE PARTY
“MAS Y MAS MÚSICA” ARTIST SHOWCASE
Hosted & Mixed by: DJ Rob DiNero
Live Performances by:
Leila Cobo, Edith Qumsiyeh, E-Donis, YIYIC, Tres Norte, A.iko, Carlos Boughton, Mami_perfecta, and More

WELCOME ADDRESS & STATE OF THE INDUSTRY 2011
Leila Cobo, Exec. Dir Latin Content & Programming, Billboard

VIEW FROM THE TOP
Moderator: Leila Cobo, Exec. Dir Latin Content & Programming, Billboard
Speakers: Jesus Lopez, Chairman/CEO, Universal Music Latin America/Iberian Peninsula
Afo Verde, President, Latin Region, Sony Music

TOURING: BRAVE NEW ROUTES
Moderator: Judy Cantor-Navas, Managing Editor, Billboard en Español, Contributor, Billboard Magazine, biz.com
Speakers:
Kathryn Garcia, Director, Programming, Arsh Center for the Performing Arts
Paul Josephsen, Sr. Director of Tour Marketing, Eventful Inc.
Gerri Leonard, Leonard Business Management
Maximiliano de la Río, Lotus Producciones (Lollapalooza, Chile)
Elizabeth Sobol, Managing Director, IMG Artists North and South America

PRESENTATION: BILLBOARD PRO
11:30am - 12:15pm
WHAT HAPPENED TO THE U.S. LATIN MUSIC INDUSTRY?
Moderator: Raul D Vazquez, Regional Director, IFPI Latin America
Speakers:
Jorge Mejia, SVP, Latin America & US. Latin, Sony/ATV
Guillermo Page, SVP, Commercial & Sales, Sony Music Latin
Julio Vega, Senior VP, Latin Purchasing, Sales and Marketing
Music, Movies and Books, Anderson Merchandisers (serving Walmart, SAM'S and AAFES)
Roberto Cantoral Zuchhi, General Director, SACM
(Sociedad de Autores y Compositores de Mexico)

12:30pm - 1:30pm - BREAK
THE MARKETING EXCHANGE
Hosted by Telemundo and Mun2
1:30pm - 1:35pm
Welcome Remarks
Peter Blacker, Executive Vice President of Digital Media & Emerging Business, Telemundo Communications Group

1:30pm - 2:15pm
EFFECTIVENESS OF LOCAL BRANDING
Moderator: Bill Werde, Editorial Director, Billboard
Speakers:
Carlos Boughton, Brand Director, Tecate and Tecate Light, Heineken USA
Carla Dodds, Senior Director, Multicultural Marketing, Walmart
Luis Miguel Messianu, President - Chief Creative Officer, Alma
Steven Wolfe Pereira, SVP, Managing Director, MediaVest Multicultural

2:15pm - 2:30pm
MARKETING BUSINESS STUDY - DIAGEO
Presented by: Stuart Kirby, Regional Head of Communications, DIAGEO, Latin America and the Caribbean

2:30pm - 3:00pm
THE ART OF SYNCHING AND LICENSING
Moderator: Kevin McKiernan, President, CEO, Creative License
Speakers:
Olga Cardona, Director, Administration & Marketing, Universal Music Publishing Group
Jason Langley, EVP, Audio Network U.S. and Canada
Tim Lincoln, Senior Creative Director, Music Dealers

3:15pm - 3:30pm
MARKETING BUSINESS STUDY - WRIGLEY
Presented by: Juan Carlos Davila, Sr. Director, Multicultural Marketing, Wm. Wrigley Jr. Company

3:30pm - 4:15pm
MY BIG VAST SOCIAL NETWORK
Hosted by: Michel Poignant, CEO, Muzico

4:30pm - 5:15pm
SPONSOR ME, I'LL PLAY FOR YOU
Moderator: Cynthia Corzo, Editor, Hispanic Market Weekly
Speakers:
Luis Estrada, GM, Universal Music Latino/Machete
Roberto Garcia, Executive Director, Hispanic Marketing, AT&T
Reinaldo J. Padua, AVP, Hispanic Marketing, Coca-Cola North America

5:30pm - 6:30pm
HAPPY HOUR AND MUSIC MARKETING AWARDS
Welcome Remarks: Don Browne, President, Telemundo Communications Group

6:30pm - 8:30pm
POOLSIDE COCKTAIL RECEPTION
Presented by State Farm, In Association with AT&T
Hosted by Eventus
Featuring:
Celia Cruz All Stars

OPENING ACTS/NEW ARTIST SHOWCASE:

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at&t
Billboard Pro, La Maxima Productions & GRAMMYS®

Stop by the Hotel Bar and enjoy a sneak peak at the historic Los Tigres Del Norte and Friends MTV Unplugged project airing LIVE on MTV Tres on May 22, 2011, Presented by UMLE/Ponovision.

Get a sample of the new Orbit Strawberry Remix Gum
Enjoy a complimentary Monster Energy Drink
English to Spanish translations provided by Lighthouse
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Thanks to American Airlines, preferred carrier

Leila Cobo's wardrobe provided by Carlos Armando Bultraga, Cali, Colombia
WEDNESDAY, APRIL 27
9:00am – 5:00pm
REGISTRATION & EXHIBITS
Promenade Room, Lobby Level

5:30pm – 6:30pm
RADIO HAPPY HOUR – POOLSIDE
Don Omar introduces his new Recording label: Orfanato Music Group and showcases his new artists!
Hosted by Frankie Needles

SCHEDULED TO APPEAR:
Julion Alvarez
Marc Anthony
Camila
Jencarlos Canela

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5:45am – 10:30am
REGIONAL MEXICAN
Sponsored by Morgan Renee Live
MODERATOR:
Raul Brindis, Host, El Show de Raul Brindis, Univision
SPEAKERS:
Fernando Camacho, LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO
Ivan Fernandez, President, Viva Entertainment
Edmundo Mendiesta, President, Mendieta Discos
Gerardo Ortiz, Artist, Del/Sony
Robert Tapia, Artist, Musivisa/Universal
Luis Del Villar, President, Del Records

10:30am – 11:30am
HOW I WROTE THAT SONG
Sponsored by BMI
MODERATOR:
Delia Orjuela, VP Latin Writer/Publisher Relations, BMI
SPEAKERS:
Pitbull
Luis Fonsi
Donato Powale
Jorge Villamizar

11:45am – 1:30pm
THE WESTERN UNION UNION PRESS CONFERENCE
Daddy Yankee will announce the winner for the Western Union Love in Any Language campaign. Plus, an acoustic performance!

2:30pm – 3:00pm
WESTERN UNION PRESS CONFERENCE
Sponsored by Orfanato Music Group

3:15pm – 4:00pm
ARTIST Q&A WITH GLORIA TREVI
Sponsored by GrupoExito.com
MODERATOR:
Justino Aguila, Assoc. Editor, Latin/Regional Features, Billboard
SPEAKERS:
Gabriel Blitzrigo, Sr. Dir., Summa Marketing & Entertainment, Inc.
Pio Ferro, Prog. Dir./VP, Spanish Programming, CBS Radio
Roberto Darwin Garcia, Program Director for WRYM 97.9 in Hartford CT/Assistant MD for WNNW Boston
David LaPonte, Director, VP Marketing & Promotions
Pete Marquez, VP of Programming - Regional Program Director, Univision Radio
Bobby Ramos, VP of Programming, Riviera Broadcast Group

THURSDAY, APRIL 28
10:00am – 2:00pm
LAST CHANCE FOR TICKET PICKUP!
REGISTRATION AREA
Promenade Room, Lobby Level

7:00pm
THE BILLBOARD LATIN MUSIC AWARDS!!
Presented by State Farm
Produced & Broadcast Live by Telemundo
Live from the BankUnited Center
In The Answer Chair

Maná, Camila, Gloria Trevi To Discuss Music And Business

BY LEILA COBO

For many years, the centerpiece of the Billboard Latin Music Conference has been the in-depth G&A sessions, which bring together attendees top Latin artists and influential partners in the music business to discuss music and business.

At this year’s conference, presented by State Farm in association with AT&T, the Superstar G&A features Maná, the top-selling, touring and hit-making Latin rock band of all time, according to Nielsen SoundScan and Billboard charts. For the first time, all four members—Pepe Olvera, Alex Gonzalez, Sergio Vallin and Juan Diego Calleros—will sit in a conference setting and discuss their music and their business in a particularly pivotal time in their career: two weeks following the release of their chart-topping album “Drama y Luz” and prior to the launch of their world tour.

Maná’s current single, “Lluvia al Corazón,” which the group will perform on TV for the first time during the Billboard Latin Music Awards, premiered at No. 1 on Billboard’s Hot Latin Songs chart in March.

This year’s “In-Depth” interview session will feature the Mexican pop group Camila—a featured act on the 2011 Billboard En Concierto tour, along with other finalists for the Billboard Latin Music Awards.

Camila is a 10-time finalist this year, thanks to the success of its album “Dejaíte de Amar”—up for Top Latin album, Latin pop album (duo or group) and Latin pop album of the year, among other categories. Two of Camila’s hits, “Alejate de Mi” and “Mientes,” are competing head-to-head for Latin pop airplay song of the year.

Camila is also up for Latin artist of the year thanks to combined performance on multiple Billboard charts.

Finally, this year’s conference brings a touch of girl power: a G&A with Mexican diva Gloria Trevi, whose album “Gloria!” debuted at No. 1 on Billboard’s Top Latin Albums chart in March.

Trevi will speak about her songwriting process and her evolution as one of the most fascinating figures in Latin pop. In a rare treat, she also will perform an acoustic version of one of her songs.

Romance, Heartache And Hits

Producer Of The Year Finalists Hail From Latin Pop, Regional Mexican Genres

One finalist earned his spot with Latin pop. The three other finalists come directly from the leading regional Mexican genre. Whatever the style, the contenders for producer of the year at the Billboard Latin Music Awards have crafted songs that share themes of romance, love and heartache as seen on the Hot Latin Songs chart.

The select group is determined by the U.S. radio airplay performance of their work during the eligibility year.

Brothers Alfonso and Joel Lizarraga of Banda El Recodo are finalists for songs they produced for both Banda el Recodo and Banda Los Recoditos. The two tracks for which they’re finalists are Banda Los Recoditos’ “La Escuela,” which peaked at No. 20 on the Dec. 11 chart, and Banda El Recodo’s “Dime Que Me Quieres,” which peaked at No. 1 on June 26.

Enrique Iglesias co-wrote “Cuando Me Enamoro” with Juan Luis Guerra, who’s also a featured vocalist on the track, but it was Carlos Pucar who produced the crowd-pleasing Latin pop song, pushing it to No. 1 for 17 weeks, beginning with the chart week of June 12. Pucar also claims producing credits on “No Me Digas Que No,” which hit its eligibility period peak at No. 22 on Jan. 29.

Fernando Camacho Tirado lent his producing skills to four projects including Chuy Lizarraga y Su Banda Sinaloense’s “La Penada,” which peaked at No. 3 on June 12. La Arrolladora Banda El Limon scored two charting songs—first with “Mas Adelante,” peaking in June, then with “Nina de Mi Corazon,” which spent three weeks at No. 1, starting with the Oct. 16 chart.
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Finalists On The Road

Camila, Tito ‘El Bambino’ Headline Billboard En Concierto Tour

BY LEILA COBO

On the opening night of Billboard En Concierto, the concert tour featuring finalists for the Billboard Latin Music Awards, Camila lead singer Mario Domnig stood at the edge of the stage at New York’s Best Buy Theater, within reach of screaming fans, and managed to hush more than 2,000 people to hear his story. It was a story about “one of the darkest songs I’ve ever written,” Domnig said, borne out of a night of love and realization. The resulting song, Camila’s songwriter said, was called “Alejate de Mi” (Leave Me).

“Lift up those phones and sing with me!” Domnig declared as he sat at the keyboard and began to play the opening strains of one of Camila’s signature ballads: slow, carefully crafted vocals sung almost entirely in harmony between Domnig and co-vocalist Samo. Guitarist Pablo Hortal played between the two.

Camila’s music isn’t uptempo or dance-oriented, nor is it run-of-the-mill pop. And yet, the Mexican trio’s music is leading many to predict the band will be the next major Latin arena act to tour the United States.

A finalist in nine categories—including Latin artist of the year and Latin pop airplay song of the year, for which the band has nods for two songs (“Alejate de Mi” and “Mientes”)—Camila is also one of the headliners of Billboard En Concierto.

The concert series, now in its second year and presented by State Farm in association with Western Union and AT&T, was again produced by Cardenas Marketing Network, which took the tour to seven cities.

In addition to the New York show, Camila headlined tour stops at the House of Blues clubs in Houston and Dallas and the Fillmore in Miami, while reggaetón pioneer Tito “El Bambino,” a finalist in four categories, headlined shows at V-Live in Chicago, House of Blues in Los Angeles and the Fillmore in San Francisco.

The concert series, created by Billboard and Telenorado, celebrated the Billboard Latin Music Awards finalists. Fans could secure tickets to the shows by participating in promotions held by event sponsors.

Billboard En Concierto is the first Latin music series offering top stars and free tickets to all fans. The series is promoted by Telenorado and other media partners on local and national levels.

Camila performed in the wake of its success with sophomore album “Dejate de Amarte” (Sonny), which topped Billboard’s Top Latin Albums chart and generated three top 10 hits on Hot Latin Songs.

Tito “El Bambino,” the major finalist in 2010 thanks to his 2009 release “El Patron,” continues to reap benefits from the album, with award nods. Tito’s latest set, “Invencible,” was released Feb. 8.

After a successful launch of Billboard En Concierto in 2010—featuring finalists Luis Enrique, Jencarlos Canela, Xtreme, Dareyes de la Sierra and El Compa Chuy—this year’s edition benefited from awareness of the series’ brand.

On the night of the New York concert, fans lined up for blocks outside the Best Buy Theater at least four hours prior to the event. The 2,100-capacity venue was packed and more than 600 fans were unable to get in. It was a sign of things to come, as all subsequent shows played to capacity crowds.

Beyond The Ring

Multitalented Emmanuel Earns Lifetime Achievement Award

BY LEILA COBO

A singer, a composer, a former bullfighter and a philanthropist linked to environmental causes long before such endeavors were hip, Emmanuel Acha Martinez—known to millions of fans simply as Emmanuel—is a Renaissance man whose achievements complement his unabashedly emotional voice and matinee idol good looks.

In a career that has spanned more than 30 years, the Mexican singer’s appeal has endured, thanks to a catalog of great songs that includes hits like “Detenedla Ya” and “Toda la Vida,” constant touring and a continuous renovation of sound. Emmanuel’s most recent album, 2007’s “Retro,” was a CD/DVD set of new arrangements of some of his greatest hits, which he promoted with a worldwide tour.

Emmanuel’s musical output—nearly 20 albums in more than 30 years—is matched by his philanthropy; he founded Fundacion Hombre Naturaleza (Man Nature Foundation) to promote environmental conservation.

Billboard honors Emmanuel with this year’s Lifetime Achievement Award at the Billboard Latin Music Awards, presented by State Farm.

“Everyone at home used to sing, and every boy at home wanted to be a bullfighter,” Emmanuel said in an interview with TV show “Estudio Billboard” last year. “But more than wanting to be a bullfighter, I wanted to study music.”

In 1976, Emmanuel won “La Voz” (The Voice), a contest presented by Mexican daily El Heraldo, and also released his debut album. “10 Razones Para Cantar,” which he penned in its entirety. That began one of the most fruitful and lasting careers in Latin music. His popularity reached new international peaks with the 1980 release of his album “Intimamente,” written and arranged by Spanish songwriter Manuel Alejandro. It yielded the hits “Todo Se Derumbo” and “Insoportablemente Bella.” Such songs, along with later hits like “La Chica de Humo” and “Detenedla Ya,” would become standards of romantic Latin repertoire.

Beyond his music career, Emmanuel created Fundacion Hombre Naturaleza to promote environmental awareness and action. Its recent projects include planting more than 1 million trees in seven Mexican states and the protection of more than 1,000 sea turtles. The foundation is also working to revitalize the Sabinal River in Chiapas and has printed 70-plus environmental guides.

“We either respect the environment or we’ll be lost,” Emmanuel says. “And I live thanks to this, not to the fact that I sing. I live thanks to the fact that I nurture myself from nature.”
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Opening The Doors

Ninth Annual Billboard Bash Welcomes Latin Music Fans For First Time

BY LEILA COBO

The Billboard Bash, the annual salute to the Billboard Latin Music Awards finalists and winners, will be open this year to conference attendees and also more than 1,200 music fans.

It's only fitting, then, that the April 27 event, sponsored by Mikaela Records, will take place at nightclub Mansion in the heart of South Beach, featuring high-energy performances by Puerto Rican rock/reggae group Cultura Profetica, reggaeton duo Dyland y Lenny, bachata trio 24 Horas and merengue hipster El Cata.

The Billboard Latin Music Conference & Awards is presented by State Farm in association with AT&T.

As is the Bash tradition, all performers are finalists, and they'll provide the music to an evening honoring not just artists but also the labels, publishers and writers who create and drive the hits. But in a nod to the spirit of new music, this year's Bash will also feature a showcase of up-and-coming artists.

New to the list of finalists this year is Cultura Profetica, whose 2010 indie release, "La Dulzura," gained the group a nod in the category of Latin pop albums artist of the year (duo or group). Reggaeton duo Dyland y Lenny also debuted on the charts last year with their Sony Music Latin album, "My World," and single "Nadie Te Amara Comino Yo." The act's radio success earned it a finalist slot in the category of Latin rhythm airplay artist of the year (duo or group). New York trio 24 Horas are finalists for albums artist of the year, duo or group.

And exploding on the Latin music scene last year was Dominican merenguero El Cata, whose "electronic merengue" caught the ears of Pitbull and Shakira, who featured him on their respective songs "I Know You Want Me" and "Loca." As an opener to the finalist performances, Mikaela Records will present Colombian singer/songwriter Rakel. Her debut album, "Milagros Organicos," arrives in July. Also performing is Paraguayan singer/songwriter Abel Ullon, winner of Time Warner Cable's "Alcanza la Fama" contest with his version of the song "Es Tu Manera." The track is now featured in Time Warner's Spanish-language ad campaign. The third new act will be the as-yet-unnamed winner of the "Love in Any Language" contest sponsored by Western Union. The Bash kicks off at 8:30 p.m. with artists arriving on the red carpet at 8 p.m.
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In Performance

Live Shows Will Be Highlights Of Conference

BY JUSTINO ÁGUILA

Every sector of the Latin music industry will convene for the Billboard Latin Music Conference & Awards, presented by State Farm in association with AT&T, at the Eden Roc Renaissance in Miami Beach on April 25-28. Artist showcases are a highlight of the event. Here’s a quick look at who’s been booked, at press time, to perform.

Bogota, Colombia, native Aiko hosted a music TV show and sang in commercials before launching her music career. Now she’s proving she has international appeal, most recently with the merengue and pop-inspired single “Romeo y Julieta.” She will play the Billboard pre-conference poolside party at 6 p.m. on April 25.

The Celia Cruz All Stars pay tribute to the late Queen of Salsa. With such songs as “La Negra Tiene Tumbao,” “Quinimba” and “La Vida Es un Carnaval,” the band is keeping Cruz’s memory and music alive. It will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Inspired to create motivational music, the members of Cultura Profectica from Puerto Rico combine reggae with salsa, bomba, ska and hip-hop, among other styles. They will play at the Billboard Bash at Mansion (1235 Washington Ave. in Miami Beach) at 8:30 p.m. on April 27.

Singer/songwriter/actress/dancer/producer D’Manti brings her theatrical background to her live shows. Debut single “Tonight” shows her flair for pop music. She will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Bogota, Colombia’s Don Tetto recently won big at that country’s Shock Awards, honored for best album, best rock artist or group and best radio song with its single “No Dijas Lo Siento.” Don Tetto will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Lorenzo Duarte launched the new year with the single “Pa’ Lante Y Pa’ Tras,” a collaboration with Venezuelan artist Carlos Lion and Charity Zoo of Puerto Rico. He’ll perform at the pre-conference poolside party at 6 p.m. on April 25.

The duo of Dyland & Lenny take their urban sound to new heights with romantic rhythms. They will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

From the Dominican Republic, El Cata collaborated with Pitbull on “I Know You Want Me” and has worked with Shakira, Don Omar and Frankie J. He will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

Relatively new to the music scene, E-Donis (formerly known as Chapin) has worked with studio engineer Michael Sarfisfield (Billy Idol, Red Hot Chili Peppers) and is now recording a new album due next year. He will perform at the pre-conference poolside party at 6 p.m. on April 25.

Having already worked as a producer with established acts, Danny Fornaris also is a radio DJ in Puerto Rico and working on his first album. He’ll perform at Radio Happy Hour, held poolside at the Eden Roc, at 5:30 p.m. on April 27.

J. Quiles was born in Bridgeport, Conn., and later moved as a child with his family to Puerto Rico where he developed his passion for music. A singer/songwriter with an urban style, he will perform at the pre-conference poolside party at 6 p.m. on April 25.

Former frontman of the group TK, Diego Dibos went solo in 2007 and is working on new projects.

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from LM22 in Miami. He will perform at the BMI Showcase, held at the Gibson Miami Showroom (180 NE 39th St., Suite 200, in Miami), at 6:30 p.m. on April 27.

Holy Lalón was part of Canadian reggaeton act Latin E-Mage in the late ‘90s and is working now on his first solo project. He’ll play his bachata single “Si Ti No Puedo” at the pre-conference poolside party at 6 p.m. on April 25.

Puerto Rican reggaeton artist Jadiel “El Incomparable” has collaborated with Don Omar, Tito “El Bambino,” Arcangel, and Ivy Queen. He’ll perform at the pre-conference poolside party at 6 p.m. on April 25.

Puerto Rico’s Wida Lopez has launched her solo career. The singer/songwriter is energized with new material that’s sure to attract attention among fans who have followed her career since she was part of the group Porto Latino. She will perform at the pre-conference poolside party at 6 p.m. on April 25.

Venezuelan duo Los Aviadores have gained fans with their tropical style. The act will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Peruvian native Mia Mont is introducing her first single, “Por El,” which has been in rotation at MTV Latin America. Her fresh pop style with a dash of jazz, as heard on the single “Buscándote,” is getting her plenty of attention. She will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Oh My Girls!, featuring Natti Natalsha, combines dance, pop, hip-hop and techno. Natalsha is the featured vocalist on a forthcoming bilingual album, on which the group will be joined by other guest singer/songwriters. The act will perform at Radio Happy Hour at 5:30 p.m. on April 27.

Nicole Montiel’s pop sensibilities stand out on her first CD, “Lo Mejor Que Me Ha Pasado.” The young artist, who infuses rock melodies in her songs, will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

Proyecto Uno has an established following, but the band recently recruited new members. Nelson Zapata continues to lead the group, which mixes merengue, dance, house, hip-hop, R&B, soul and tropical. The group will appear at the pre-conference poolside party at 6 p.m. on April 25.

Singer/songwriter Rakel, who hails from Colombia, is causing a buzz as anticipation mounts for her 2011 summer debut album. “Milagros Organicos” is a vocally rich project with a strong production team behind the album. She will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

Formerly with Menudo, Rawty Torres is now determined to make his mark as a solo star. The singer is working in the urban-electronica genre, with tracks scheduled for release this summer. He will play at the pre-conference poolside party at 6 p.m. on April 25.

Singer/songwriter Sheenah’s eclectic style, blended with deep soulful sounds, is inspiring music lovers around the globe. After showcases in cities in the United States and other countries, the deep-voiced singer is ready to show her musical attitude through a range of Latin, Brazilian and Middle Eastern music. She will perform at the pre-conference poolside party at 6 p.m. on April 25.

Dominican Republic-born Sohanny has worked with Emilio Estefan in a style that combines several genres, from pop to merengue. She will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

Syko “El Terror,” a native of Toa Baja, Puerto Rico, was barely a teen when he began his artistic career. His first collaboration with Luis Capo led to other opportunities. The rapper/singer/composer, who has worked with Don Omar, will perform at Radio Happy Hour at 5:30 p.m. on April 27.

Juan Carlos Rodríguez and Evelyn Herrera bring their Latin pop harmonies to their fans as Tercer Cielo. He’s from the Dominican Republic, and she’s from Phoenix. The duo has been proving that pop ballads have a far reach. The act will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

Fabian Torres Ocasio performed with several groups in Puerto Rico and competed in a TV program that helped him reach a wider audience. Under the guidance of Music Group and Sony Music Latin, the artist continues to build his following. He will perform at the pre-conference poolside party at 6 p.m. on April 25.

The band 24 Horas late last year released “Individuales,” showcasing a salsa- and tropical-inspired style. It will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

Abel Ullón’s journey from Paraguay to Kansas City, Mo., always focused on his love for music. He was so determined that he started showcasing his skills a street performer before winning a TV contest. He will perform at the Billboard Bash at Mansion at 8:30 p.m. on April 27.

U.N.O.—which stands for Uniendo Nuestros Origenes—is Carlos Law and Pedro Daboub. The Mexican artists are uniting to put their experiences to music in their Huapango-pop genre. They will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

California native Francisca Valenzuela plays music that ranges from piano pop to jazz and folk. On her latest album, “Buen Soldado,” her lyrics take on political and social issues and offer stories of humor and love. She will perform at the BMI Showcase, held at the Gibson Miami Showroom, at 6:30 p.m. on April 27.

Cesarve and Jimmy James, the duo behind the act VeriBakian from Honduras, have shared the stage with Daddy Yankee, Don Omar, Vicente Fernandez and Alejandro Fernandez. The reggaeton artists will perform at the poolside cocktail reception at 6:30 p.m. on April 26.

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**La Callejona**

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Olga Tañón has always been willing to step out of her comfort zone. As a Puerto Rican artist, she broke ground by singing merengue, an eminently Dominican genre, and won two Grammy Awards in the process. Once entrenched in the tropical world, she made waves by moving successfully into pop, including both ballads and dance tracks in many of her releases.

She began writing her own material, in her own studio, in 2005. And now, she’s releasing her new album, “Ni Una Lagrima Mas,” on her own Mia Musa label on April 26.

The album is distributed by Sony Music Latin, Tañón’s only nod to the major-label structure that supported her for nearly two decades. Tañón launched Mia Musa with her husband, manager, Billy Denizard, who now refers to physical albums as “promotional fliers.” The label’s first releases were two digital singles, put out in 2009, followed by “4/13,” an EP and DVD that was released in November 2009 and featured five tracks and three videos.

“Technology had so much to do with it,” Denizard says. “The labels, and us, were in a comfort zone. But technology changed the way people listened to music, and the label structures and the mind-set of many artists that grew under those structures suffered.” By 2009, Tañón parted ways with her last label—Universal Music Latino—and branched out on her own. Now, “Ni Una Lagrima Mas” is her coming-out-of-sorts, in more ways than one. The album features nine tracks, eight of them co-written by Tañón, including the title track, a duet with Sano of Mexican trio Camila.

The current single, “You Need to Know,” jumps 25-13 on Billboard’s Tropical Airplay chart, in its fifth week on the tally. The song is a hard-hitting cumbia, rather than Tañón’s more traditional merengue.

“With this album, I want people to know I’m alive, that I have a new company, a new label, and that this is an album that was chosen by fans,” Tañón says. “With all these Web resources, I took it upon myself to ask people what they wanted to hear. It’s important to give fans what they want, because they are the ones who clap at the end of a show. Many artists don’t think about that.” Tañón herself didn’t think about such things until labels began going into crisis mode and she started getting increasingly involved in her musical and business decisions. It was a natural evolution that went hand in hand with her writing, which she began doing in earnest after she was diagnosed with dyslexia, churning out hits like “Bandolero” and “Flaca y Gordia” for her own publishing company, Mia Musa Music, administered by Sony/ATV.

“In her first 10 years in the business, Olga knew nothing about publishing or its importance,” Denizard says. “We’ve been working on this for the past six years and we’ve slowly but surely made inroads. And it’s a great advantage because if Olga ever wants to stop performing she has another income stream.”

Tañón, as it happens, has many income streams that have grown rapidly in the years since her husband started managing her. They include touring—her biggest income source—which is taking her to an increasing number of countries. Her Ni Una Lagrima Mas tour, for example, kicked off in Peru in January and has already taken her to Guatemala and Ecuador and soon to Colombia, a country Tañón hasn’t visited in 15 years.

Tañón is also vested in branding, using her image as an artist and as a mother for several campaigns, including one to be launched in Puerto Rico by pharmaceutical company Merck to educate the public on asthma. Tañón also has her own clothing line, Fuego, which is sold in Peru and Puerto Rico.

Denizard oversees all aspects of Tañón’s career, including touring, and supervises media efforts (handled by Bonnet Media) and promotion (LP Marketing and Promotions).

Together with Tañón, he also hopes to grow Mia Musa as a label and a publishing house.

“We’re looking at two artists, but frankly their writing abilities are more important at this point than their singing abilities,” Denizard says.

In the meantime, Tañón has recorded enough material to release a second album by year’s end, as part of a strategy to release more albums, more often: “I won’t be in the industry forever,” she says. “And I want to perform less and devote more time to my children. I won’t stop entirely, but I’ll be writing and producing much more. But I’m happy. I have to accept I’ve had a great career. I’d be unforgivable of me to complain.”
LATEST BUZZ

>> LADY GAGA ANGRY ABOUT ‘JUDAS’ LEAK
Lady Gaga is devastated over her songs leaking online. Her latest single, "Judas," was rushed out April 15, after it leaked online. "Judas" is leaking. It's like a slow death," she said April 20, during her Gagavision YouTube channel. "[The leaks] were tearing at the song. First it was the arm, and then it was the liver." Gaga also described her songwriting process as "15 minutes of vomiting and then days, weeks, months, years of fine-tuning."

>> MOBY PREPS ALBUM, BOOK RELEASE
When he hit the road in 2010, Moby assigned himself two projects—"One, to write music while on tour," he says, "and two, to bring my camera along and document the strangeness of touring." The effort of both of those efforts came to light May 17 when the artist releases a new album and a photography book, both titled "Destroyed." "They're related in that they're made by the same person and made at the same time in the same environment," Moby says. "I don't know if they necessarily have a specific narrative relationship."

>> JACKSON ESTATE SETTLES CHARITY SUIT
Michael Jackson's estate reached a settlement on April 19 that ended its lengthy fight with a nonprofit that claimed it was the successor to the singer's Heal the World charity. The deal came just as a trial was set to begin to decide ownership of lucrative trademarks. The singer's estate battled the Heal the World Foundation in federal court for more than 18 months, alleging it was misusing trademarks and likeness rights to create an association with Jackson's defunct charity.

Reporting by Gary Graff, Lindsay Powers and the Associated Press.

Plugging In
The Felice Brothers Get Loud On 'Celebration, Florida'

After three LPs of young but wise folk rock, the Felice Brothers have spent their career fighting off Bob Dylan comparisons—and they're about to go electric.

But with "Celebration, Florida," due May 10 on Fat Possum Records, the Palenville, N.Y., band set out to blow past those comparisons right into outer space; the album is a dark, echoing set of synthesizer and drum-machine dirges, complete with funereal horns, chopped-up samples and a children's choir. Those descriptions may well put the band's die-hard folkie fans in mourning. But, according to James Felice, "You can't equate an acoustic guitar to honesty. It's the intention—this music is as real and honest as anything we've ever done."

The Felice Brothers, who also include singer/guitarist Ian Felice, fiddler Greg Facley, drummer David Turville and bassist Christmas Clapton—first gained traction in folk circles in 2007. "Frankie's Gun" was gaining radio spins. The band's raucous, drunken shows kept growing, and barroom anthems like "Whiskey in My Whiskey" did it in. The band's 2009 album, "Yonder Is the Clock," crystallized the act's sound: dusty, straightforward roots rock.

But the group was restless. "Our last few records sound very similar to each other; we needed to try something new," Felice says.

Building a studio in a abandoned upstate New York school, the band began sculpting songs "in tandem with [programmed] beats."

"At the beginning, we really went off the deep end," Felice says. "But the songs didn't touch us. We still want people to connect."

The eventual finished batch of 11 songs fused the band's thirst for experimentation with the familiar grit and emotion of the Felices' musical past. Lead single "Prony" finds Ian Felice's sandpaper croak crawling through a grinding synthesizer line on "Best I Ever Had." He's backed by only acoustic guitar and chirping crickets. But the sinister opener, "Fire at the Pagoda," needed something different. Something innocent.

"There was a birthday party going on one day in the high school's old cafeteria, so we invited them up to the studio. We have 15 kids singing on that song," James Felice says. Written about a dead father who's returned to town, the track's anchored by children screaming. "Calm down! Calm down!"

"The idea was to make it sucked up and scary," Felice adds.

Fat Possum owner Matthew Johnson is "hoping the band can connect the dots" with "Celebration, Florida," because "they've already done a lot of great work."

But he's not blindly optimistic. "They definitely took some risks on this album. Usually, in this business, you're not rewarded for taking risks, but when you are, you're really rewarded."

Some rewards, however small, have already come in. Of the band's new label, Felice says, "[Johnson] brought us $100 worth of Popeye's chicken, and we signed with him." And however or not "Celebration, Florida" proves polarizing or brings payoff, the Felice Brothers still make drinking music.

"Whiskey goes best with our presence records," Felice says. "This might be a more of a tequila record."

Felice says. But, of course, "nothing too fancy."

E

or those who still consider country rap an oxymoron, Colt Ford is working hard to change that perception with the May 8 release of his album "Every Chance Gets," which includes guest vocals by Tim McGraw, Charlie Daniels and Luke Bryan.

"I am a country artist," I live the country life," says Ford, a former professional golfer who lives near Athens, Ga. "What makes a country song a country song is the content."

Fans are embracing Ford's style. He performed more than 250 shows last year, and previous studio albums "Ride Through the Country" (2008) and "Chicken & Biscuits" (2010) have sold 240,000 and 168,000, respectively, according to Nielsen SoundScan.

Still, he's having trouble getting country radio to come to the party. "I would love nothing more than to have a big hit on radio, but there is nothing I can do to make that happen," Ford says.

Ford's new single, "Country Thang," is No. 56 on Billboard's Hot Country Songs chart. The video debuts on CMT and CMT.com during their Big New Music Weekend (April 22-24).

Ford sings solo on the title track, and the remainder of the 13-song album blends his raps with such guest vocalists as McGraw, Daniels, Josh Thompson and Craig Morgan.

Ford admits that lack of radio support has been frustrating. "I have a lot of respect for radio but I feel they don't have a lot of respect for me," he says. However, he's found other avenues of exposure. "I have had a ton of success with online marketing through MySpace and Facebook and all of those platforms. I spend a lot of time interacting with my friends and fans online."

Ford says Music Row insiders underestimated he and Shannon Houchins when they opened Average Joe's Entertainment four years ago. The label, whose roster includes Corey Smith, Josh Gracin and Sunny LeDard, recently expanded its profile by hiring former Sony Music Nashville VP of marketing Tom Baldrica as label president and signing multiplatinum duo Montgomery Gentry.

To launch Ford's new album, the label is working on promotions with CrowdTwist.com and running a contest on CamoSpace.com for fans to win autographed CDs. "It's affectionately referred to as a 'redneck Facebook' for outdoorsmen," Baldrica says. "We've got a great presence there."

Average Joe's now has an in-house radio promotion team that Baldrica says is already increasing Ford's presence at radio with more than 95 stations on the record, but the artist's live shows remains his best asset.

"The fact that he doesn't have a hit on the radio is not deterring the fact that in a lot of these markets he can draw 6,000, 8,000 or 10,000 people," Baldrica says. "It is all radiating from the live show and the way he treats his fans. If he needs to stay and sign autographs for three hours after a show, he'll stay and sign for three hours. He has built this the old-fashioned way."

See Joe Six String

COUNTRY BY DEBORAH EVANS PRICE

Colt Ford Succeeds Despite Radio Silence
MISSION ACCOMPLISHED

Nicole C. Mullen Comes Back With A Worship Album

After a three-year hiatus, Nicole C. Mullen is back with an album that many of her fans have been clamoring for her to record. "Captivated," due May 3 from Maranatha! Music, is the singer/songwriter’s first worship album.

"Some people say, ‘We want her to do dance music,’ and some say, ‘We want her to do worship.’" says Mullen, a seven-time Dove Award winner with two female vocalist titles and two songs of the year awards to her credit.

Mullen originally thought her next album would be titled "Funkabilly" by Nature," but then felt called in a different direction. "It came down to the audience of one: What would God have me do at this time? " she says.

Mullen began her career as a dancer/choreographer and background vocalist for Amy Grant and Michael W. Smith. She blossomed into a hit songwriter, penning the Jaci Velasquez classic "On My Knee" and became a successful artist in her own right with the award-winning anthem "Redeemer." She’s also a sought-after speaker at women’s conferences, a clothing designer and a mentor for young girls through her Baby Girls Club.

On "Captivated," Mullen worked for the first time with producer Ed Cash (Amy Grant, Chris Tomlin). The album includes the first song she ever wrote at age 12, the worship song "I'll Praise Your Holy Name." She also covers Andre Crouch’s "My Tribute," blending it with her "Redeemer." First single "Kingdom Come" is a duet with Michael O'Brien.

After more than a decade with Word Records, Mullen signed a deal with Maranatha! "I wanted an independent label again," says Mullen, who began her career on Frontline. "Maranatha! has the ability in the arena of worship to do great things and they gave me the freedom to be myself. This is the first time I’ve owned my masters, and I licensed it to Maranatha! For me, it’s been a new model and a wonderful experience."

"Maranatha! Music, as a brand, is very recognizable in the church," Maranatha president Randy Alward says. "Nicole and her new worship CD are a perfect fit here. We’re honored to be a part of the team entrusted with introducing her new worship songs to the Church."

To expose "Captivated," Mullen’s team is working with Christian Copyright Licensing International. "They reach about 70% of all the churches in America," says Linda Klosterman, president of TKO Marketing, an independent company handling marketing of the record. "We are working with CCLI to spread the word about Nicole’s new CD to their community of churches using their online, TV and direct channels."

"We also have a partnership with Lifeway Worship," Klosterman adds. "It came down to the audience of one: ‘What would God have me do at this time?’"

—NICOLE MULLEN

Joe Jackson has enjoyed past lives as a scappy power-pop practitioner—taking U.K. new wave to the U.S. top 40 with ‘70s smash “Is She Really Going Out With Him?”—and as an early MTV mainstay, with his cosmopolitan, keyboard-bedecked hit “Step on Out.” Later, he ventured into classical composition, soundtrack music and more. But recently, Jackson’s been a piano-pounding rock journeyman, reunited with his original skinny-tie-ara rhythm section for trio shows that find an aural document in his appropriately titled new album, “Live Music,” out June 7 on Razor & Tie. He also has an all-star Duke Ellington tribute in the works, with rock, R&B and jazz heavyweights contributing to his eclectic vision.

1. How does it feel performing with bassist Graham Naby and drummer Dave Houghton after all these years?
When you go on the road, there’s always a bit of a danger of losing your voice at any moment. It’s a lot easier if you do it with people you get along with. I’ve been amazed at how many bands that are out there touring don’t get along—it’s more than you would think. They’re both very versatile players and they’ve both gotten better over the years. At the end of the show I have a feeling of triumph. I just know we’re better than people expect us to be (laughs).

2. When you play some of the early songs live, how do you rearrange them for a guitar-less band?
I don’t think you can really feature guitar and piano at the same time; they get in each other’s way. It’s a bit like having two divas on the same stage. But an interesting thing happens when you take the guitar away and feature the piano—the piano suddenly sounds huge, it sounds like an orchestra. Not like I have anything against guitars.

3. What’s the concept behind your Duke Ellington tribute album?
The idea is to reinvent a lot of Duke Ellington tunes in a very contemporary way and in a different way to what’s been done. There’s no horns. There’s going to be a lot of guitar on it—a guy called Vinny Zummo, who I worked with a lot a years ago, is going to play on it, and also Steve Vai. I’m also working with [jazz player] Regina Carter on violin, some guys from the Roots, Christian McBride on bass... it’s starting to come together. It’s very exciting.

4. You cover the Beatles’ “Girl,” David Bowie’s “Scary Monsters” and Ian Dury’s “In the mood” on “Live Music.” What’s your favorite cover of one of your songs?
I quite like Tori Amos’ version of “Real Men.” It’s just very different to how I would have imagined it. She did some things I wouldn’t have thought of... she also changed the lyrics at one point. There’s a line about “All the guys are macho,” and she changed it to “All the guys are macho,” which gives it a completely different meaning. It didn’t bother me, it’s just curious.

5. Where do you see yourself in relation to the rock mainstream these days?
We’re in one of those stages where the mainstream is pretty bland again—glossy and rather boring—but there’s interesting stuff sort of out on the edges. I don’t think it’s either a good or bad thing to be mainstream. I’d be quite happy if a lot of people liked [my music]. I don’t really see that as a value judgment... I don’t think it’s heroic to be as obscure as possible. At the same time, the fact that something’s all over MTV doesn’t necessarily make it great.

6. You have several live albums to your credit now. What differentiates this one?
I think this is the best one. I think the performances are great—mostly Graham and Dave’s performance, because it’s a bit easier for me to be objective about my own, but even there I think I’ve done pretty well. Every track shows a different facet of the song; none of them are just like the record. When people say, “How do you feel about your new record?” I usually say, “It’s fucking great!” What am I supposed to say? I might be the only person that thinks that...
**ALBUMS**

**R&B**

**PLAN B**
The Defamation of Strickland Banks
Producers: various
Release Date: April 19
But on his latest album, "The Defamation of Strickland Banks," Drew cleverly reinvents Plan B as a big-city retro-soul singer, a la Amy Winehouse or Daniel Merriweather. Last year, the set entered the Official Charts Co. album tally at No. 1 and has since been certified triple-platinum in the United Kingdom, thanks in large part to the exceedingly "Rehab"-ish hit single "She Said." Given Adele's huge success on U.S. shores with her recently released "21," "The Defamation of Strickland Banks" seems well-positioned for an American breakthrough, even if the concept album's thorny storyline (in which Drew's alter ego embodies yet another one) puts off casual R&B fans. Listeners in that category should check out opener "Love Goes Down" and "Stay Too Long," a jumpy garage-soul gem that Raphael Saadiq might admire.—MW

**FLEET FOXES**
Helplessness Blues
Producers: Fleet Foxes, Phil Ek
Sub Pop
Release Date: May 3
"If I had an orchard, I'd work till I'm 80," sings Robin Pecknold on Fleet Foxes' sophomore album, "Helplessness Blues," and you don't doubt him. Carefully composed and lovingly arranged, the set sounds like the work of musicians who find meaning in effort. (You needn't read any of Pecknold's recent interviews to envision the woodshedding he's described as part of the new album's creation.) Yet in spite of its considerable indie-folk intricacies—the delicate fingerpicked guitar on the track "Blue Spotted Tail," for example, or the lush choral vocals in opener "Montezuma"—"Helplessness Blues" neatly sidesteps the overworked feeling that weighs down so much Pitchfork fare. In fact, it might be the year's airiest outing so far, with a natural melodic grace that recalls prime-era Simon & Garfunkel or Fleet Foxes only in closer "Grown Ocean," with crashing cymbals and trilling woodwinds, do you get a sense that Fleet Foxes are actually trying to impress you. Even then, though, you're impressed all the same.—MW

**ROB PAUL SIMON**
So Beautiful or So What
**BOOTSY COLLINS**
The Funk Capital of the World
Producer: Bootsy Collins
Mascot Records
Release Date: April 26
Bootsy Collins, like the rest of the Parliament-Funkadelic universe, has never been one for small, subtle gestures. So it's not surprising that his first new album in five years, "The Funk Capital of the World," is epic in scale, from its 16 mostly woofer-shaking tracks to the generation-spanning guest list. And, of course, Collins remains solidly in the center. There's a palpable phatness to every song, even such slow jams as "Chocolate Camel Angel" and "Yummy, I Got the Munchies." But most visitors to "The Funk Capital of the World" would rather shake their booties than get some. Collins and company deliver on tracks like "Hip Hop @ Funk U" (with Snoop Dogg, Ice Cube and Chuck D), "After These Messages" (featuring Samuel L. Jackson) and the soulful "Don't Take My Funk." (With Bobby Womack and Bootsy's brother, the late Catfish Collins.) And memorials to Jimi Hendrix, James Brown and P-Funk guitarist Garry Shider give the album some emotional heft without bringing the party down.—GG

**AIRBORNE TOXIC EVENT**
All at Once
Producer: Dave Sardy
Island Def Jam
Release Date: April 26
Airborne Toxic Event frontman Mikel Jollett sings about just wanting to be "Numb"—hardly the first Los Angeles-based rocker to do that—early on his band's second album. The truth is that "All at Once" is anything but. Even more than its self-titled 2008 predecessor, this 11-song set is filled with anhemic drama and angsty passion, sharing a timeless emo sensibility with such '80s sources as James and the Cure (whose "Kiss Me, Kiss Me, Kiss Me" is name-checked in the song "Strange Girl") and contemporaries like Muse and Modest Mouse. "All at Once" is powered by the thick, stadium-sized gallop of the title track, "All I Ever Wanted" and "Half Off Something Else," but Airborne Toxic Event turns on a stylistic dime for the folkly Celtic stomp of "It Doesn't Mean a Thing" and gentler songs like "All for a Woman," "The Kids Are Ready to Die" and acoustic album-closer "The Graveyard Near the House." Jollett and company do it one more time, most definitely with feeling.—GG

**FOO FIGHTERS**
Wasting Light
Producer: Butch Vig
Rosewell/RCA
Release Date: April 12
Going back to the garage hardly means that the Foo Fighters are slumming on their seventh studio album, "Wasting Light." Recorded in the garage of frontman Dave Grohl's home in Encino, Calif., the 11-song set is an explosive, high-octane burst of rock energy from a 16-year-old band that is tightly honed and righteously raw. Butch Vig—who worked with Grohl while producing Nirvana's landmark "Nevermind" (1991)—guides those two sensibilities into a potent attack. Some of the album's arch, trenchant dynamics owe as much to Rush as they do to Led Zeppelin or the Sex Pistols. But the ebullient power-rock melodicism that's the Foo's stock in trade is in fine form on such tracks as "A Matter of Time," first single "Rope," "Arianda," "Back & Forth" and "Bridge Burning," while guests Krist Novoselic ("I Should Have Known") and Bob Mould ("Dear Rosemary") add emotional and sonic depth to Grohl's soul-searching peaks into his past.—GG

**LATIN**

**DIEGO GARCIA**
Laura
Producer: Jorge Elbrecht
National Records
Release Date: April 12
Possessing a melodic pop sensibility with a nostalgic nod to romantic ballads of the '60s and '70s, former Elefant frontman Diego Garcia emerges with a stellar solo debut that's familiar in theme. The haunting "Laura" tugs at the sentiment of lost love; not knowing much about the central figure is irrelevant and captivating at the same time. Smooth harmonies and sweet Spanish guitars provide layers and a steady, cohesive pace that connect the nine tracks poetically. The collection of music he works well mostly because the artist gives the listener an insight to his story, often tragic and understandable. At times the compositions take on chilling undertones, like the title track, which questions her departure: "Do you still think of me, or must you still think of me when he whispers I love you in your ear?" Or, in the title track like "Inside My Heart," "You Were Never There" and "Stay"—make the artist's genuine intentions very clear.—JA
**SINGLES**

**JANE'S ADDICTION**

*End to the Lies (3:01)*

**Producer:** Rich Costey  
**Writer:** Jane's Addiction  
**Publishers:** various  
**Capitol**

Jane's Addiction's first new material in eight years (a short wait compared with the 13-year period between the group's second and third albums) is in some ways both a homecoming and a step forward. After 2003's largely forgettable "Strays," the band has returned with a single that aims to reclaim its radio rock throne. At the same time, Perry Farrell and company have switched up their sound by dressing the track in a hypnotic tribal rhythm, undoubtedly a result of their recent work with Moroccan trance artists the Master Musicians of Jajouka. Dave Navarro's lead-out guitar work is largely understated here, mostly relegated to the driving verse riff. But when Farrell sings "You never really changed like they said/You've only become more like yourself" in the chorus, the listener gets the sense he might be talking about the band itself.—EL

**ALTERNATIVE**

**REDLIGHT KING**

*Old Man (2:45)*

**Producer:** Wax Ltd  
**Writer:** Neil Young  
**Publisher:** Broken Fiddle Music (ASCAP)  
**Hollywood Records**

Redlight King's "Old Man" grabs the 1972 classic by Neil Young, who approved a sampling of the song for the first time, and launches it into the 21st century. Young's song is sped up and updated with heavy percussion, while singer-songwriter Mark Kapczynski's vocals are laid over the track and present an ode to the singer's father. "My old man is a legend/He cast a shadow to great/I think of how he is watching/With every move that I make," he sings. Somehow, Kapczynski's gruff voice and Young's thin warble blend seamlessly in the chorus, and "Old Man" ends up as the first single since Puff Daddy's 1997 hit "I'll Be Missing You" to immerse itself in a sample of another track without sounding unoriginal.

Redlight King has achieved the near-impossible—and might have scored his first hit—with this respectful, modern reworking.—KM

**POP**

**OWL CITY**

*Alligator Sky (3:18)*

**Producer:** Adam Young  
**Writers:** A. Young, S. Chrystopher  
**Publishers:** Ocean City Park/Universal Music  
**Universal Republic**

You have to hand it to Adam Young, the producer and sole member behind Owl City's twingly ballad-pop, for knowing his strengths and playing to them. In 2009, he broke out with the Billboard Hot 100-topping single "Fireflies," which boasted a sugar-coated refrain, wide-eyed lyrics and a proficiency for Postal Service-like Blips. Now he's back with "Alligator Sky," the first single from forthcoming album "All Things Bright and Beautiful," that demonstrates—along with a recurring fascination with animal life—a continuation of the formula that made him such a success. In fact, it's pretty much an exact rewrite of Young's original smash, from the bubbly electronics to the Ben Gibbard-approved melodic choices to the overblown optimism ("Harmonize with the singing satellites"). Love him or hate him, you'll be hearing Owl City on the radio for years.—RR

**LEGEND & CREDITS**

**EDITED BY MITCHELL PETERS**

**ALBUMS AND JASON LIPSHUTZ (SINGLES)**

**CONTRIBUTORS:** Justino Águia, Jem Aswad, Ricardo Gomez, Gary Graff, Alisa Kraljovic, Evan Lucy, Katie Morgan, Deborah Evans Price, Ryan Reed, Mikel Wood  

*All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 3055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Jason Lipshtuz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.*

**COUNTRY**

**TRACE ADKINS**

*Just Fishin' (5:29)*

**Producer:** Michael Knox  
**Writers:** C. Beathard, M. Criswell, E. Hill  
**Publishers:** various  
**Show Dog/Universal**

In a generally consistent career, Trace Adkins' last single, "Brown Chicken Brown Cow," was a misstep that stalled on the charts. On this new single, Adkins returns to form with a heartfelt tune, penned by hit writers Casey Beathard, Monte Criswell and Ed Hill. "Just Fishin'" is an engaging mid-tempo song about a father and young daughter spending time together, with Dad relishing every minute because he knows the clock is ticking as his little girl grows up. As the father of five daughters, Adkins has found an angle that fits him perfectly; he wraps his warm, rich baritone around the lyric and serves up a tender performance. Adkins previously examined parental emotion on such songs as "You're Gonna Miss This" and "All I Ask for Anymore," and this reliable track is a worthy addition to his lengthy list of hits.—DEP

**AUBREY O’DAY**

*Automatic (3:21)*

**Producer:** Adrian  
**Writer:** A. Shropshire  
**Publishers:** Jaylen Adonis Music (EMI), Faraz (SESAC)  
**SRC/Universal Motown Records**

Singer Aubrey O'Day brought charisma and flair to "Making the Band" girl group Danity Kane, only to get fired by producer Sean "Diddy" Combs during a 2008 episode of the reality series. Fortunately, O'Day has decided to move forward with a solo venture and has brought those same talents to her explosive debut solo single, "Automatic." While its choppy rhythm and breathy vocals are similar to Danity Kane's 2007 single, "Damaged," "Automatic" is more urgent and abrupt, with O'Day's abrasive voice consistently delivering audacious lyrics. "Look at my body/It's so official/Every time they see me/They shoot all there like a missile," O'Day growls with a coquettish rasp similar to Britney Spears. Like "Automatic," O'Day's solo career demands attention—and coupled with the recent launch of a new reality show, "All About Aubrey," she will most likely garner it.—AK
Soulja Boy released a new mixtape on April 20, hosted by Atlanta's DJ Scream and DJ Swamp Izzo. The 22-track "Juice" features artwork inspired by the 1992 film of the same name starring rap icon Tupac Shakur. However, that's just the first step in Soulja Boy's ambitious rollout.

Music video director Rapp, who helmed clips for Soulja Boy's "Crank That (Soula Boy)" and "Kiss Me Thru the Phone," has signed on to direct videos for three mixtape tracks: "Juice," "Zan With That Tear," and "That Right" featuring Diamond of Crime Mob. Once those are released, a Rapp-helmed "Juice" mini-movie will follow. Tentatively set to join Soulja Boy in front of the camera is original "Juice" cast member Jermaine "Huggy" Hopkins.

Soulja Boy insists—for him, at least—that the multi-tiered project isn't a warm-up for a fourth album. "Right after my third album, "The DeAndre Way," Interscope wanted me to put out a new CD," the 20-year-old rapper says. "Although I am capable of doing that, I feel like it's not just about music. It's my life. I want to focus on this mixtape and be excited. Then I'll worry about an album."

Released last November, "The DeAndre Way" (Collipark Music/Interscope) triggered talk when its lackluster sales didn't reflect the perceived power of Soulja Boy's 2.5 million Twitter followers (Billboard.com, Dec. 18, 2010) or even rival the performance of his 2008 sophomore set, "Rage vs. Rap: The Rumble." Since the release, the rapper, with 1.5 million downloads of his latest mixtape, "The DeAndre Way," has racked up 1 million. Very much a singles artist, Soulja Boy's breakthrough single "Crank That" netted more than 4.6 million downloads. Yet he, too, was surprised by the sales reaction to his latest CD. "I felt 'Way' was one of my best albums," he says. "The reviews were all good. A- and 4.5 stars. Then the sales came in and they weren't what everybody had projected. I was confused. My first album was one of the higher-selling albums that year, and the critics raved about it.

Industry insiders say Interscope chose the wrong singles for "The DeAndre Way." Soulja Boy, however, believes the personal strife he was experiencing at the time of its release negatively affected sales. Last August, self-proclaimed "hip-hop groupies" Kai Stacks recorded a video clip of herself in what she claimed was Soulja Boy's hotel room in Atlanta, displaying cocaine that she alleged belonged to the rapper. Soulja Boy quickly denied the drug allegations, tweeting, "God knows I didn't do that. That's all that matters."

"I was going through a personal situation, I'd never gone through in my life," Soulja Boy says. "It was crazy. Everybody knew me for my dancing. They would have never thought I'd be caught up in a media scandal; my personal life put on display. I was handling it in front of the whole world."

Now with 2.7 million Twitter followers in tow, the rapper plans to utilize an old hip-hop formula: taking it to the streets. Soulja Boy plans to personally hand out his mixtape to fans, starting in his home base of Atlanta.

Whether or not a new studio album is in Soulja Boy's immediate future, one key question remains: Has the rapper's recent roller-coaster ride cost him his core fans? Soulja Boy remains circumspect. "I'm always going to make music that makes me feel good," he says. "I just hope that more people will like more of the tracks that I like. And when I say, 'Oh, man, I like this song right here' and somebody else doesn't like it, it's just because they don't understand it."
Escape To New York

Best Coast, White Rabbits, Vaccines Confirmed For Inaugural Festival

As the 2011 North American music festival season kicks into high gear during the next several months, U.K. test organizer Fred Fellowes will test the New York market with a three-day lifestyle event in August modeled after his Secret Garden Party in England.

The inaugural Escape to New York festival will be held Aug. 5-7 on the Shinnecock Reservation in Southampton, N.Y. The initial lineup includes Best Coast, White Rabbits and the Vaccines, and a full list of performers will be announced in the coming weeks, a representative says.

"We're not coming out guns blazing with a huge mega-list of an event, by any means," says Fellowes, whose summertime Secret Garden Party annually draws about 30,000 people to Grange Farm in Cambridgeshire. Founded in 2003, the event has featured such acts as Florence & the Machine and the xx. "We are trying to start with a modest grass-roots type of approach with about 5,000 people and slowly grow it from there," Fellowes adds.

The idea to stage an event on an Indian reservation was spurred by a chance encounter Fellowes had five years ago at Austin's South By Southwest with entrepreneur Rocco Gardner, who had ties with the Shinnecock tribe.

"He had been looking at ways to help them out and take their desire to look at live events as a way to generate not income but a more positive image for how tribes can leverage their unique position in America," Fellowes says. "Due to the unique nature of the lure of an Indian nation land, in that the same permit laws don't apply, it seems more appropriate to bring over the boutique festival model — something that's been growing hugely in the festival market over the last eight years in England."

With production duties handled by Dave Lory Productions, Fellowes stresses that Escape to New York is "much more of a lifestyle event rather than the traditional rock concert event in a field." In addition to musical performances, he says the festival will boast high-end food, camping and a range of activities including walk-around theater, spoken word, lectures and debates.

Single-day tickets will cost $100 and a weekend pass runs $275. In light of the U.S. economy, Fellowes hopes festival goers will view Escape to New York as an alternative to an expensive vacation. "It's comparatively a cheap way to spend your time off," he says.

If all goes well the first year, Fellowes hopes to forge relationships with other Indian tribes across the United States and expand the event beyond the East Coast. "As it progresses into the future, we're looking to attract people from farther afield," he says.

"We're also looking at extending this relationship with other tribes on other reservations around America," Fellowes adds, "once the initial trust has been established and they can see that it's worked for the Shinnecocks."

SING A SIMPLE SONG

So maybe you don't have the chops of Harish Carey, Matthew Bellamy or Alicia Keys. That still shouldn't stop you from singing to your baby.

Offering a coaching hand are Grammy Award-winning singer/songwriter/musicians Cathy Fink and Marcy Marxer with "Sing to Your Baby." The project, which spent four years in development, features a 32-page book and a companion audio CD of 11 songs designed to foster early communication and development skills as parents bond with their babies.

Fink and Marxer note that the CD isn't a traditional lullaby album. "Our goal was to create a new repertoire," says Fink, who, with Marxer, has been making folk and children's recordings for more than 25 years. "We didn't need another version of 'Twinkle, Twinkle Little Star.'"

Marxer adds, "This is a relationship-builder for one of the most personal and intimate times that parents will spend with a new child."

"Sing to Your Baby" features such Fink/Marxer originals as "Rockin' My Baby," "Love Is What I Feel for You" and "Bouncing." The songs appear in both "mom" and "dad" versions, the latter featuring Grammy-nominated musician and original "Jesus Christ Superstar" cast member Mike Stein.

James Nocito colorfully illustrates the songs' lyrics and related sing-play activities. Rounding out the package is a parent guide penned by psychologist/educator Laura Brown.

Arriving May 3, "Sing to Your Baby" will retail for $19.95, available through SingToYourBaby.net and Amazon. Fink and Marxer are crisscrossing the country to promote the project at book fairs, concerts and workshops, and they plan to release an iPad version in the fall.

"Whether or not you're a good singer," Fink says, "you just have to want to sing to your baby. And your baby will think you're a rock star. That's what's really important."

-Gail Mitchell

TOURING

BY MITCHELL PETERS

STORY TIME

Finding hope in hardship is a theme that's resonating globally for singer/songwriter Laura Story.

"We're starting to get emails from all over the world," Story says, referring to sophomore album "Blessings" (INO Records). "I got an email from someone in Japan saying, 'I translated the song ['Blessings'] into Japanese and I've been sharing it with my friends. It's really been a source of hope.' An email like that you know the song you've written is bigger than yourself." Her project is resonating at home as well. The album debuted at No. 2 on Billboard's Christian Albums chart, while the title track lead single rises to No. 15 on Christian Songs. It also topped iTunes' Christian download chart for four weeks.

Story is also again nominated for female vocalist of the year at the Dove Awards (see story, page 10), airing April 24 on the Gospel Music Channel. She won her first Dove in 2009 (for inspirational album) for debut project "Great God Who Saves." Best known for writing worship anthem "Mighty to Save" and the Chris Tomlin hit "Indescribable," Story melds pop sensibilities and faith on "Blessings," an uplifting collection that doesn't shy away from life's trials.

Story had been married less than two years when her husband, Martin, suffered a brain tumor in 2006. "He still has a vision and memory deficit," Story says, "so a lot of the songs I write come from asking questions. How do I still sing songs about the Lord? How do I still believe he's good when there are things that I'm praying for that aren't being answered the way I want them to be? [But] at the end of the day, there's still hope."

Six weeks before the album's release, INO set up a presale campaign on Story's website, engaging her fans through Facebook, Twitter, MySpace and email. INO senior VP of marketing and promotions Dan Michaels says the label also utilized its music discovery site, FreeCMM.com, providing sample clips to further promote the release.

During street week, Story did interviews with more than 30 radio stations and performed at free listener appreciation shows for such stations as WAFY Augusta, Ga.; WRCM Charlotte, N.C.; WBFJ Greensboro, N.C.; and WCGR Johnson City, Tenn. INO sent other radio outlets a video of Story talking about the inspiration behind the single.

"It was important to set the tone," Michaels says. "This is a special and personal song specific to Laura that has a universal message."

—Deborah Evans Price
SONGS FOR SALE

"IT USED TO BE MADE IN AMERICA"
www.itusedtobemadeinamerica.com
Parts of this poem and website could be developed into SONGS, directories and other money making projects. Interested parties should contact Robert Barrows,
650-344-1951

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**FOO FIGHTERS' FIRST NO. 1; RECORD STORE DAY BUZZ**

Foo Fighters finally notch their first No. 1 album on the Billboard 200 as "Wasting Light" debuts atop the list with 235,000 copies sold, according to Nielsen SoundScan.

The start is the band's second-largest sales week, trumped only by the No. 2 launch of "In Your Honor" in 2005, which began with 311,000.

Foo Fighters have notched eight previous sets on the Billboard 200, with five earlier top 10s. Their latest studio album, "Echoes, Silence, Patience & Grace," debuted at No. 3 in 2007 with 168,000.

The new album's first single, "Rope," debuted at No. 1 on the Rock Songs chart and continues to reign for an eighth straight week. On the Alternative Songs list, it's in its sixth week at No. 1—the band's eighth chart-topper.

**MARKET WATCH**

A Weekly National Music Sales Report

**Weekly Unit Sales**

<table>
<thead>
<tr>
<th>Date</th>
<th>Digital Sales</th>
<th>Physical Sales</th>
<th>Overall Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>6,317,000</td>
<td>1,961,000</td>
<td>24,060,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>5,877,000</td>
<td>1,857,000</td>
<td>23,610,000</td>
</tr>
<tr>
<td>Change</td>
<td>6.6%</td>
<td>5.6%</td>
<td>3.9%</td>
</tr>
<tr>
<td>This Week's Top 10</td>
<td>5,460,000</td>
<td>1,542,000</td>
<td>22,098,000</td>
</tr>
<tr>
<td>Change</td>
<td>15.7%</td>
<td>27.2%</td>
<td>8.9%</td>
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</table>

**Weekly Album Sales (Million Units)**

<table>
<thead>
<tr>
<th>Date</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>6.3M</td>
<td></td>
</tr>
<tr>
<td>2011</td>
<td></td>
<td></td>
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</tbody>
</table>

**OVERALL UNIT SALES**

<table>
<thead>
<tr>
<th>Date</th>
<th>Apple</th>
<th>Digital Tracks</th>
<th>Physical Tracks</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>92,694,000</td>
<td>356,844,000</td>
<td>386,345,000</td>
<td>405,883,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>90,106,000</td>
<td>386,345,000</td>
<td>386,345,000</td>
<td>405,883,000</td>
</tr>
<tr>
<td>Change</td>
<td>-2.9%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
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**Digital Tracks Sales**

<table>
<thead>
<tr>
<th>Date</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>356.6 million</td>
<td></td>
</tr>
<tr>
<td>2011</td>
<td>386.3 million</td>
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**Year-To-Date Album Sales By Store Type**

<table>
<thead>
<tr>
<th>Store Type</th>
<th>2010</th>
<th>2011</th>
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</thead>
<tbody>
<tr>
<td>Indies</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Non-traditional Mass</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Merchant</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Chain</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>ARTIST/TITLE</td>
<td>DISTRIBUTING LABEL</td>
<td>TITLE</td>
</tr>
<tr>
<td>-------------</td>
<td>---------------------</td>
<td>-------</td>
</tr>
<tr>
<td>ADELE</td>
<td>(Epic/Columbia)</td>
<td>21</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>EMI Records (EMI)</td>
<td>12</td>
</tr>
<tr>
<td>WIZ KHALIFA</td>
<td>Atlantic (WE)</td>
<td>12</td>
</tr>
<tr>
<td>MUMFORD &amp; SONS</td>
<td>Glassnote Records</td>
<td>12</td>
</tr>
<tr>
<td>JESSIE J</td>
<td>Capitol Records</td>
<td>12</td>
</tr>
<tr>
<td>TV ON THE RADIO</td>
<td>Interscope</td>
<td>12</td>
</tr>
<tr>
<td>KIRK FRANKLIN</td>
<td>EMI Urban</td>
<td>12</td>
</tr>
<tr>
<td>HOLLYWOOD UNDEAD</td>
<td>Elektra</td>
<td>12</td>
</tr>
<tr>
<td>RHIANNA</td>
<td>Interscope</td>
<td>12</td>
</tr>
<tr>
<td>SOUNDBRIDGE</td>
<td>Capitol Records</td>
<td>12</td>
</tr>
<tr>
<td>JENNIFER HUDSON</td>
<td>Arista</td>
<td>12</td>
</tr>
<tr>
<td>KATY PERRY</td>
<td>Capitol Records</td>
<td>12</td>
</tr>
<tr>
<td>JUSTIN BIEBER</td>
<td>Island Records</td>
<td>12</td>
</tr>
<tr>
<td>RADIONERA</td>
<td>Vagrant Records</td>
<td>12</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Tasty World/84817 Records</td>
<td>12</td>
</tr>
<tr>
<td>'PINK'</td>
<td>RCA Records</td>
<td>12</td>
</tr>
<tr>
<td>BRUNO MARS</td>
<td>Atlantic (WE)</td>
<td>12</td>
</tr>
<tr>
<td>PANDA BEAR</td>
<td>4AD Records</td>
<td>12</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>Big Machine Records</td>
<td>12</td>
</tr>
<tr>
<td>K. D. LANG &amp; ROB BOOM BANG</td>
<td>Nonesuch Records, TNL Distribution</td>
<td>12</td>
</tr>
<tr>
<td>RASCAL FLATTS</td>
<td>Big Machine Records</td>
<td>12</td>
</tr>
<tr>
<td>LADY ANTEBELLUM</td>
<td>Capitol Records</td>
<td>12</td>
</tr>
<tr>
<td>MARY MARY</td>
<td>PIRANHA Records</td>
<td>12</td>
</tr>
<tr>
<td>MARSHA AMBROUSIS</td>
<td>PIRANHA Records</td>
<td>12</td>
</tr>
<tr>
<td>CASTING CROWNS</td>
<td>Forefront Music</td>
<td>12</td>
</tr>
<tr>
<td>SARA EVANS</td>
<td>Universal Republic</td>
<td>12</td>
</tr>
<tr>
<td>BIG TIME RUSH</td>
<td>Hollywood Records</td>
<td>12</td>
</tr>
<tr>
<td>ADELE</td>
<td>Atlantic (WE)</td>
<td>12</td>
</tr>
<tr>
<td>DAFT PUNK</td>
<td>Virgin</td>
<td>12</td>
</tr>
<tr>
<td>CASTING CROWNS</td>
<td>Forefront Music</td>
<td>12</td>
</tr>
<tr>
<td>KID ROCK</td>
<td>Atlantic (WE)</td>
<td>12</td>
</tr>
<tr>
<td>ASKING ALEXANDRIA</td>
<td>Sumerian Records</td>
<td>12</td>
</tr>
<tr>
<td>AVRIL LAVIGNE</td>
<td>RCA Records</td>
<td>12</td>
</tr>
<tr>
<td>DAFT PUNK</td>
<td>Virgin</td>
<td>12</td>
</tr>
</tbody>
</table>

For every one of the compilations sold, 5¢ will be donated to charities to raise funds for national health-related worthwhiles. Set includes Madonna (reissues), Gayle Paltrow, Jennifer Love and Cheryl Crow.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hank Williams Jr.</td>
<td>Greatest Hits, Vol. 1</td>
<td>1</td>
</tr>
<tr>
<td>Laura Story</td>
<td>Blessings</td>
<td>2</td>
</tr>
<tr>
<td>Francesca Battistelli</td>
<td>Hundred More Years</td>
<td>3</td>
</tr>
<tr>
<td>The Countdown Kids</td>
<td>50 Silly Songs</td>
<td>4</td>
</tr>
<tr>
<td>The Hit Crew</td>
<td>Pop Party</td>
<td>5</td>
</tr>
<tr>
<td>Barry White</td>
<td>The Best Of Barry White: 20th Century Masters: The Millennium Collection</td>
<td>6</td>
</tr>
<tr>
<td>Blake Shelton</td>
<td>Loaded: The Best Of Blake Shelton</td>
<td>7</td>
</tr>
<tr>
<td>Panic at the Disco</td>
<td>Vices &amp; Virtudes</td>
<td>8</td>
</tr>
<tr>
<td>Steve Ray Vaughan</td>
<td>Martin Scorsese Presents: The Blues - Steve Ray Vaughan</td>
<td>9</td>
</tr>
<tr>
<td>Manda Scandinavia</td>
<td>What If We Were Real</td>
<td>10</td>
</tr>
<tr>
<td>The Newsboys</td>
<td>Number One Hits</td>
<td>11</td>
</tr>
<tr>
<td>Takeshita</td>
<td>Bad, Bad Leroy Brown &amp; Other Favorites</td>
<td>12</td>
</tr>
<tr>
<td>Selena Gomez &amp; The Scene</td>
<td>A Year Without Rain</td>
<td>13</td>
</tr>
<tr>
<td>Jim Croce</td>
<td>Bad, Bad Leroy Brown &amp; Other Favorites</td>
<td>14</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Gee, The Music: Season Two</td>
<td>15</td>
</tr>
<tr>
<td>Mysa J &amp; Kelly</td>
<td>World's Acoustic</td>
<td>16</td>
</tr>
<tr>
<td>The Countdown Kids</td>
<td>50 Fun Songs For Kids</td>
<td>17</td>
</tr>
<tr>
<td>skillet</td>
<td>Awake</td>
<td>18</td>
</tr>
<tr>
<td>Pat Benatar</td>
<td>10 Great Songs</td>
<td>19</td>
</tr>
<tr>
<td>R.E.M.</td>
<td>Collapse Into Now</td>
<td>20</td>
</tr>
<tr>
<td>Willie Nelson</td>
<td>Super Hits</td>
<td>21</td>
</tr>
<tr>
<td>Three Dog Night</td>
<td>The Best Of These Dog Night: 20th Century Masters: The Millennium Collection</td>
<td>22</td>
</tr>
<tr>
<td>Various Artists</td>
<td>World Pop Collection: Celebrate Earth With Music</td>
<td>23</td>
</tr>
<tr>
<td>Bob Dylan</td>
<td>Born Again</td>
<td>24</td>
</tr>
<tr>
<td>Deadmau5</td>
<td>And If Our God Is For Us...</td>
<td>25</td>
</tr>
<tr>
<td>Tommy James &amp; The Shondells</td>
<td>The Essentials</td>
<td>26</td>
</tr>
<tr>
<td>Keshua</td>
<td>Animal</td>
<td>27</td>
</tr>
<tr>
<td>The Black Eyed Peas</td>
<td>The E.N.D.</td>
<td>28</td>
</tr>
<tr>
<td>Kenny Rogers</td>
<td>The Love Of God</td>
<td>29</td>
</tr>
<tr>
<td>Prince Royce</td>
<td>Prince Royce</td>
<td>30</td>
</tr>
<tr>
<td>Creedence Clearwater Revival</td>
<td>Chronicle The 20 Greatest Hits</td>
<td>31</td>
</tr>
<tr>
<td>Gucci Mane</td>
<td>The Return Of My Zone 6</td>
<td>32</td>
</tr>
<tr>
<td>Various Artists</td>
<td>World Pop Collection: Celebrate Earth With Music</td>
<td>33</td>
</tr>
<tr>
<td>Joan Sebastian</td>
<td>Los Huesos Rancheros</td>
<td>34</td>
</tr>
<tr>
<td>Various Artists</td>
<td>World Pop Collection: Celebrate Earth With Music</td>
<td>35</td>
</tr>
<tr>
<td>Billy Currington</td>
<td>Enjoy Yourself</td>
<td>36</td>
</tr>
<tr>
<td>Lionel Richie</td>
<td>The Best Of Lionel Richie: 20th Century Masters: The Millennium Collection</td>
<td>37</td>
</tr>
<tr>
<td>Trey Songz</td>
<td>Passion, Pain &amp; Pleasure</td>
<td>38</td>
</tr>
<tr>
<td>The Decemberists</td>
<td>The King Is Dead</td>
<td>39</td>
</tr>
<tr>
<td>KEM</td>
<td>Intimacy: Album III</td>
<td>40</td>
</tr>
<tr>
<td>Tom Petty</td>
<td>Full Moon Fever</td>
<td>41</td>
</tr>
<tr>
<td>Jerrod Niemann</td>
<td>Judge Jerrod &amp; The Hindu Jury</td>
<td>42</td>
</tr>
<tr>
<td>Various Artists</td>
<td>The 99 Most Essential Relaxing Classics</td>
<td>43</td>
</tr>
<tr>
<td>Elvis Presley</td>
<td>Intimate Elvis: Featuring Roger McGuire</td>
<td>44</td>
</tr>
</tbody>
</table>

**102**

With a debut at No. 2 on Christian, the artist instantly becomes the... Hall of Fame (Any act that reaches the top of Christian, Gospel, Country, Latin or R&B Albums is eligible for the Hall of Fame.)

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Various Artists</td>
<td>50 Sing Along Songs For Kids</td>
<td>1</td>
</tr>
<tr>
<td>George Thorogood</td>
<td>Greatest Hits</td>
<td>2</td>
</tr>
<tr>
<td>Linkin Park</td>
<td>Minutes To Midnight</td>
<td>3</td>
</tr>
<tr>
<td>Various Artists</td>
<td>WOW Hits 2011</td>
<td>4</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Greatest Hits</td>
<td>5</td>
</tr>
<tr>
<td>Atlantic</td>
<td>Viva El Prince</td>
<td>6</td>
</tr>
<tr>
<td>Band</td>
<td>Fly On The Wall</td>
<td>7</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Greatest Hits</td>
<td>8</td>
</tr>
<tr>
<td>Adele</td>
<td>(You Make Me Feel Like) A Natural Woman</td>
<td>9</td>
</tr>
<tr>
<td>T.I.</td>
<td>No Mercy</td>
<td>10</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Greatest Hits</td>
<td>11</td>
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<tr>
<td>Dark Horse</td>
<td>Greatest Hits</td>
<td>12</td>
</tr>
<tr>
<td>Mayer</td>
<td>Your Ex Ever</td>
<td>13</td>
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<tr>
<td>Various Artists</td>
<td>Greatest Hits</td>
<td>14</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Greatest Hits</td>
<td>15</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Greatest Hits</td>
<td>16</td>
</tr>
</tbody>
</table>

**103**

It's still baffling how an album of studio musicians covering pop hits can sell 6,000 copies total—much less in a week. Credit goes to clever pruning of tag lines, which continue to push song for many catalog titles on the chart.

**104**

The co-performed on "The Oprah Winfrey Show" last week, dueting with Alex Lavine on "How 'a Battlefield" in turn, the set posts an 0% increase. (Function that was the big April pr" parting gift at Walmart—55—and other suits also helped.)

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Dylan</td>
<td>Born Again</td>
<td>1</td>
</tr>
<tr>
<td>Various Artists</td>
<td>World Pop Collection: Celebrate Earth With Music</td>
<td>2</td>
</tr>
<tr>
<td>Various Artists</td>
<td>World Pop Collection: Celebrate Earth With Music</td>
<td>3</td>
</tr>
<tr>
<td>Various Artists</td>
<td>World Pop Collection: Celebrate Earth With Music</td>
<td>4</td>
</tr>
<tr>
<td>Various Artists</td>
<td>World Pop Collection: Celebrate Earth With Music</td>
<td>5</td>
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<td>Various Artists</td>
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<td>World Pop Collection: Celebrate Earth With Music</td>
<td>7</td>
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<td>World Pop Collection: Celebrate Earth With Music</td>
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</tr>
<tr>
<td>Various Artists</td>
<td>World Pop Collection: Celebrate Earth With Music</td>
<td>9</td>
</tr>
<tr>
<td>Various Artists</td>
<td>World Pop Collection: Celebrate Earth With Music</td>
<td>10</td>
</tr>
</tbody>
</table>

**105**

Originally packaged as a bonus disc in a deluxe edition of last year's "Witners Demos" remains the long lost live gig finds a release of its own (3,000).

**106**

It's likely both his performances on "Lopez Songs" (April 13) and the launch of his 25-night concert in Los Angeles helped push the 135% sales for the hits package.

**107**

Data for week of APRIL 30, 2011 | For chart reprints call 212.493.4023

Go to www.billboard.biz for complete chart data
40. Week ending April 30, 2011

**UNCHARTED**

<table>
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<th>ARTIST</th>
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<tbody>
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<td>DJ BL3ND</td>
<td>@Spion</td>
</tr>
<tr>
<td>TITLE</td>
<td>ARTIST (LABEL)</td>
</tr>
<tr>
<td>-------</td>
<td>----------------</td>
</tr>
<tr>
<td>'ROCK'</td>
<td>'COUNTRY'</td>
</tr>
<tr>
<td><strong>AIRPLAY</strong></td>
<td><strong>HOT 100</strong></td>
</tr>
<tr>
<td><strong>DIGITAL SONGS</strong></td>
<td><strong>R&amp;B/HIP-HOP</strong></td>
</tr>
<tr>
<td><strong>LATIN</strong></td>
<td><strong>KID</strong></td>
</tr>
<tr>
<td><strong>GOSPEL</strong></td>
<td><strong>SALES</strong></td>
</tr>
</tbody>
</table>
Katy Perry's "Roar" becomes just the third single to hit No. 1 in the history of the "American Idol Top 40" chart, 18 years after the debut of Perry's first album, "E.T.," featuring "Hey Baby" (Drop it to the Floor) and "Hot N Cold." The song follows "California Girls," featuring Snoop Dogg, the title cut and "Firework" to the top of the chart.

Since the creation of "American Idol," various songs have charted at No. 1, including a number of seasons that featured the same act, such as "Jenny's Got a Gun" by Kelly Clarkson and "Dancing with the Devil" by T.I. The other songs that have hit No. 1 since the inception of the show are "My Girl" by The Beatles and "Bad Boy" by P.Diddy.

The lineup of No. 2-10 includes "The Winner Takes It All" by Taylor Swift, "Get Me Outta Here" by Edward Sharpe & The Magnetic Zeros, "The Reason" by Paramore, "Rolling Stone" by The Rolling Stones, "AUDIENCE" by Kt Tunstall and "Shake It Out" by Katy Perry. The No. 1 song is "Roar," which has sold over 10 million copies worldwide and was the highest-selling single of 2012.

"Roar" has also been a commercial success, becoming the fastest-selling single of 2012 and reaching No. 1 on the Billboard Hot 100 chart. The song has also been nominated for a Grammy Award for Best Pop Solo Performance.

For the full chart, visit www.billboard.com.
HOT COUNTRY SONGS

TITLE: AM I THE ONLY ONE  
Artist: Dierks Bentley  
Peak: 1  
Weeks at Peak: 3

TITLE: LAST NIGHT AGAIN  
Artist: Stoney Magnum  
Peak: 4  
Weeks at Peak: 3

TITLE: GOOD TO ME  
Artist: Joe Nichols  
Peak: 1  
Weeks at Peak: 2

Artist scores his second No. 1 from "Distinctly, S.: 1964" album and the fifth of his career. "Come Back Song," lead single from his last set, led for two weeks last fall. He will perform on "Late Night With Jimmy Fallon" on April 25.

Top 20 Country Albums

1. Paper Airplane  
Artist: Alison Krauss & Union Station

2. My Kinda Party  
Artist: Jason Aldean

3. The Foundation  
Artist: Zac Brown Band

4. Stronger  
Artist: Sara Evans

5. The Band Perry  
Artist: The Band Perry

6. The Incredible Machine  
Artist: Sugarland

7. Town Line (EP)  
Artist: Aaron Lewis

8. Revolution  
Artist: Miranda Lambert

9. The Foundation  
Artist: Thompson Square

10. Tony Kanal  
Artist: Tony Kanal

11. One More From The Road  
Artist: Jason Aldean

12. Second Avenue  
Artist: Josh Turner

13. Greatest Hits  
Artist: Carrie Underwood

14. Paper Airplane (Deluxe Edit  
Artist: Alison Krauss & Union Station

15. Paper Airplane  
Artist: Alison Krauss & Union Station

16. Paper Airplane  
Artist: Alison Krauss & Union Station

17. Paper Airplane  
Artist: Alison Krauss & Union Station

18. Paper Airplane  
Artist: Alison Krauss & Union Station

19. Paper Airplane  
Artist: Alison Krauss & Union Station

20. Paper Airplane  
Artist: Alison Krauss & Union Station

BLUEGRASS ALBUMS

1. Paper Airplane  
Artist: Alison Krauss & Union Station

2. Paper Airplane  
Artist: Alison Krauss & Union Station

3. Paper Airplane  
Artist: Alison Krauss & Union Station

4. Paper Airplane  
Artist: Alison Krauss & Union Station

5. Paper Airplane  
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17. Paper Airplane  
Artist: Alison Krauss & Union Station

18. Paper Airplane  
Artist: Alison Krauss & Union Station

19. Paper Airplane  
Artist: Alison Krauss & Union Station

20. Paper Airplane  
Artist: Alison Krauss & Union Station

BETWEEN THE BULLETS

'Airplane' Flies High

With her third-biggest sales week, Alison Krauss reunites with her longtime band Union Station for her first No. 1 on Top Country Albums (and her third on Top Country Albums) as "Paper Airplane" pops on with 83,000 copies sold. It's also the first No. 1 country album without an accompanying single on Hot Country Songs since Johnny Cash's "American V: A Hundred Highways" in 2006. Krauss twice sold better — "Raising Sand" (with Robert Plant) bowed with 132,000 copies in 2007, and "Lonely Runs Both Ways" sold 86,000 during Christmas week in 2004.

Go to www.billboard.biz for complete chart data

Data for week of APRIL 30, 2011 | For chart reprints call 212.493.4023
Minneapolis duo Atmosphere notation its highest-charting set on Top R&B/Hip-Hop Albums as 'The Family Signs' operas as No. 3 with 28,000, according to Nielsen SoundScan. The act's last full-length, 2008's "When Life Gives You Lemons, You Paint That Shit Gold," debuted and peaked at No. 13. However, that album started with a larger unit figure—36,000—yielding a career-high debut and a peak at No. 5 on the Billboard 200.

Atmosphere's 21-date Family tour kicked off April 20 in Columbus, Ohio, to a sold-out crowd. Just before hitting the stage, Atmosphere's Slug told Billboard, "It means a lot to us to know that some people appreciate us enough to want to hear our music as soon as possible."

—Raul Ramirez
### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>Title</th>
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<td>Sony Music Latin</td>
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<tr>
<td>3. Corazón Sin Cara</td>
<td>Cristian Castro</td>
<td>Sony Music Latin</td>
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<tr>
<td>4. El Culpa de ese Triste</td>
<td>Jennifer Lopez</td>
<td>Sony Music Latin</td>
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<tr>
<td>5. Cuanto Me Cuesta</td>
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### REGIONAL MEXICAN AIRPLAY

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### LATIN RHYTHM AIRPLAY

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### BETWEEN THE BULLETS

**BIG BOW FOR MANA'S 'DRAMA'**

Maná’s “Drama y Luz” debuts at No. 1 on Top Latin Albums with nearly 47,000 copies, according to Nielsen SoundScan. It’s the band’s fifth chart-topper and the biggest opening for a Latin act since Aventura’s “The Last Time” started with 47,000 (June 27, 2009). “Drama” also opens at No. 5 on the Billboard 200—the fifth time a Spanish-language set has bowed in that chart’s top five, and the second time by an album from Mana. The act’s “Amor En Contrabando” bowed at No. 4 in 2006.

— Ramón Ramirez
## SINGLES & TRACKS SONG INDEX

### April 30, 2011

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<th>Title</th>
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<th>Producer(s)</th>
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<td>'Buy You a Drank'</td>
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<td>Brians, Armstrong</td>
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<td>Island</td>
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EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

PUBLISHING: Rondor Music Publishing appoints Meredith Valiando senior director of creative. She was head of A&R at Spirit Music Group in New York.

TOURING: Creative Artists Agency’s music department taps Tom Worcester to seek out sponsorship and sales opportunities on behalf of the firm’s music and comedy touring clients. He was senior VP/managing director of U.S. business development at IMG.

Facility management company VenuWorks names Scott Schoenike executive director of the under-construction New Evansville (Ind.) Arena. He was executive director of the U.S. Cellular Center, Paramount Theatre and Cedar Rapids Ice Arena in Cedar Rapids, Iowa.

DIGITAL: The Orchard appoints Colleen Thois managing director for the United Kingdom and Europe. She was senior VP of international at ADA Global.

Music Choice promotes Vinco Amalli to senior director of advertising sales. He was director.

TV/FILM: Fuse names Brad Schwartz senior VP of programming and operations. He was senior VP/GM at Much MTV Group.

RELATED FIELDS: The Country Music Assn. promotes Tammy Donham to VP of marketing, Ben Bennett to senior manager of digital strategy and Catherine Blackwell to marketing manager. Donham was senior director of marketing, Bennett was manager of digital consumer marketing, and Blackwell was senior marketing coordinator.

Marketing agency Momentum Worldwide appoints Adrienne Scordato VP/director of global communications. She was VP/communications director at digital marketing/advertising firm T3.

—Edited by Mitchell Peters

GOODWORKS

JONATHAN ELIAS’ ‘PATH TO ZERO’ ALBUM TO BENEFIT GLOBALZERO
When producing the music for his upcoming anti-nuclear charity album, “A Prayer Cycle: Path to Zero,” composer Jonathan Elias kept one thing in mind: his children.

“It’s kind of a legacy that I want to leave my kids,” he says. “Some sort of a positive message; music they can remember me by one day.”

The seven-song set, due June 7 on Across the Universe Records, features appearances by Sting, Korin’s Jonathan Davis, Sinad O’Connor, System of a Down frontman Serj Tankian, Angélique Kidjo, Yes’ Jon Anderson, actor Robert Downey Jr. and the late Jim Morrison, among others.

The release will be available for $16.98 at various digital and physical retail outlets. Proceeds will benefit the anti-nuclear organization Global Zero (globalzero.org). Elias says he chose to work with Global Zero because he can’t imagine leaving his children in a world where 24,000 nuclear weapons exist so freely.

“I feel that we live in a world that has a bit of chaos,” Elias says. “Whether you’re a Democrat or Republican, Buddhist or a nudist, it doesn’t make any logical sense to me that we can think about handing this world over to our kids.”

“Path to Zero” is the sequel to Elias’ 1999 release, “The Prayer Cycle.”

—Mitchell Peters

BACKBEAT

On April 16, the Desert Gold Festival—held at the Ace Hotel in Palm Springs, Calif. at the same time as the Coachella festival in Indio, Calif.—hosted its Young and Terrible Party. In keeping with the show’s theme, members of Odd Future were in attendance, hamming it up for a photo with the queen of neo-soul Erykah Badu (swinging). Staring on from Any Odd Future... Jasper Dolphin, Eric Wareheim, creator/star of Adult Swim show “Tim and Eric Awesome Show, Great Job!” and Odd Future’s Demetrius Genest: Tyler, the Creator, and Torey London.

PHOTO: MATT DEVINCENZI
On April 12, the Hard Rock Hotel & Casino dedicated a memorabilia case to Carlos Santana that features items from the artist’s Las Vegas residency—Supernatural Santana: A Trip Through the Hits—in celebration of the show’s two-year run at the Joint. On hand for the dedication were (from left) AEG Live VP of booking Bobby Reynolds; Santana, Hard Rock Hotel & Casino’s VP of entertainment, Paul Davis; and Santana’s wife, jazz drummer Cindy Blackman Santana. 

PHOTO: EPK/ASKA/RETHA

SEASAC’s West Coast office relocated to Los Angeles’ Miracle Mile and threw a party on April 5 for affiliated songwriters, publishers and music industry friends to celebrate the organization’s new home. Here, composer Jason Derlatka toasts SEASAC’s VP of West Coast operations Ashley Waldron. PHOTO: TEAL HOES

Kings of Leon taped an episode of VH1’s “Storytellers” on April 5. The show will kick off the 15th-anniversary season of the program when the episode airs May 13. Attending the taping were (from left) VH president Tom Calderone; Vector Management’s Ken Levine; VH VP of original music production and development Patty Harris and executive VP of original music production and development Lee Rosenzweig; HTV Networks executive VP/editorial director Bill Flanagan; KOL’s Matthew Followill; Caleb Followill; and Nathan Followill; VH1 executive VP of talent and music programming Rick Krim; RCA, VP of artist relations Andrew Berkowitz; KOL’s Jared Followill; and Vector Management’s Andy Mendelsohn. PHOTO: FRANK MICELUTTA/PICTURE GROUP FOR VH1

Backstage at her sold-out show at New York’s Roseland Ballroom on April 13, pop superstar Ke$ha was presented with a plaque commemorating the combined 2 million-plus worldwide sales of debut album “Animal” and follow-up EP “Cannibal” as well as more than 25 million in track and ringtone sales. Celebrating her success were (from left) Vector Management’s Emily Burton and Jack Rosner, RCA Music Group senior VP of A&R Rob Hennock; Sony Music Group Executive VP/GM Tom Carson and executive VP of promotion Richard Painles; and producer to the stars Lukasz “Dr. Luke” Gottwald. PHOTO: ROB LOUD

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