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Estamos orgullosos de pertenecer a la familia MANÁ, que no es solamente el grupo musical #1 de nuestro mercado hispanoparlante, sino una institución que se preocupa por nuestro planeta y por la igualdad de condiciones humanas.

¡ADELANTE!
THE 3 BIGGEST CHANGES IN DIGITAL: REBOOT YOUR STRATEGY RIGHT NOW!

YOUR LATE-NIGHT GUIDE

the pros who book

FALLON
LETTERMAN
LOPEZ & more

"BRIDESMAIDS" Brings Back
WILSON PHILLIPS

HE SOLD BOOK WITH NO RADIO,
CONSIDERS Kanye West A TEXT FRIEND,
AND GETS BLUNTED WITH Rick Ross.

Bon Iver

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UJA-Federation of New York's Entertainment, Media & Communications Division

**Jody Gerson**
Co-President
Sony/ATV Music Publishing

**AND**

**Jon Platt**
President, North America, Creative
EMI Music Publishing

**Thursday, June 16, 2011**
11:30 a.m.
New York City

For more information, please contact Steven Singer at 1.212.836.1452 or singers@ujafedny.org.
Back In (The) Black

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

Maybe it really is the end of days.

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

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

Overall album sales dipped just 1.1% from the same period last year, when sales dropped 10%, while digital album sales surged 17%, improving from the 10% decrease during the same period of 2010. Track sales are up 9.7% through May 15, a big improvement over the 13% gain tracks posted in all of 2010 and roughly on par with the 12% increase in track sales in 2009. While CD sales dropped 8.4%, the performance is a vast improvement over the 15%-20% annual declines that had been standard in recent years.

By some measures, music sales are gaining momentum. During the last 13 weeks—the equivalent of a quarterly sales period—album and TEA sales are up 7.6%, album sales are up 5.8% and digital track sales are up 12.5%, compared with the same period in 2010. In fact, album sales have risen on a week-over-week basis in 11 of the last 13 weeks, according to SoundScan.

Another promising sign: Sales of current albums—those within the first 19 months of their release or older albums that perform in the top half of the Billboard 200 or are active at radio—are up 14% during the last 13 weeks from a year earlier, after plunging 22.1% in the first six weeks of 2011, according to SoundScan.

Theories abound as to why music sales have improved. The sharp turnaround following the dismal first six weeks of the year concurred with the Feb. 13 Grammy Awards, which provided a custom- ary sales boost for winners and performers on the live telecast during the first couple of weeks after its airing. Some executives also point to the shuttering of peer-to-peer file-sharing network LimeWire last fall.

While SoundScan data measures only unit sales, recorded-music revenue is likely faring well, too. The slowing decline in CD sales has been helped by price slashing by labels, which has resulted in less revenue per unit sold. But that’s been accompanied by a rise in the average price of digital tracks (as more hit releases are sold for $1.29) and digital albums (thanks to improved sales of deluxe editions). The net result: Gains from digital sales have almost offset losses in CD revenue, according to a source at a major label.

But don’t call it a comeback, just yet. While the numbers look great now, the year-over-year sales gains could soon evaporate, as upcoming releases will be compared against some strong sellers from 2010. Eminem’s “Recovery” and Drake’s “Thank Me Later” were both released on June 15, 2010, and sold 1.1 million and 709,000 units during their first two weeks, respectively, according to SoundScan.

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

This year, retailers are bunking on exceptional sales for Lady Gaga’s “Born This Way,” out May 23. The album’s first three tracks have already sold 3.4 million units. A second-quarter wild card is Lil Wayne’s “Tha Carter IV,” tentatively scheduled for June 21. The often-delayed release could be one of the biggest releases of the summer. “Tha Carter III,” released in June 2008, sold more than 1 million units in its debut week and has moved 3.6 million units and 13.1 million tracks to date, according to SoundScan.

Then again, catalog titles — new releases that have primarily driven the recent recovery in album sales. Catalog albums, which made up 47% of all albums sold through May 15, are up 6% while current releases are down 7%

Indeed, this year’s best sellers lag behind those of 2010.

Aisle’s surprise hit album “21” may seem like found sales, but the same was said last year of Lady Antebellum’s crossover smash “Need You Now,” which actually sold faster than “21.”

The trend continues all the way to the top 200. This year’s top 10 albums have sold 44% fewer units than last year’s top 10 through May 15, while the top 40 and top 200 titles are down 25% and 15%, respectively, during the same period.

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

Additional reporting by Ed Christian.

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

TOP FINALISTS
Rihanna, Eminem, Lady Gaga, Bruno Mars and Justin Bieber lead the finalists for the 2011 Billboard Music Awards. Rihanna takes the lead as a finalist in 16 award categories, including top Hot 100 artist, top female artist, top R&B artist and top dance/electronic artist. Eminem is a finalist in 16 award categories, including top Billboard 200 artist, top artist, top male artist and top rap artist. Lady Gaga follows as a finalist in 12 categories, with three releases all competing for top dance/electronic album. And pop heartthrobs Mars and Bieber will each vie for 11 categories and face off for top new artist and top male artist.

PERFORMERS
The Billboard Music Awards will be a hot ticket of live performances at the MGM Grand. The latest additions to an already stellar lineup of performers include a series of special collaborations: Lil Wayne will team up with Mary J. Blige, Pitbull will rock the stage with Ne-Yo and Nayer, and Far East Movement will be joined by Snoop Dogg and Ryan Tedder. They join previously announced performers Ke$ha, Neil Diamond, OneRepublic, Cee Lo Green, Nicki Minaj, Rihanna, the Black Eyed Peas, Keith Urban and Taio Cruz. Having appeared on the charts and in the pages of Billboard through the years, several of these acts (besides Rihanna) are also finalists at the show. Newcomers Ke$ha, Nicki Minaj and Taio Cruz will contend for top new artist. Tickets for the Billboard Music Awards start at $57.75 and were still available at press time through Ticketmaster.com.

SPECIAL AWARDS FOR BEYONCE, NEIL DIAMOND
The Billboard Music Awards will honor Beyoncé and Neil Diamond with special awards. Beyoncé will receive the Billboard Millennium Award in recognition of the singer’s career achievements and influence in the music industry, from her role as frontwoman of Destiny’s Child to her three chart-topping solo albums, which have collectively earned her 16 Grammy Awards and ASCAP’s pop songwriter of the year honor. Previously, Billboard named Beyoncé its Woman of the Year in October 2009 and Top Female Artist of the Decade in December 2009. Diamond will receive the Billboard Icon Award in recognition of his cultural impact and his extraordinary talent as a creator, writer and entertainer. Diamond has sold more than 128 million records worldwide, achieving 39 top 10 singles and 18 platinum albums. He has been a force on the Billboard charts for more than 40 years, scoring a combined 12 No. 1s on the Billboard 200, Hot 100 and Adult Contemporary charts, including hit singles like “Cracklin’ Rosie,” “Song Sung Blue” and “America” and 2008 album “Home Before Dark.”

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

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

Since the early 1990s, the Billboard Music Awards have celebrated a diverse cross section of the music landscape. From the rock of Metallica’s “Unforgiven II” to the seductive pop of Britney Spears’ “I’m a Slave 4 U” to the soulful R&B of Alicia Keys’ “A Woman’s Worth,” the ceremony has collected music’s biggest stars and let their hits shine in front of millions.
Month ago, it was a coin toss over which music-themed TV show would have a greater impact on network TV schedules this fall.

Would it be “Glee” with its scripted musical franchise? Or the reinvented “American Idol,” whose proved there’s still life left in the music reality franchise?

If you went with the latter, you were right.

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

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

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

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

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

Both Fox shows are on a Wednesday/Thursday schedule, but both will have star-power issues. Will Jennifer Lopez, who signed a one-year contract in 2010, re-up with “Idol” or will her financial demands be deemed untenable? While Cowell’s return will surely fan the fires, do Scherzinger, Reid, Cole and Abdul, not to mention the format, have enough distinction to pull “Idol” like numbers of more than 20 million viewers per week?

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

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

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

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

CBS will add five more dramas—not procedural cop shows—to its schedule, but it’s unclear if any will have a music component. The network’s “NCIS” and “NCIS: Los Angeles,” which regularly feature plenty of song synchrons, will remain in the fall.

ABC, which is attempting to attract more male viewers, is bulk-up on comedies on Tuesdays and Wednesdays, while Fox is using the genre to fill space after “Glee” and “X Factor” on those nights. CBS, looking for female-oriented sitcoms, has added comedies on Monday, Wednesday and Saturday. Music licensing is a rarity on half-hour comedies, and if Americans are in the mood to laugh in the middle of the week, the music industry better hope they like to sing on Mondays.
2011 BMI POP AWARDS

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

AWARD-WINNING SONGS:
"ALEJANDRO" (LADY GAGA AND REDONE), "BAD ROMANCE" (LADY GAGA AND REDONE)
"DO YOU REMEMBER" (FRANKIE STORM), "FALLIN' FOR YOU" (COLBIE CAIALLAT)
"I NEVER TOLD YOU" (COLBIE CAIALLAT), "IN MY HEAD" (J.R. ROTEM)
"PAPARAZZI" (LADY GAGA), "REPLAY" (J.R. ROTEM), "RIDIN' SOLO" (J.R. ROTEM)
"SEXY CHICK" (GIOGIO TUINFORT), "SWEET DREAMS" (WAYNE WILKINS)
"TELEPHONE" (LADY GAGA), "WHATCHA SAY" (J.R. ROTEM),
"YOUR LOVE IS MY DRUG" (PEBE SEBERT)
"TWO IS BETTER THAN ONE" (TAYLOR SWIFT),
"YOU BELONG WITH ME" (TAYLOR SWIFT)
**Shoot For The Moon**

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

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

In the same time it took the United States to put a man on the moon, the industry has achieved only one unqualified digital success story: the digital download. Launched in 2001, Apple’s iTunes store revolutionized the sale of music. It opened the marketplace to all comers, provided a new level of convenience and introduced consumers to the concept of buying music in the form of a digital file instead of a physical disc.

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

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

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

1. The close of an era of lawsuits. The copyright infringement case against LimeWire, settled May 12 during the penalty phase of the trial, could be one of the last, easy litigation targets for record labels and publishers.

2. New ownership/leadership. The purchase of Warner Music Group by Len Blavatnik’s Access Industries is expected to close in the third quarter.

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

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

The combination of these three factors presents a perfect time to change tack. With major lawsuits fading into the past, the industry can focus more attention on opening new markets than protecting existing ones—which will become a more urgent priority now that there are fewer opportunities for settlements and penalties to pad major-label-group-income statements.

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

The new era’s leaders can affect change if they alter the incentives of their executives accordingly. Contrary to popular opinion, most shortcomings in digital strategies haven’t been the result of bad decisions by out-of-touch executives. To the contrary, label and publishing executives are smart, forward-thinking people who genuinely want to do right by their companies, artists and industry.

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

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

Now is a good time to head west in the future.

**SMALL PLAYER, BIG SOUND**

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

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

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**BITS & BRIEFS**

**ROOT MUSIC PARTNERS WITH SOUNDEXCHANGE**

Root Music has partnered with SoundExchange to help the organization sign up artists who are owed digital performance royalties. Root Music, a provider of marketing tools for use on Facebook, has 7,462 member artists who have yet to collect a total of $5.3 million from SoundExchange. This partnership is the latest initiative by SoundExchange to contact artists who haven’t yet registered with the organization.

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

A total of 16.7 million U.S. mobile subscribers, or about 73% of the entire mobile user base, used location-based “check-in” services on their phones in March, according to a comScore study. Of those, 12.7 million did so on a smartphone, representing 17.6% of smartphone users. Those ages 18-34 accounted for 58.5% of check-in users. Android (36.6%) and Apple (33.7%) were the two most popular platforms.

**RINGTONES**

Kelly Rowland scores her first top 10 ringtones (15, up 58) with “Motivation,” which is reaching No. 29 this week on the Billboard Hot 100 becomes her top-selling style as a lead artist on that chart. Featured artist Lil Wayne collects No. 24 at top 10 ringtones, extending his lead for the top 100 songs of the four-and-a-half-year history.

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Our darling B-

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

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

You’re our ROCKstar.
Congratulations on this special award – it is genuinely deserved.

We love you so much,

Lorraine, Ofira, the whole crew and Motek

Lorraine Schwartz
FINE JEWELRY
The Shape Of Things To Come

Prince Royce Eyes Mainstream With Major-Label Deal

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

The signings had been preceded by mainstream successes. Nina Sky, twin sisters from Queens, released their self-titled 2004 debut album on Universal, which went on to sell 322,000 units and featured the No. 4 Billboard Hot 100 single “Move Ya Body.” San Diego native Frankie J., a former singer with Latin hip-hop/pop group Kumbia Kings, debuted at No. 3 on the Billboard 200 with his 2005 Columbia album “The One,” which has sold 910,000 units, according to SoundScan.

But other home-grown U.S. Latin acts to sign to major labels include Prima Gilfet (Giffen) and the DEY (Epic). Doused. And even Kat DeLuna, who had a huge RedOne-produced radio hit with “Whine Up,” only sold 68,000 units of her 2007 Epic debut “9 Lives,” according to SoundScan.

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

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

And now, LatinAlternative.com has confirmed that Prince Royce, with his pop sound, Brazilian beats and love songs, is the new Latin artist being courted by Atlantic.

Cultural Crossroads

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

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

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

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

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

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

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

That the three artists had already established strong bonds with each other, Phillips says, makes all the difference. “There is a new generation of Latinos and Latinas who listen to pop and crossover radio,” he says. “I don’t think that the genre wall really exists anymore. These stars have cross-generational appeal.”

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

“There are no rules to music anymore,” Iglesias adds. “You can turn on top 40 radio and listen to Latin artists, and you can turn on a Latin station and listen to American artists, too. It goes both ways now!”

—Justino Aguil

EN ESPANOL: All the great Latin music coverage you’ve come to expect from Billboard—in Spanish. Go to billboardespanol.com.
Deeper Ties
Broader Billboard/Telemundo Partnership To Include Launch Of Regional Mexican Awards Show

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

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

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

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

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

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

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

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

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

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

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

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

As is the case with the Billboard Latin Music Awards, finalists and eventual winners for the Billboard Regional Mexican Music Awards will be determined by sales, downloads and radio airplay data that comprise Billboard’s weekly charts during a one-year period.

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

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

Phoenix House Congratulates Beyoncé on Her Billboard Millennium Award.

The only thing greater than her talent is her kind and compassionate heart. She continues to show tremendous support for those we serve, and her dedication provides them with a daily dose of encouragement, strength, and hope.
Club Can Handle It

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

The recent death of Mike Spornndell, founder of the renowned New Haven, Conn., nightclub Toque’s Place (Billboard.biz, May 19), flashes one back to a time when key rock ’n’ roll clubs played a linchpin role in artist development, with certain acts forever linked to smaller venues that helped launch their careers.

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

Such remembrances beg the question: Can, and do, clubs still play a vital artist development role? One theory is that clubs are overburdened with hundreds of acts trying to break through and that some artists tend to grow at festivals instead. For example, anyone who works with My Morning Jacket would say the band’s epic performances at Bonnaroo through the years helped build its reputation as one of rock’s premier live acts.

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

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

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

In fact, HOB has doubled down on its artist development strategy, creating the “Ones to Watch” program with sponsor LG to highlight rising performers and partnering with Fuse to create the first Uranium tour—which, according to Weeden, “will drive awareness of emerging artists through our venues as well as Fuse’s television assets.”

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

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

While a room like the Birchmere can sometimes pick up a bigger act, “there are tons of B- and C-level acts and beginners that we can’t play because we want at least three times what a similar pop act with airplay and sales is getting,” Jaworek says. When now supporting stars on big venue tours, developing country acts, he says, play “casinos, radio shows, fairs and those few country rooms that have been able to somehow remain in business.”

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

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

In general, though, clubs looking country might not be as numerous as “in the mid-’90s, the ones that are there are vibrant,” Beckham says. “There are many more clubs popping up every day, and very important to all of us.”
When Pete Tong joined BBC Radio 1 as an on-air host in 1991, starting on the path to becoming one of the planet’s most influential curators of electronic dance music, the world was a much simpler place. “There was a lot less competition in terms of how people interacted with media,” Tong recalls.

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

Not content with just a radio and touring DJ career, Tong has parlayed his power into complementary business-minded projects. He’s a founding partner in William Morris Electronic, the venerable booking agency’s dance-dedicated arm, which counts touring superpowers deadmau5 and Kaskade among its clients. He launched and still co-manages the International Music Summit in Spain. And as a touring DJ, he started a lucrative six-month residency this month in Las Vegas at Wynn’s Encore Beach Club.

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

How has dance music changed since you started out at Radio 1? America’s story of dance music is falling in love and out of love just as quickly—disco overtaking the records being burned in a baseball stadium, house music being kept alive by gays in Chicago and New York.

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

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

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

What’s your relationship like with William Morris?

I enjoy intellectual debate and discussing how they go about stuff. I’m very proud to join them. DJ agencies before this tended to be people from electronic music who got a bit organized; everyone had come from the scene basically. The ones who have done well and been doing it for 10 years, and it was time to push everyone to another level. William Morris made a strategic decision to get into electronic music, to bring people into the industry to benefit from their years of experience. It was a simple idea, but they were the first to do it, and it’s been hugely beneficial. Both sides learn from each other all the time. [William Morris] brings big-picture thinking, which comes from being in an agency like that, but they wouldn’t be able to talk to our world without an interface, like Joel Zimmerman, who handles the day-to-day in America.

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

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

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

How does Las Vegas play into that touring picture?

Vegas is fascinating because it is the last place in America you would think dance music would be popular. If you went back in the history of dance music—forget disco and go to the start of house—Vegas was so foreign to the whole thing. I started playing there in 2002 or so. There were clubs, but it was hit or miss. You were always the sideline, never the main event.

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

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

What is that for a co-exist. One won’t replace the other, for sure. There’s no deadmau5 without the clubs; they make the scene that made him possible. There’s no Tiësto without the clubs he came from and the stories that he built in the underground.

But as an evolution of careers, it’s absolutely vital. It’s not a new story; it’s been happening in the U.K. with the first generation of electronic warlords, like Chemical Brothers, Basement Jaxx, Groove Armada. After a while they broke away from nightclubs and turned to a hard-ticket situation where people came at 8 p.m. rather than midnight. Deadmau5 is a hard-ticket act that people flock to see, but hasn’t had a hit yet. If he has a genuine hit like Guetta, who knows where it will end up—although he’s doing fine without it.

Any predictions for the next five years in electronic music?

Watching America is going to be fascinating. We’ve been here before, but many times, seen America go crazy for dance music, and usually it’s like a firework; it burns bright and fizzes out. But something’s different this time—it’s lasting longer, integrating into culture further than before. All these festivals aren’t getting smaller. That was the first thing that everyone took notice of in Europe—the numbers attending Electric Daisy Festival, Monster Massive, Detroit Electronic Music Festival and Ultra Music Festival, of course.

It’s another level that I’ve never seen so far in my lifetime. And so many people are moving to Los Angeles—little DJs, big DJs. It’s going to be like walking down the street in London soon.
A seductive creation, a creative kinship with Kanye West, an authentic indie-folk sensibility and a muted marketing strategy—BON IVER, aka Wisconsin’s own Justin Vernon, is ready for the world.

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

“It feels good not to be there,” Vernon says now. “But I feel proud that I had to go through some of that stuff.” 

Three winters later, Vernon found himself in another confined space, but no longer alone. He was at Avex Honolulu Studios on the Hawaiian island of Oahu, where Kanye West was recording in early 2010. He shared a room the size of a closet with Miami rap star Rick Ross and helped construct “Monster,” perhaps 2010’s strongest hip-hop posse cut (it peaked at No. 18 on the Billboard Hot 100), while smoking, according to Ross, “some of the best weed the world has to offer.” It took Vernon, the 30-year-old mastermind of the band known as Bon Iver, a frozen season in solitude to find his voice. It took Ross less than an hour to recognize its power.

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

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

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

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

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

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

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

“Listening to the music and reading the mythology just fits so well together and really pulls on people’s heartstrings,” says Nate Vernon, Justin’s younger brother and his co-manager since 2008. “That buzz grew as Vernon toured in 2008 and the album made the year-end critic lists of Spin, NME and Q. After debuting at No. 181 on the Billboard 200 upon its Jagjaguwar release, the album peaked at No. 64 in its 11th month. “The way ‘For Emma’ grew was from a serious amount of word-of-mouth,” Jagjaguwar label manager Darnas Van Arman says. “Our job was to not get in the way of that.”

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

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

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

BON IVER
ALBUM TITLE: “Bon Iver, Bon Iver”
LABEL: Jagjaguwar
RELEASE DATE: June 21
UPCOMING: “Late Night With Jimmy Fallon” (May 23)
NIGHTS: BonIver.com, Facebook.com/boniweri
MANAGEMENT: Middle West Management
TOURING AGENT: Billions Corp.
PUBLISHING: April Base Publishing
PUBLICITY: Carrie Toles (@sparkeyfirepant), Shore Fire Media (@ShoreFire)
TWiTSTN: @boniver
The tale behind the creation of “Emma” is indie folklore by now. Less heralded is the way Justin Vernon and his team utilized that story to attract listeners.

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

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

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

“I’ve got ideas for gospel records, for another Volcano Choir record,” Vernon says. “I could probably make a punk record at some point—if it comes naturally. I’ve got a ton of ideas.”
Videocam parties backstage, taped concert series, ratings vs. demographics—from “Letterman” to “Lopez,” from “Kimmel” to “Fallon,” the art of booking and getting booked on late-night shows is a whole new—and ultra-important—game

BY PHIL GALLO

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

Letterman requested the Foos encore with “Everlong,” the song they played when the host returned to the air following quintuple bypass surgery in 2000. The band was happy to grant his request, but the Foos also wanted to pay homage to the Beatles—and celebrate the fact that they were playing in the Ed Sullivan Theater, where the Fab Four made their American TV debut in 1964. The group ended up playing its entire new album, “Wasting Light,” dressed in Beatle-style dark suits and were shot in black and white, a video of which is on the CBS website. A webcast of the performance—with a total running time of 109 minutes—also includes renditions of older songs shot in color.

ILLUSTRATION BY DREW FRIEDMAN
It’s a striking example of how today’s late-night TV plays a key role in the promotion of new albums. The Foo T... soundtracks, but we’ve always tried to distinguish ourselves by presenting it in a unique way,” “Letterman” talent producer Sheila Rogers says. “We had a lot of fun with the Foo Fighters because they had a concept. It worked. It’s probably one of our best webcasts. Foo Fighters is one of those bands at the top of the late-night food chain, an ecosystem dominated by acts that get little radio airplay and prefer selling albums rather than singles. More than ever, late-night TV is finding a balance between booking the latest act working a new single and the great artists of yore. The result: an increasing number of veteran artists making room in their schedules to visit TV studios in Los Angeles and New York. “Television is not just television anymore,” says Linda Carbone, CEO of New York publicity firm Press Here. “New media has changed everything. It’s no longer just the hit you get from a late-night performance. There’s a multiplying factor.” At “Jimmy Kimmel Live!” says co-executive producer Doug DeLuca, who oversees the show’s digital operations, the program interacts with its fan base “to the extent that we can. We’ll create with the Web. We allow us to tap into what fans want to hear and want to see. Hopefully we’re picking the right bands.” With the exception of “The Tonight Show With Jay Leno,” every late-night program with a consistent music component has tweaked itself to better connect with the red-eyed, younger, post-midnight demographic. “Leno,” as most publicists and managers say, provides a broad audience and is the best place to bring a mainstream act. Attracting acts is as tied to creating bonus Internet content as it is to a well-stocked, comfy backstage area and an opportunity to play exclusive mini-concerts for invited fans. “Kimmel” has three different performance areas. “Lopez Tonight” has Flip-cameras backstage for acts playing with and without video, plus the show promotes albums visually onscreen throughout an act’s performance. “Conan,” which plans to upload backstage performances and conversations, has a track record of breaking rock bands for nearly two decades. “Late Night With Jimmy Fallon” offers acts the opportunity to perform with house band the Roots. “The Daily Habit” boasts a midday shoot—and the shortest time required to be on the set. “Letterman” continues to bulk up on webcasts; recent ones include Ray LaMontagne & the Pariah Dogs, Tinnie Tempah, Ben Harper and, on June 22, Beady Eye. The webcasts on CBS.com have been sponsored by AT&T since they started last fall. Although late-night performances have led to bookings on the morning show circuit, that time of day is largely reserved for pop stars pushing a new single. “More than ever, daytime will not take a chance on a new artist,” says Jimmy Gourley, senior talent manager who manages Regina Spektor, among others. “Niche genres are not served.” Which makes late-night TV prime time for rock ’n’ roll. Daniel Glass, whose Glassnote Records roster has greatly benefited from talk show exposure, contends that late-night TV is an asset to the numerous shows on the air, stronger than ever. “We consider them our partners and allies,” says Glass, whose bands include Mumford & Sons and Two Door Cinema Club. “Our bands go to ‘Kimmel’ and they return with a smile. They go to ‘Fallon,’ they return with a smile. I’ve never seen—and I’ve been doing this a long time—more integrity among television music bookers than right now.”

THE POWER OF LATE NIGHT

According to Nielsen, the current ratings leader is NBC’s “Leno,” with an average viewership of 3.9 million viewers per episode in first-quarter 2011. CBS’ “Letterman” is on its heels with an average of 3.6 million viewers per show. But as all shows are quick to point out, the important element is the demographic. TBS’ “Lopez” and “Conan” are neck and neck when it comes to the youngest demo. Their average viewer is 30 years old. Producers for “Late Call With Carson Daly” claim that their 1 million viewers at 3:30 a.m. are music-centric. The “Kimmel” staff likes to mention the host’s days as a college DJ. “Fallon” says it aims for a unique blend that’s not too mainstream, not too indie. And “The Daily Habit,” FUEL TV’s late-night show that combines extreme sports and music, is aiming for males in the 18-34 demo.

“Lopez” booker Alisa Gichon Malo says that when she worked at “The Late Late Show With Craig Ferguson,” “‘Kimmel’ was just starting out, and that was the place to be. At CBS we had the numbers, but they had the stronger demo. In music, it is more important to have the demo.” Publicist Carbone, whose company placed Alison Krauss on “Lopez,” Raphael Saadig on “Kimmel” and “Conan,” Lykke Li and Mona on “Daily” and the G! Team on “The Daily Habit”—all in the month of April—takes it a step further: “It’s a real image thing when you pick a show. There’s a lot about the vibe of a show that has nothing to do with you choose.” Shapiro, who scored a victory last year when Spektor was booked on “SNL,” has a different view. “There is very little preciousness in the picking and choosing of a show by 98% of the artists who have television available to them,” he says. “TV is important for artists without a steady stream of radio hits. It’s somewhat rare that an individual TV appearance can catapult a career, but it does happen enough that it’s always worth taking a shot.” Of course, anyone talking about late-night TV success stories will mention the blockbuster “SNL” bookings of Adele, Arctic Monkeys and James Blunt. But the town still poses big challenges. There’s also the bandwagon effect. When Dangerbird Records released Fitz & the Tantrums’ “Pickin’ Up the Pieces” album in August 2010, “Daly” was one of the first shows to express interest in booking the band, ultimately filming a sold-out show at the 800-capacity El Rey Theatre in Los Angeles. In attendance were bookers from “Kimmel” and “Conan,” each of whom booked the group for shows in April. In April, the band performed on “Leno.” That will be followed by appearances on “Lopez” this month and on “Letterman” in June.

“Late Night TV gives a band a national profile and cer-

THE BOOKER PRIZE

Four Late Night Talent Scholars Discuss Methods To Their Madness

JONATHAN COHEN

“Late Night With Jimmy Fallon”

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

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

ALISA GICHON MALO

“Lopez Tonight”

Prince recently complimented George Lopez. He said: “You have a show that represents all people— I see all kinds of guests on here.” At that moment, Alisa Gichon Malo knew she’d made the right decision to join TBS “Lopez Tonight” as musical booker. “That’s what drew me to the show,” Malo says. “I knew they’d make music very important.” Malo booked musical talent—for E!, “Mad TV” and “The Late Late Show” (with Craig Kilborn and Craig Ferguson)—for six years before starting her own Anomaly Talent in 2007. Malo books awards shows and benefits in addition to “Lopez.” “Lopez” launched in November 2009 with Carlos Santana as the first musical guest. During the first two weeks, Malo wrangled such stars as Mary J. Blige, Shakira, Slash, LMPAQ and the first-late-night appearance by Justin Bieber. “It all stems from George’s love of music,” she says. “George is a big fan of old-school rock, so you see it sprinkled throughout—Devo. Foreigner. George met Ken Cronin at [Broadway show] Rock of Ages and came back and said, ‘We have to book REO Speedwagon.’ We try to keep [the music] upbeat. George calls it a late-night party.”
tell a band is ready for TV.

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

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

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

Those concerts present a unique opportunity that Glassnote Records’ Glass has suggested his bands take advantage of, and play different songs at each show. “It’s more representative of a real album,” he says. “You can see the contender marketing plan when an artist does the same song over and over and is on one show after another. Each show should be a different experience. With a gradual build you get a nice representation of the band and how the band evolves through the different songs performed.”

As the 3-g music labels have all but eliminated budgets for acts to fly coast to coast on release week, an artist needs to cry-fallently orchestrate his or her schedule to make the most of late-night possibilities, picking shows to coordinate with an album launch, follow-up appearances in support of a tour and even additional shows for a tour’s second or third leg. Amos Lee, whose “Mission Bell” debuted at No. 1 on the Billboard 200 in January, could win an award for navigating the late-night waters.

Lee performed “Windows Are Rolled Down” on “Leno” on Jan. 26, the day after the album was released. (He had begun a 18-show tour on Jan. 23, and delays soon after the release.) He sang “Violin” on “Letterman” on Feb. 16, two weeks after the song was offered for free on iTunes. He next appeared on “Conan” on May 9, just four days before his tour resumed. On May 26, he will perform “Jesus” with the Roots on “Fallon.” Lee has festival dates in June and early July before starting a tour with Lucinda Williams in July and August, during which time he will appear on “Kimmel.”

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

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

The 8 Late-Night Music Bookers You Need to Know About

JONATHAN COHEN 
(jbraino@jacohen.com)
“Late Night With Jimmy Fallon”
Fun fact: He keeps a lively Twitter feed.
Best way to get his attention: An amazing live performance.

SCOTT IGOE
“Jimmy Kimmel Live!”
Fun fact: He started out at Interscope in the ’90s.
Best way to get his attention: A great Twitter feed.

JOHN KATOVICH
“The Daily Habit”
Fun fact: He was a music coordinator for the films “Jackie Brown” and “Never Been Kissed.”
Best way to get his attention: Put on an unforgettable live performance.

ALISA GICHON MALO
@AlLisaGichonMalo
“Lopez Tonight”
Fun fact: Past and present clients of her Anomaly Talent include BAPTA, Yahoo! and InStyle magazine.
Best way to get her attention: CDs. Or get @GeorgeLopez to like your act.

JIM PITT
@jimpit13
“Conan”
Fun fact: His dream get is Bob Dylan.
Best way to get his attention: An amazing live performance.

DAVIS POWERS
@davispowers
“Last Call With Carson Daly”
Fun fact: He manages punk band Roll the Taps.
Best way to get his attention: He wants to see how good you are; YouTube links.

FERNITA WYNN
“The Mo’Nique Show”
Fun fact: She used to be a producer for “The Sharon Osbourne Show.”
Best way to get her attention: Emails with MP3s and video links.

SHERYL ZELIKSON
“Late Show With David Letterman”
Where she hangs out: She has a strong LinkedIn profile.
Best way to get her attention: CDs and YouTube links.

FERNITA WYNN
“The Mo’Nique Show”
Fun fact: She used to be a producer for “The Sharon Osbourne Show.”
Best way to get her attention: Emails with MP3s and video links.
EMI Rules Radio Again

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

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

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

EMI had a share in 41 of the quarter's top 100 songs, the same as in the prior quarter, including the top three, which were, in order: Bruno Mars' "Grenade," Katy Perry's "Firework" and Enrique Iglesias' "I'm a Freak." EMI's top 10 songs in the quarter included "Grenade," "Firework," "Tonight (I'm Lovin' You)", "Just the Way You Are," and "MARS Just the Way You Are" at No. 6.

Universal Music Publishing Group placed third in the first quarter with 12.93%, down from 12.3% in the prior quarter but improving from 12.3% during the same period last year. Universal had a share of 36 top 100 songs, the same as in the prior quarter, including "Tonight (I'm Lovin' You)", "Just the Way You Are" and "MARS Just the Way You Are" at No. 6.

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100, up from four in the prior quarter, including “Firework,” Rihanna’s “Only Girl (In the World)” at No. 10 and Pitbull’s “Hey Baby (Drop It to the Floor),” featuring F-Pain, at No. 13.

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

Peer music placed ninth in the rankings with 2.6%, its largest share since the launch of the top 100, ranking based on the share of airplay songs each listed songwriter, including five songs in the top 100, including “Firework” and Rihanna’s “What’s My Name,” featuring Drake, at No. 4.

Words and Music Copyright Administration ranked 10th, returning to the ranking with a 2.5% share, virtually flat from the same period last year. The company placed six songs in the top 100, including Brad Paisley’s “This Is Country Music” at No. 38 and Tim McGraw’s “Feel Good on My Lips” at No. 51.

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

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

### TOP 10 SONGWRITERS AIRPLAY CHART

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>MARTIN KARL “MAX MARTIN” SANDBERG</td>
</tr>
<tr>
<td>2</td>
<td>TAYLOR SWIFT</td>
</tr>
<tr>
<td>3</td>
<td>MIKKEL STORLEER ERIKSEN, TOR ERIK HERMANSEN (STARGATE)</td>
</tr>
<tr>
<td>4</td>
<td>JOHAN “SHELLBACK” SCHUSTER</td>
</tr>
<tr>
<td>5</td>
<td>SANDY “VEE” WILHELM</td>
</tr>
<tr>
<td>6</td>
<td>ESTER DEAN</td>
</tr>
<tr>
<td>7</td>
<td>LUKASZ “DR. LUKE” GOTTWALD</td>
</tr>
<tr>
<td>8</td>
<td>PETER “BRUNO MARS” HERNANDEZ, PHILIP LAWRENCE, ARI LEVINE (THE SMEEZINGTONS)</td>
</tr>
<tr>
<td>9</td>
<td>AUBREY “DRAKE” GRAHAM</td>
</tr>
<tr>
<td>10</td>
<td>ALECIA “PINK” MOORE</td>
</tr>
</tbody>
</table>

### TOP 10 AIRPLAY SONGS

<table>
<thead>
<tr>
<th>RANK</th>
<th>SONG</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“GRENADE,” BRUNO MARS</td>
<td>ELEKTRA/ATLANTIC</td>
</tr>
<tr>
<td>2</td>
<td>“FIREWORK,” KATY PERRY</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>3</td>
<td>“TONIGHT (I’M LOVIN’ YOU),” ENRIQUE IGLESIAS FEATURING LUDACRIS &amp; DJ FRANK E</td>
<td>UNIVERSAL REPUBLIC</td>
</tr>
<tr>
<td>4</td>
<td>“WHAT’S MY NAME?,” RIHANNA FEATURING DR. DRE</td>
<td>SONY/DEF JAM/IDJMG</td>
</tr>
<tr>
<td>5</td>
<td>“RAISE YOUR GLASS,” PINK</td>
<td>CANADIAN IDJMG</td>
</tr>
<tr>
<td>6</td>
<td>“JUST THE WAY YOU ARE,” BRUNO MARS</td>
<td>ELEKTRA/ATLANTIC</td>
</tr>
<tr>
<td>7</td>
<td>“F**KIN’ PERFECT,” PINK</td>
<td>CANADIAN IDJMG</td>
</tr>
<tr>
<td>8</td>
<td>“WE R WHO WE R,” KE$HA</td>
<td>SONGBOOK/ATLANTIC</td>
</tr>
<tr>
<td>9</td>
<td>“BACK TO DECEMBER,” TAYLOR SWIFT</td>
<td>BIG MACHINE</td>
</tr>
<tr>
<td>10</td>
<td>“ONLY GIRL (IN THE WORLD),” RIHANNA</td>
<td>SONY/DEF JAM/IDJMG</td>
</tr>
</tbody>
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Rankings based on the number of aggregated clips each song had among the overall top 100. Billboard and its sister publications also are owned by Nielsen BDS, which is a division of Nielsen. Billboard collects airplay data in 58 U.S. radio markets every Thursday, and aggregate airplay data for each market is monitored by Nielsen BDS. Nielsen BDS electronically monitors radio stations electronically monitored by Nielsen BDS, 24 hours a day, seven days a week, during the period of Jan. 4 through Mar. 31.
Ester Dean
The Singer/Songwriter Has Become A Chart Fixture With Hits For Rihanna, Katy Perry, Mary J. Blige And More

BY GAIL MITCHELL

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

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

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

When did you start writing and singing?
When I was in the third grade; I wouldn’t pay attention in school at all.

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

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

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

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

I’m in the studio with the engineer and just kept looking at him, asking, “Is that OK?” And he says, “I like it.” When people have a great track that speaks to me, it feels like it already has a story in it. “Firework” is another collaboration with Stargate. That was me and Katy [Perry] bouncing ideas back and forth. Katy already had the concept and the name in her head. That was one of the times when you allow yourself to be led by somebody who knows what he or she wants. She knew what she wanted, so I was like, “I’ll follow you.” I’m universal. As much as I can get out a “Firework” with Katy, I can get a “Lil Freak” out with Usher. Or a “Lay It Down” with Lloyd. I can get Caribbean as I did on “Rio,” then go from there to working with No Doubt. I also want to let some of the Oklahoma out and get a little country, honey (laughs). I’m a songwriter who just wants to bring people great songs.

Why are there still relatively few female songwriter/producers?
There are women who are writing and producing: Beyoncé, Lady Gaga, Gwen Stefani and Missy Elliott. Then there are my friends who are dope-ass writers—like Ciara Style, Priscilla Renea, Makeba Riddick, Tiacci Hale and Ericka Coulter. A woman has to step out and take away the limitations. I make myself heard because I let people know when I walk in the room that we are equal. We are human, so nobody’s better than or less than. We’re coming in here to do the same thing and split the percent 50-50. I only work with people who feel the same way.

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

You began working on your own debut album in 2009. Is that still moving forward?
Yes. People think I f*pped because I haven’t put out more songs. I had to take time out for soul-searching. Now I’m able to give my all. I have a bigger purpose to come out with an album than because of a song. And I still want full-force Polow Da Don because it’s his vision. I just caught up with it. He’s a pusher for black music to be heard. And I think that’s what he likes about my voice. He can feel the emotion and passion in it and wants to show that.

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

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

BY ANTONY BRUNO

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

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

“The video was a turning point for us,” the Way of H co-founder Tyson Butler says. “Rob’s participation gave people an opportunity to stop and look at it—that opened up a lot of doors and ears.”

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

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

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

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

“We need to find a way to engage publishers earlier so they don’t feel the deal is already done,” Lucchese says. “Creating more developer-oriented visibility among the tech and developer community would make it less daunting to the typical app developer looking to license a use.”

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

“We are in the middle of taking a very hard look at some of the issues involved in the app offerings that are out there,” NMPA president/CEO David Israelite says. “Music publishers have got to do a better job of making it so the non-sophisticated music licensee can do business with us in a legal and appropriate way.”

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

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

Songs Of Praise

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

BY DEBORAH EVANS PRICE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"We always try to have a close relationship with the fans," Olvera says.

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

—Fher Olvera, Maná

Gonzalez said later in a quiet setting, "Sometimes when you're on tour and promoting an album, you don't have much time, but we always try to be as flexible as we can."

That philosophy, steeped in accessibility and honesty, has served Maná well from the start as it evolved from a struggling night-club-touring act with big rock band aspirations to the most widely sold and heard Latin band in the world. Maná has sold more than 25 million Spanish-language albums in some 40 countries, according to the band's record label, Warner Latina. Of those 25 million copies, 3 million of them were sold in the United States, according to Nielsen SoundScan. Maná's latest album, "Drama y Luz," debuted at No. 1 on Billboard's Top Latin Albums chart.

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

Native to Guadalajara, Mexico, Maná now boasts a rich catalog of music, fans in most corners of the globe and a touring acumen that few have achieved. The foursome—which also includes guitarist Sergio Vallin (who joined the lineup in 1995) and bassist Sergio Vallin (who joined the lineup in 1995) and bassist Juan Diego Caller —has made its music an industry

ARTISTS, EXECUTIVES OFFER THEIR TRIBUTES TO MANÁ

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

—Daddy Yankee, recording artist

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

—inigo Zabala, president, Warner Music Latin America
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—Phil Rodriguez, Eventpro

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

—Phil Rodriguez, president, Eventpro

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

—Jesus Lara, senior VP of music/talent strategy, Tr3s
Comenzando con “Donde Jugarán los Niños”, navegando después entre “Sueños Líquidos”, continuando juntos una gran “Revolución de Amor” y convenciendo al mundo entero que “Amar es combatir... “

Felicia a

MANÁ

en el comienzo de su gira mundial “Drama y Luz”.

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“The members of Maná are great people because they are humble. All this is very important. They are known all over Latin America. When you combine good music, great personalities and a great stage show, you get the best in entertainment. They are worth every penny, and their shows are for families, too.”

—Arie Kaduri, promoter/president, NYK Productions

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

—Henry Cardenas, president/CEO, Cardenas Marketing Network

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

—Flavio Morales, senior VP of programming, mun2

“Accolades Aplenty

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

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

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

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

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

"The reality is: that we know what it's like not to have money in our pockets," Gonzalez says. "We know what it is like to go a day or two without having something to eat. We know what it is to be outside wanting to go to a show and not having money to see your favorite band. We went through that, and you cannot forget your past."

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

"Even though we're famous and, yes, have money and, yes, have nice lives, we're still a band that's very much in touch with what's going on today, and we haven't forgotten how difficult it was for us when we started as a band and as musicians."

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

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

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

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

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

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

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

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

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

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

—Renzo Vargas, Maná fan

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

Accolades Aplenty

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

—Ivan Fernandez, president, Viva Entertainment

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

—Suzie Katayama

Conductor, Los Angeles Philharmonic; string arranger for Maná’s song “Sor María”

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

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

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

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

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

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

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

It’s a tough economy for music right now. How is Maná handling the recession in terms of ticket sales? During the first day when tickets went on sale we sold more than 100,000. We sold many in Puerto Rico, and the Staples Center in Los Angeles sold out. We’re very pleased.

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

Why do you think Maná has had the staying power it has all these years? They connect with people and there is a strong evolution. They’ve been able to reinvent themselves. They’ve had over 20 years in the business and many young people are discovering them today. They are innovative and they are not a disposable band. They are solid and will stay here for a long time. The proof is in the years they’ve been in the business.

Through its music Maná is exploring such topics as the immigrant population and racism. What are your thoughts on this? There is a major shift in the Latino population and it’s an incredible time for Latinos. There are jobs that many people don’t take, but Latinos do. We’re all human beings, and these topics say a lot about the economy here and in Mexico.

What’s it like being part of the Maná team? In Maná there are four members and they are united. They are associates, but also a family. They have grown up together and they are very close. They run a business that is very serious and well-organized.

What will the Drama y Luz tour production be like going from the road to the stage? We will have five or six trucks on the road with teams setting up the shows. Songs will be paired up with effects so that people can feel them, but the most important thing is the sound and the music, always.
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Spain is without a doubt Maná's most important market in Europe. The band's 2006 album "Amar Es Combatir," its most recent release before the arrival of new set "Drama y Luz," has sold 352,000 units in Spain, according to Maná's manager Angelo Medina. No album has sold as many copies in the country since then, he adds.

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

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

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

Maná's Spanish concerts will be split into two sections during the band's world tour, says Sandra Rotondo, director of Planet Events, the country's premier Latin music concert promoter. (Planet Events is owned, in part, by Grupo Prisa, the media holding company that also owns Los 40 Principales and management firm Rosa Lagarrigue Management.)

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

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

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

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

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

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

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

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

This year's event marks the return of the festival to its original home in Rio de Janeiro, after six fests in Lisbon and Madrid. Joining Maná in Rio de Janeiro will be such acts as Coldplay, Red Hot Chili Peppers, Guns N' Roses, Lenny Kravitz, Shakira, Metallica, Motorhead, Jay-Z, Rihanna and Katy Perry.

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

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

— Sandra Rotondo, Planet Events

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

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

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Tracking Maná’s Discography

BY LEILA COBO

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

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

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

“Donde Jugaran los Niños?” (1992): It’s ironic that Maná’s top-selling U.S. album (777,000 copies) didn’t yield a major radio hit—a testament to the difficulty that Latin rock has getting on commercial radio in the United States. Still, the album contains the track “Vivir Sin Aire,” perhaps Maná’s most iconic song and one that addressed environmental concerns through rich metaphors. The lesser-known “La Chula” would become the first Maná cut to appear on the Hot Latin Songs chart, debuting at No. 27 and peaking at No. 9.

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

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

“MTV Unplugged” (1999): The group’s rock status was established with this MTV set, which also featured the band’s versatility, performing a cover of ranchera classic “Te Solte la Rueda.” The album has sold 674,000 copies.

“Revolucion de Amor” (2002): For the first time, Maná recorded duets, inviting Carlos Santana to perform on the socially minded “Justicia, Tierra y Libertad” and Ruben Blades on “Sababor Frios,” the latter spending 13 weeks on Hot Latin Songs. The album also gave Maná its first No. 1 on the chart, “Mariposa Trincionera,” which spent 26 weeks on the tally. The album has sold 528,000 copies.

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

“Drama y Luz” (2011): The band’s latest album debuted at No. 1 on Top Latin Albums while first single “Lluvia al Corazon” bowed atop Hot Latin Songs.
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Live Nation, AEG/Goldenvoice Both Backing Maná Tour
BY JUSTINO ÁGUILA

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

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

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

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

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

“But I saw them grow,” Ramos says. “Today they are equivalent to any major general-market band, like U2.”

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

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

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

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

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

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

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

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

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

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

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

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

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

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Fher, Alex, Sergio and Juan
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Breaking Records

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

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

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

It's worth noting that, among Maná's 10 top-charting singles and albums, six titles on each chart have hit No. 1. Currently, the strongest-charting single of the band's career is the 2006 hit "Labios Compartidos," which spent eight weeks atop Hot Latin Songs.

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

Currently, the strongest-charting album in Maná's catalog is "Revolución de Amor" (2002), which spent four weeks at No. 1. The earliest album to make the band's top albums recap is the 1993 release "Donde Jugaran los Ninos."

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

Chart recaps by Keith Caulfield.

### MANÁ'S TOP SINGLES

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### ...AND TOP ALBUMS

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Even at 5 p.m., passes in Miami's Bayfront Park on day two of the recent three-day Ultra Music Festival (UMF), it's still scorching hot. The sun has been slow-cooking the festival grounds all day, and the estimated 150,000 electronic music fans in attendance are starting to show the wear. Glittery face paint is running. Furry animal-ear hats are in hands rather than on heads. And the branded Heineken booth is being used more for its missing syrups than its beer. But as the clock strikes 5:30, things start to stir. The concession lines disperse. Dancers who were hiding in the shade of the wooded areas appear from under the brush. From all corners, kids start to converge on one of the six stages, some flat-out running, when they realize the time.

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

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

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

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

Skrillex's follow-up EP “Scary Monsters & Nice Sprites” (Big Beat/maison Strap/Atlantic)—a charismatic collision of sounds including French house, reggae, n-dance and even melodic pop released in November—ropped iTunes dance chart. It also took up eight of the top 10 slots on dance specialty retailer Beatport’s Top 100 Downloads chart in its first week. To date, it has sold about 40,000 copies: 36,000, according to Nielsen SoundScan, and 4,000 through Beatport, according to main-strap.

But the biggest story is happening on the road, where the DJ who was completely unknown less than a year ago is now selling out hard-ticket venues with capacities of 3,000-plus, like Austin’s Music Hall. "He's one of the fastest growing artists I've ever seen," says Skrillex's booking agent, Lee Anderson of AM Only.

Skrillex is at the forefront of a youth movement in music, a subset of the larger migration toward dance sounds on the pop dial, as embodied by David Guetta and the Black Eyed Peas. But the underbelly of this crew isn't VIP style or a guitar book. It's bass, or more specifically, bass that wobbles. Meet dubstep. Born in the mid-2000s, dubstep originated in the United Kingdom as a hybrid of drum’n’bass, two-step and reggae. Like most styles in dance music, dubstep has no one type.

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

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

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

Even DJs from other genres are embracing it. "Dubstep has definitely made a significant impact on dance music," says Tiesto, one of the world's top-selling DJs who's best-known for the epic sounds of trance. "I enjoy listening to a lot of the producers as they are pushing the envelope. The sonic affinity is translating to touring success for the genre's artists, big and small. "The way it's moving on the minds of electro-house three years ago," says Anderson, who also represents dubstepers Gemini, M1 Edon and NT Grit. "First bigger weekly parties got started in L.A. and New York. Then weeklies started popping up everywhere: Tuesday in Oklahoma, Wednesday in Arizona. Now it's moved from soft clubs to hard-ticket touring venues."

Skillex could be easily grouped into the dubstep ranks, but the diversity of his sound shows that he draws from a broader palette. "The thing about electronic music is that it's more of a platform, than a genre," he says. "Nine Inch Nails, Prodigy, the whole Warp Records catalog. Squarepusher, Alesso Twin, glitch, acid house, breaks. It's all in my blood, it all comes out in my music." Skrillex is now working on his debut full-length, scheduled for the fall. "It's going to have the same sort of vibe and intensity of the last few releases, in the sense that it will go all over the spectrum," he says. "But I don't really think about it, I just produce music, make a melody, write a baseline. I don't try to change anything or make a statement. I'm a musician. This is what I do."
‘GATHERING’ NO MOSS

Diane Schuur Goes Big—With Country

Jazz singer Diane Schuur has had her biggest-sellers—an album that paired her with B.B. King (“Heart to Heart”), Maynard Ferguson (“Swingin’ for Schuur”) and the Count Basie Orchestra (“Diane Schuur & the Count Basie Orchestra”)—outside of her piano trio context. Her latest project is her biggest stretch yet. “The Gathering,” due June 7, is a country album. “This is a totally different deal from the albums people know me for,” says Schuur, 57, whose most recent studio release was the 2008 jazz project “Some Other Time.” “I felt I needed to keep up by going in an alternative direction. It doesn’t mean I won’t go back, but not right away.”

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

Before recording began, Schuur says she was familiar with only one of the songs, “Am I That Easy to Forget,” which she knew from versions by Engelbert Humperdinck and Jim Reed. But Schuur, who’s been blind since birth, was able to master the material by reading the lyrics in Braille with her left hand while playing piano with her right. The sessions, which were scheduled for three days, started at 9 a.m. on Dec. 6. By late afternoon on day one, 10 songs were in the can.

“There were times during the process where it would pretend to hate me, but I’d keep pushing it and the whole thing be set to a click track, I would have done that,” Arthur says. “But no way could I have brought myself to change any of it.”
Hail To The ‘Chief’

Eric Church Preps Third Album With Producer Jay Joyce

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

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

Arthur Buenahora, who signed Church to a publishing deal at Sony Tree, suggested he meet Joyce. They worked together on Church’s 2006 Capitol Records Nashville debut. “Sinners Like Me,” and 2009’s “ Carolina.” “I’d had never even really heard country music, much less produced it,” Church says.

“We were both a little wary of each other. We made a couple of tracks together and I just fell in love with them. He’s a genius in the studio.”

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

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

Church began recording “Chief” last November and the afternoon he spoke to Billboard was the last day of tracking. “I have a couple more songs that are wild cards,” he says. “We’re really pushing the envelope today and seeing if I can find lightning in a bottle.”

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

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

Church uses his road band on some tracks (Hendrix and Wright are his players) and also enlist studio musicians. “There’s a couple songs on this record that I’m playing all the guitars on and that’s the first time that’s happened.”

He’s a North Carolina native says. “I’m playing acoustic on ‘Home Boy’... and I’m singing a lot of the harmonies on it too. It just feels like I’m more involved in every aspect.”

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

“It’s the hardest part. Other than capturing them,” says Church, who also gets his wife, Joyce and Buenahora to weigh in on the best tracks to keep. “I have to get in my track and ride around with all 15 and see which ones feel like they’re from either a different record, or [if it] feels like we’ve not got there yet.”

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

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

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

1. Elton John and Celine Dion designed shows that would only play in Las Vegas. What will you have that's Vegas-only? Nothing. It's a rock 'n' roll show. There won't be any magicians or midgets, just a good rock show.

2. When you performed “I Ain't Superstitious” with Jeff Beck at the El Rey Theatre in Los Angeles in 2009—the first time the two of you were onstage together in more than 30 years—it seemed like there was plenty of mileage left in your partnership. I think Jeff and I created, though we weren’t aware of it at the time, a certain amount of magic in the late 1960s. We weren’t always the best of friends—we weren’t enemies—but there was a tremendous amount of respect I have for him. And when you age, no matter what differences you may have had, you become mates again.

3. How far along are you on the blues album you're recording together? It won’t be strictly a blues album. It’ll be 70% blues: Muddy Waters, Howlin’ Wolf tracks, a Jimmy Reed track. But we’ve updated them quite considerably to make them brand new. We added Muddy’s “Tiger in Your Tank”—he’s turning in his grave. I think they all will. Little Walter, Jimmy Reed. We’ve thrown them on their heads. These songs, Jeff and I will have a summit meeting [in late May] to decide where we’re going to go. There’s no rush for this album.

4. Your blues repertoire is very 1950s, Chess Records-based: Howlin’ Wolf, Muddy Waters, Little Walter. It just hits you right here [punches himself in the heart]. It’s the same for me and Jeff. It’s... raw emotion, simple music. These chords that just get you.

5. Sam Cooke’s songs—“Twisting the Night Away,” “Having a Party,” “Bring It On Home to Me”—always seem to make it into your sets. What does he mean to you? He was my first hero. When I first heard Cooke, I was working as a gravedigger or silkscreen printer making wallpaper while listening to a small transistor radio. Cooke’s voice came out of it and I’ve been hooked ever since. When I sing a Sam Cooke song, I’m so conscious of trying to sing like him. He’s the greatest. No Sam, no Rod. I believe that.

6. Is there any chance of that rumored Faces reunion with Ron Wood? The trouble with Ronnie, we get together and we mess about, but the thing is, he is still committed to the [Rolling] Stones. Talking for myself and the rest of the band, we need a commitment, not just, “Well, I’ve got next month off.” It doesn’t work like that. It’s not very professional. If he can give us the time, then I’ll commit to that as well. Until he’s finished with the Stones, whenever that will be, I can’t commit to it. I’d love to. I really would love to.
Leading Ladies

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

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

Even though Carnie Wilson has a small part in the Judd Apatow-produced film—which opened May 3 and took in $26.2 million on its first weekend, according to BoxOfficeMojo.com—a 20-minute conversation with her makes it clear she could’ve played a much bigger role. Effusive and hystERICally funny, Wilson wraps up the call by saying that she’s taking her mother and some friends to see “Bridesmaids” again. Only this time, she’s wearing a pantyliner. “I peed my pants laughing so hard the first time I saw it,” she says. “So this time I’m totally prepared.”

Wilson, along with Cyndy Phillips and sister Wendy Wilson, should also be prepared to step back into the spotlight. “Hold On” rises 62% with sales increasing from 1,000 to 6,000 downloads, according to Nielsen SoundScan. While the band’s latest record, a Christmas album released last year by Sony Masterworks, sold minimally last week, the trio’s catalog has shifted 4.2 million units since SoundScan began tracking sales in 1991.

Winston Simone, who co-manages the group, says he arrived at work on May 17 to find two messages from TV showrunners asking about the group’s availability—and that the phone has been ringing nonstop.

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

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

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

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

She adds that she has no desire to tackle the arena circuit: “We’ve been touring quietly for the past two years, and I’m really happy with the venues that we are playing, like performing arts centers and the occasional casino,” she says. But fans will have a new album to look forward to: a collection of covers featuring tracks by the Mamas & the Papas and the Beach Boys, which Carnie says will likely be released next January on Sony Masterworks. She adds that the group is the early stages of talking to a network about a reality show that would follow the trio through the recording and touring process.

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

Béla Fleck & The Flecktones Reunite For ‘Rocket Science’

“Rocket Science” marks the first recording by the original Flecktones lineup—pianist/harmonica player Howard Levy rejoining banjoist Béla Fleck, bassist Victor Wooten and percussiast Ray “Futureman” Wooten—in 20 years. Released May 17 on eOne Music, the album finds the Grammy Award-winning group still in fine progressive form, fusing jazz and classical with bluegrass, African rhythms, electric blues and Eastern European folk dances.

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

The door opened for Levy’s return when saxophonist Jeff Colvin, who joined the group in 1991, was offered membership in the Dave Matthews Band in 2008. The other Flecktones, who had curtailed the band’s schedule at that time, encouraged him to take it. The trio then decided to contact Levy, who joined the group for some shows in 2009, prompting a commitment to record “Rocket Science” and spend a year promoting it.

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

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

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

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

A NEW BLUEPRINT

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

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

“When we left Word, we saw the positive and negative of being on a major label,” lead vocalist Jason Roy says. “We just wanted to have a little more control of our career. But we also never understood the power that Word had to put us into different arenas that mattered; to even think of compilations, movies and other opportunities.”

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

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

To re-establish its relationship at Christian radio, the band went on a 40-city promotional tour. “Simply put, we played people the music,” Provident VP of marketing Brian Dishon says. “We’re in the song business and felt we had the songs. So instead of trying to hype anyone that Building was ‘back,’ we let them tell us that.”

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

—Deborah Evans Price

ROCKING FORWARD

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

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

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

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

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

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

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

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

—Phil Gallo

Multimedia man: JOHNNY MARR
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BILLBOARD MAY 28, 2011
Adele Again; Lonely Island Laughs It Up At No. 3

While Adele's "21" claims an eighth week atop the Billboard 200—the longest reign of any album since early 2009—the Lonely Island's "Turtleneck & Chain" arrives at No. 3 on the list.

"21" holds at No. 1 on the Billboard 200 with 156,000 (up less than 1%), making the album the longest-running chart-topper since Taylor Swift's "Fearless" spent 11 consecutive weeks atop the tally between the charts dated Nov. 29, 2008, and March 14, 2009. Since 2000, only eight albums have spent eight weeks or more at the top list. "21" will probably be granted a ninth frame at No. 1 next week, before likely stepping aside for Lady Gaga's "Born This Way," which is due May 23—unless "21" can manage to suddenly sell more than 500,000 copies the same week as Gaga.

"Turtleneck & Chain" (68,000) is the second album from the Lonely Island—the comedy troupe consisting of Andy Samberg, Akiva Schaffer and Jorma Taccone. The album's start is the best sales week for a comedy set since Dane Cook's "Rough Around the Edges: Live from Madison Square Garden" bowed with 90,000 at No. 11 on the Dec. 1, 2007, chart.

The new Lonely Island set is the follow-up to "Incredible," which debuted and peaked at No. 13 with a start of 48,000. Its to-date sales stand at 362,000.

"Turtleneck" boasts a number of tracks already familiar to millions thanks to their exposure in digital shorts on "Saturday Night Live." They include "I Just Had Sex" (featuring Akon), "Jack Sparrow" (featuring Michael Bolton), "Shy Ronnie Z" (featuring Rihanna) and "The Creep" (featuring Nicki Minaj).

On Comedy Digital Songs, the Lonely Island monopolizes the entire top 15, led by "Sparrow" (which also arrives on the Billboard Hot 100 at No. 69). The troupe also occupies two other slots on the list, at Nos. 23 and 24.

How infrequently does a comedy album appear in the top 10 on the Billboard 200? In recent years, it has happened more often than it used to, thanks to Cook and Flight of the Conchords. Cook notched a pair of No. 4 albums in 2005 and 2009, while the Conchords snared a No. 3 debut with their self-titled TV soundtrack in 2008.

Still, the last time a comedy album rose higher than No. 3 was in 1978-79, when Steve Martin's "A Wild and Crazy Guy" spent seven weeks lodged at No. 2.

TV'S CHART TIES: Jennifer Lopez's chart stats are rather curious as of late, considering her visibility. While she's a judge on Fox's "American Idol," last week seen by more than 20 million viewers in each of its two airings, her new "Love?" album has shifted only 116,000 in two weeks. Conversely, the video for the album's lead single, "On the Floor," is the 13th most viewed clip of all time on YouTube, with 173 million views.

Clearly, people love watching her—for free—but aren't moved to spend $10 on her music.

It's typically difficult to turn a TV personality into a recording star—see past "Idol" winners like Taylor Hicks or Lee DeWyze. But Lopez was an established, multiplatinum singer before joining "Idol," much in the way that Paula Abdul was when the show launched in 2002, although Abdul's commercial success was rooted in the late '80s.

Point to ponder: Abdul hasn't released a studio album since 1995's "Head Over Heels," despite her popularity as an "Idol" judge.

Speaking of TV stars hitting the charts, Matthew Morrison of "Glee" debuts at No. 74 with his self-titled Mercury set (16,000). The actor, who plays teacher William "Will" Schuester on the show, recruited some big-name talent for the set, including Sting, Elton John and occasional "Glee" co-star Gwyneth Paltrow. It will be interesting to see if the album maintains its momentum in the coming weeks. It might serve as a test of how the individual "Glee" actors will be received by the music marketplace in the future with their own solo efforts.

**Market Watch**

**Weekly Unit Sales**

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<th>Current</th>
<th>Digital</th>
<th>Vinyl</th>
<th>Other</th>
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<tr>
<td>2011</td>
<td>9,000,000</td>
<td>2,000,000</td>
<td>100,000</td>
<td>500,000</td>
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**Year-To-Date**

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<tr>
<th>Album</th>
<th>Sales</th>
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<tr>
<td>Adele's &quot;21&quot;</td>
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**Digital Tracks Sales**

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<thead>
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<td>&quot;Rolling in the Deep&quot;</td>
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<tr>
<td>&quot;Someone Like You&quot;</td>
<td>1,000,000</td>
</tr>
<tr>
<td>ARTIST</td>
<td>Title</td>
</tr>
<tr>
<td>------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>Adele</td>
<td>21</td>
</tr>
<tr>
<td>Various Artists</td>
<td>25 (tie) The Weeknd, Beyonce etc. (6.65 GB)</td>
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<tr>
<td>The Lonely Island</td>
<td>Turnt Meek &amp; Channing Tatum</td>
</tr>
<tr>
<td>Christina Perri</td>
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<tr>
<td>Tyler, The Creator</td>
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<td>Beastie Boys</td>
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<tr>
<td>The Cars</td>
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<tr>
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<td>Paul Simon</td>
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<td>All I Want Is You</td>
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<tr>
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**The Billboard 200 Artist Index**

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</tr>
</tbody>
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The 12-track collection—with a release timed to make the mood of
freece Stephen Tyler’s judging turn on “American Idol,” begins with 5,000.
(Out where the set’s “Eve on Elephant” and “Ray Don’t” (over
considered bald?)

Wonder what are the year’s biggest-
selling vinyl (19.98) The
“Beverley’s Rib”) tops, with
15,000, while
Radiohead’s “King of
Lincoln” is No. 2, with
10,000. The
“Eve” (13.98, the
year’s biggest-
biggest, (7,000).

While promotion for the upcoming “Born
This Way” album is in full swing, she
sees the gains for her
album this week
(like this one, which is up 24%)
that it came from
her guest mentoring
in “American Idol” (May 10).

...“Ramona” had a massive gain
last issue thanks to
“Run” (re-charting at
No. 11 with
30,000, up 1,500),
the album doesn’t collapse
even this week,
falling just to No. 30
(13,000, down
58%). Meanwhile,
the “Hit” set
reaches by just 49%.
The viral, gaining its first time, the "FAMOUS ARTIST"—the third single off the album "Watchmen"—the group's last, 64-13, earning a total of 355,000 YouTube views. The somber ballad pays tribute to the band's former drummer, Jimmy "the Bee" Sullivan, who died in 2009.
HOT 100 AIRPLAY

1. "Let's Go" - Flo Rida feat. David Guetta
2. "Rolling in the Deep" - Adele
3. "Just Can't Get Enough" - Black Eyed Peas feat. lilk Kim
4. "Till the World Ends" - Britney Spears
5. "Down on Me" - Flo Rida feat. T-Pain
7. "Give Me Everything" -分流合唱团
9. "Roll Up" - T-Pain
10. "Glow" - LMFAO feat. Lauren Bennett & GoonRock
11. "Pumped Up Kicks" - Foster The People
13. "We Are Young" - Fun.
14. "I'm On A Boat" - Ben Folds Five
17. "Live A Little" - Flo Rida
18. "Lose My Mind" - The Script
20. "Firework" - Katy Perry
21. "All Of The Things" - Matthew Koma
22. "We Belong Together" - Beyoncé
23. "Somewhere Else" - Bruno Mars
24. "Country Girl (Shake It For Me)" - Kane Brown
25. "Heart Like Mine" - Eliza Doolittle

HOT DIGITAL SONGS

1. "Just A Kiss" - Kaskade feat. Taio Cruz
2. "Rolling in the Deep" - Adele
3. "Just Can't Get Enough" - Black Eyed Peas feat. lilk Kim
4. "Till the World Ends" - Britney Spears
5. "Down on Me" - Flo Rida feat. T-Pain
7. "Give Me Everything" -分流合唱团
9. "Roll Up" - T-Pain
10. "Glow" - LMFAO feat. Lauren Bennett & GoonRock
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22. "We Belong Together" - Beyoncé
23. "Somewhere Else" - Bruno Mars
24. "Country Girl (Shake It For Me)" - Kane Brown
25. "Heart Like Mine" - Eliza Doolittle
### Mainstream Top 40

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<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Chart Rank</th>
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</thead>
<tbody>
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<td>Just Can't Get Enough</td>
<td>Jason Derulo</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Blurred Lines</td>
<td>Luke Bryan</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>The Floor Is Lava</td>
<td>Pitbull</td>
<td>3</td>
<td>12</td>
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<tr>
<td>In the Deep</td>
<td>Alice Sky</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Rolling in the Deep</td>
<td>T.I.</td>
<td>5</td>
<td>12</td>
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<tr>
<td>Love Me Again</td>
<td>2Chainz</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>S.O.B.</td>
<td>Joe Budden</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>Thrown to the Wind</td>
<td>Tyga</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>ON THE Floor</td>
<td>Blac Young</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>TILL THE STOPLIGHTS</td>
<td>Mike Posner</td>
<td>10</td>
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### Adult Contemporary

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Chart Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Just the Way You Are</td>
<td>Imagine Dragons</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>September</td>
<td>Dan Smith</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>My Name</td>
<td>Macklemore</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Love Me Again</td>
<td>2Chainz</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>In the Deep</td>
<td>T.I.</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>Coming Up</td>
<td>Nicki Minaj</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>Liar</td>
<td>Cher Lloyd</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>Hold On</td>
<td>Tyga</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>Mine</td>
<td>Tom Odell</td>
<td>9</td>
<td>12</td>
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<tr>
<td>Anything Goes</td>
<td>Imagine Dragons</td>
<td>10</td>
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### Rock Songs

<table>
<thead>
<tr>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>COUNTRY Strong</td>
<td>The Maines Family</td>
<td>1</td>
<td>12</td>
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<tr>
<td>Help Is on the Way</td>
<td>The Black Keys</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>The Cave</td>
<td>The Caves</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Sirens On</td>
<td>The Sirens</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Howlin' for You</td>
<td>The Black Keys</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>Shakedown</td>
<td>The Black Keys</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>Pumped Up Kicks</td>
<td>The Black Keys</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>Lies of the Beautiful People</td>
<td>The Black Keys</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>Tighten Up</td>
<td>The Black Keys</td>
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<td>12</td>
</tr>
<tr>
<td>The Black Keys</td>
<td>The Black Keys</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>Sleepwalking</td>
<td>The Black Keys</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>Make Some Noise</td>
<td>The Black Keys</td>
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</table>

### Alternative

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Chart Rank</th>
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</thead>
<tbody>
<tr>
<td>Rock Band Save</td>
<td>Green Day</td>
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<tr>
<td>You Are a Tourist</td>
<td>MGMT</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>Shake Me Down</td>
<td>MGMT</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>The Signal</td>
<td>MGMT</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Watch Out</td>
<td>MGMT</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>Take Me Home</td>
<td>MGMT</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>The Sypress</td>
<td>MGMT</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>Make Some Noise</td>
<td>The Black Keys</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>You're a Tourist</td>
<td>MGMT</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>Shake Me Down</td>
<td>MGMT</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>The Signal</td>
<td>MGMT</td>
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<td>12</td>
</tr>
<tr>
<td>Watch Out</td>
<td>MGMT</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

Sublime, with new vocalists Brian, rears onto Alternative (No. 15) and Box Songs (No. 22) with "Panic," the single from "4More Poo," da July 12. Following the 996th death of former lead singer Bradley Nowell, Sublime charted four alternative hits (with his vocals) in 1999-00, including the No. 1 "What I Got."
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Official Chart Positions</th>
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<tbody>
<tr>
<td>Heart Like Mine</td>
<td>Miranda Lambert</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Old Alabama</td>
<td>Brad Paisley</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>A Little Bit Stronger</td>
<td>Tim McGraw</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Without You</td>
<td>Keith Urban</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>Live A Little</td>
<td>Kenny Chesney</td>
<td>6</td>
<td>18</td>
</tr>
<tr>
<td>Honey Bee</td>
<td>Blake Shelton</td>
<td>7</td>
<td>13</td>
</tr>
<tr>
<td>If Heaven Wasn't So Far Away</td>
<td>Justin Moore</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td>Tomorrow</td>
<td>Chris Young</td>
<td>9</td>
<td>14</td>
</tr>
<tr>
<td>Country Girl (Shake It for Me)</td>
<td>Easton Corbin</td>
<td>10</td>
<td>16</td>
</tr>
<tr>
<td>I Can't Love You Back</td>
<td>Jason Aldean</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td>We Won't Stop</td>
<td>Dierks Bentley</td>
<td>12</td>
<td>17</td>
</tr>
<tr>
<td>Dirt Road Anthem</td>
<td>Jason Aldean</td>
<td>13</td>
<td>17</td>
</tr>
<tr>
<td>Ain't Nothin' But That</td>
<td>Merle Haggard &amp; The Strangers</td>
<td>14</td>
<td>18</td>
</tr>
<tr>
<td>Look It Up</td>
<td>Ashton Shephard</td>
<td>15</td>
<td>20</td>
</tr>
<tr>
<td>Greatest Just A Kiss</td>
<td>Lady Antebellum</td>
<td>16</td>
<td>20</td>
</tr>
<tr>
<td>The Band Perry</td>
<td>The Band Perry</td>
<td>18</td>
<td>22</td>
</tr>
<tr>
<td>Sara Evans</td>
<td>Sara Evans</td>
<td>19</td>
<td>24</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Country Strong</td>
<td>20</td>
<td>25</td>
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</table>

**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Kinda Party</td>
<td>Jason Aldean</td>
</tr>
<tr>
<td>Paper Airplane</td>
<td>Lady Antebellum</td>
</tr>
<tr>
<td>Paper Airplane</td>
<td>Lady Antebellum</td>
</tr>
<tr>
<td>Opus Collection</td>
<td>Randy Travis</td>
</tr>
<tr>
<td>The Incredible Machine</td>
<td>Sugarland</td>
</tr>
<tr>
<td>Revolution</td>
<td>Miranda Lambert</td>
</tr>
<tr>
<td>Town Line (EP)</td>
<td>Aaron Lewis</td>
</tr>
<tr>
<td>Locked The Door Of Blake Shelton</td>
<td>Blake Shelton</td>
</tr>
<tr>
<td>The Foundation</td>
<td>Zac Brown Band</td>
</tr>
<tr>
<td>Don't Go</td>
<td>Donny &amp; Marie</td>
</tr>
<tr>
<td>Honey &amp; Goodman Whiskey</td>
<td>Emmylou Harris</td>
</tr>
<tr>
<td>Hard Bargain</td>
<td>Hard Bargain</td>
</tr>
<tr>
<td>Thompson Square</td>
<td>Thompson Square</td>
</tr>
<tr>
<td>Number One Hits</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>Get Out Of That World</td>
<td>Steve Earle</td>
</tr>
<tr>
<td>Enjoy Yourself</td>
<td>Billy Currington</td>
</tr>
<tr>
<td>Cowboy's Back In Town</td>
<td>Trace Adkins</td>
</tr>
<tr>
<td>Cowboys Back In Town</td>
<td>Trace Adkins</td>
</tr>
<tr>
<td>Crazy Girl (EP)</td>
<td>Eli Young Band</td>
</tr>
<tr>
<td>Chicken &amp; Biscuits</td>
<td>Colt Ford</td>
</tr>
<tr>
<td>The Guitar Song</td>
<td>Jamey Johnson</td>
</tr>
<tr>
<td>The Essential Collection</td>
<td>Patsy Cline</td>
</tr>
<tr>
<td>Cowboy's Back In Town</td>
<td>Trace Adkins</td>
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</table>

**BLUEGRASS ALBUMS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper Airplane</td>
<td>Alison Krauss &amp; Union Station</td>
</tr>
<tr>
<td>Rare Bird Alert</td>
<td>Steve Martin &amp; Edie Brickell</td>
</tr>
<tr>
<td>Stampede</td>
<td>Chris Thile &amp; Michael Daves</td>
</tr>
<tr>
<td>Red River</td>
<td>Dierks Bentley</td>
</tr>
<tr>
<td>Trampled By Turtles</td>
<td>Trampled By Turtles</td>
</tr>
<tr>
<td>Long Black Veil</td>
<td>The Waifin' Jennys</td>
</tr>
<tr>
<td>Red River</td>
<td>Steve Ivey</td>
</tr>
<tr>
<td>Four Tops</td>
<td>Carolina Chocolate Drops</td>
</tr>
<tr>
<td>All The Women I've Loved Before</td>
<td>The Yellow Drivers</td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

**LEADING LADIES**

Miranda Lambert claims her second No. 1 on Hot Country Songs as "Heart Like Mine" steps 2-1. Her first, "The House That Built Me," spent four weeks at the summit last spring. The Texan replaces Sara Evans' "A Little Bit Stronger," marking the first time in two-and-a-half years that a solo female replaced another at No. 1. It happened when Taylor Swift's "Love Story" followed Carri Underwood's "Just A Dream" in November 2008. Underwood and Swift also had a handful earlier that year with "So Small" and "Our Song," which marked the first female No. 1 trade since January 1999. — Wesley Jensen
# Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Big Sean</strong></td>
<td><em>G.O.O.D. Music</em></td>
<td>Def Jam Records/Interscope</td>
</tr>
<tr>
<td>2</td>
<td><strong>Tyler, The Creator</strong></td>
<td><em>Tyler, The Creator</em></td>
<td>RCA Records/Cash Money/Atlantic</td>
</tr>
<tr>
<td>3</td>
<td><strong>Django Unchained</strong></td>
<td><em>Django Unchained</em></td>
<td>Warner Bros./Def Jam</td>
</tr>
<tr>
<td>4</td>
<td><strong>Rick Ross feat. Meek Mill &amp; Young Money</strong></td>
<td><em>Porter Road</em></td>
<td>Cash Money/Universal Motown</td>
</tr>
<tr>
<td>5</td>
<td><strong>Chris Brown</strong></td>
<td><em>Finesse</em></td>
<td>Def Jam Records/Def Jam</td>
</tr>
<tr>
<td>7</td>
<td><strong>Trey Songz</strong></td>
<td><em>Trey Songz</em></td>
<td>Jagged Edge/Def Jam</td>
</tr>
<tr>
<td>8</td>
<td><strong>Kanye West</strong></td>
<td><em>Yeezus</em></td>
<td>Roc-A-Fella/Def Jam</td>
</tr>
<tr>
<td>9</td>
<td><strong>Drake</strong></td>
<td><em>Nothing was the same</em></td>
<td>Warner Bros./October</td>
</tr>
<tr>
<td>10</td>
<td><strong>Rick Ross</strong></td>
<td><em>Porter Road</em></td>
<td>Cash Money/Universal Motown</td>
</tr>
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</table>

# Mainstream R&B Albums

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Big Sean</strong></td>
<td><em>G.O.O.D. Music</em></td>
<td>Def Jam Records/Interscope</td>
</tr>
<tr>
<td>2</td>
<td><strong>Tyler, The Creator</strong></td>
<td><em>Tyler, The Creator</em></td>
<td>RCA Records/Cash Money/Atlantic</td>
</tr>
<tr>
<td>3</td>
<td><strong>Django Unchained</strong></td>
<td><em>Django Unchained</em></td>
<td>Warner Bros./Def Jam</td>
</tr>
<tr>
<td>4</td>
<td><strong>Rick Ross feat. Meek Mill &amp; Young Money</strong></td>
<td><em>Porter Road</em></td>
<td>Cash Money/Universal Motown</td>
</tr>
<tr>
<td>5</td>
<td><strong>Chris Brown</strong></td>
<td><em>Finesse</em></td>
<td>Def Jam Records/Def Jam</td>
</tr>
<tr>
<td>7</td>
<td><strong>Trey Songz</strong></td>
<td><em>Trey Songz</em></td>
<td>Jagged Edge/Def Jam</td>
</tr>
<tr>
<td>8</td>
<td><strong>Kanye West</strong></td>
<td><em>Yeezus</em></td>
<td>Roc-A-Fella/Def Jam</td>
</tr>
<tr>
<td>9</td>
<td><strong>Drake</strong></td>
<td><em>Nothing was the same</em></td>
<td>Warner Bros./October</td>
</tr>
<tr>
<td>10</td>
<td><strong>Rick Ross</strong></td>
<td><em>Porter Road</em></td>
<td>Cash Money/Universal Motown</td>
</tr>
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</table>

# Rap Songs

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Young Jeezy</strong></td>
<td><em>Heartbreak 4: The 4th Quarter</em></td>
<td>Cash Money/Universal Motown</td>
</tr>
<tr>
<td>2</td>
<td><strong>Rick Ross feat. Meek Mill &amp; Young Money</strong></td>
<td><em>Porter Road</em></td>
<td>Cash Money/Universal Motown</td>
</tr>
<tr>
<td>3</td>
<td><strong>Trey Songz</strong></td>
<td><em>Trey Songz</em></td>
<td>Jagged Edge/Def Jam</td>
</tr>
<tr>
<td>4</td>
<td><strong>Kanye West</strong></td>
<td><em>Yeezus</em></td>
<td>Roc-A-Fella/Def Jam</td>
</tr>
<tr>
<td>5</td>
<td><strong>Drake</strong></td>
<td><em>Nothing was the same</em></td>
<td>Warner Bros./October</td>
</tr>
<tr>
<td>6</td>
<td><strong>Rick Ross</strong></td>
<td><em>Porter Road</em></td>
<td>Cash Money/Universal Motown</td>
</tr>
<tr>
<td>7</td>
<td><strong>Jeezy</strong></td>
<td><em>Heartbreak 4: The 4th Quarter</em></td>
<td>Cash Money/Universal Motown</td>
</tr>
<tr>
<td>8</td>
<td><strong>Trey Songz</strong></td>
<td><em>Trey Songz</em></td>
<td>Jagged Edge/Def Jam</td>
</tr>
<tr>
<td>9</td>
<td><strong>Kanye West</strong></td>
<td><em>Yeezus</em></td>
<td>Roc-A-Fella/Def Jam</td>
</tr>
<tr>
<td>10</td>
<td><strong>Drake</strong></td>
<td><em>Nothing was the same</em></td>
<td>Warner Bros./October</td>
</tr>
</tbody>
</table>

## Between the Bullets

A lot has happened for Tyler, the Creator and the Odd Future collective since they graced the cover of our March 2011 issue. A bidding war led to a deal with XL Recordings for the distribution of "Goblin." Tyler’s follow-up to online-sealed "Bastard." Without a radio single and minimal promotion, "Goblin" opens at No. 1 on Top R&B/Hip-Hop Albums with 45,000, according to Nielsen SoundScan.

The bow is impressive considering that the last new act to debut atop the chart was Wiz Khalifa. "Rolling Papers" bowed with 197,000 in April while lead single "Black and Yellow" had already topped the Billboard Hot 100 by the time "Papers" was released. Tyler’s lack of radio presence, however, is offset by his online following; in three months his "Yorkers" video has amassed 10 million views on YouTube. ——Raul Ramirez
La Adictiva Bandas San Jose de Mesillas scores its first No. 1 on Regional Mexican Albums as “El Coyote y su banda Tierra Santa” debuts at No. 1. This hot 5 song has 15.5 million listener impressions (up 10%, according to Nielsen BDS). The group’s only other charting title peaked at No. 15 on the June 5, 2010, chart.

**BETWEEN THE BULLETS**

**ROMEO STARTS SOLO ADVENTURE**

Avenida fromman Anthony “Romeo” Santos blazes onto the Latin airplay and digital charts with debut solo single “You.” On Hot Latin Songs, it opens at No. 1 with 13.8 million listener impressions, according to Nielsen BDS, making only the 10th time a song has debuted at the top slot (see page 58). On Latin Digital Songs (page 67), “You” bows at No. 4 with 6,000 downloads; it’s only the third top five debut this year.

—Raul Ramirez
### Hits of the World - May 28, 2011

#### Europe Digital Songs

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Track</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>England</td>
<td>Rihanna</td>
<td>&quot;Where the Streets Have No Name&quot;</td>
<td>1</td>
</tr>
<tr>
<td>England</td>
<td>Rihanna</td>
<td>&quot;Talk That Talk&quot;</td>
<td>2</td>
</tr>
<tr>
<td>England</td>
<td>The Edge of Glory</td>
<td>&quot;Sons &amp; Daughters&quot;</td>
<td>3</td>
</tr>
<tr>
<td>England</td>
<td>The Edge of Glory</td>
<td>&quot;Helplessness Blues&quot;</td>
<td>4</td>
</tr>
<tr>
<td>England</td>
<td>The Edge of Glory</td>
<td>&quot;You Are&quot;</td>
<td>5</td>
</tr>
<tr>
<td>England</td>
<td>The Edge of Glory</td>
<td>&quot;The Music Presents the Wanderers&quot;</td>
<td>6</td>
</tr>
<tr>
<td>England</td>
<td>The Edge of Glory</td>
<td>&quot;The Ultimate Collection&quot;</td>
<td>7</td>
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<tr>
<td>England</td>
<td>The Edge of Glory</td>
<td>&quot;No More Idols&quot;</td>
<td>8</td>
</tr>
<tr>
<td>England</td>
<td>The Edge of Glory</td>
<td>&quot;From the Land of the Sky&quot;</td>
<td>9</td>
</tr>
<tr>
<td>England</td>
<td>The Edge of Glory</td>
<td>&quot;Till the World Ends&quot;</td>
<td>10</td>
</tr>
</tbody>
</table>

#### Canada Albums

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Track</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada</td>
<td>Chris Brown</td>
<td>&quot;The Edge of Glory&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Canada</td>
<td>Pitbull</td>
<td>&quot;Tell Me It's Over&quot;</td>
<td>2</td>
</tr>
<tr>
<td>Canada</td>
<td>Jason Derulo</td>
<td>&quot;What Are Words&quot;</td>
<td>3</td>
</tr>
<tr>
<td>Canada</td>
<td>Elton John</td>
<td>&quot;I Love You Again&quot;</td>
<td>4</td>
</tr>
<tr>
<td>Canada</td>
<td>Demi Lovato</td>
<td>&quot;Give Me Everything&quot;</td>
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Data for week of May 28, 2011 | For chart reprints call 212.493.4023 | Go to www.billboard.biz for complete chart data | 75
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Tom Morello releases charity EP for union effort

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

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

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

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

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

—Mitchell Peters

On May 10, Sony Music hosted a celebration for Pitbull’s new “Planet Pit” album, due June 21. The artist introduced tracks from the set as the crowd danced to new cuts featuring Marc Anthony, Chris Brown and Sam Smith. Enjoying the festivities are (from left) RCA/Live Label Group senior VP of national sales Bob Anderson, KCRW/Independent Media director of charts Silvio Pietrolugo and Sony Music Entertainment executive VP of sales and distribution Darren Brakak.

—Additional photos available at billboard.biz.
BMI'S POP MUSIC AWARDS

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

ABOVE: Sharing the spotlight are pop songwriters of the year Jason Derülo (left) and JR Rotem. UPPER RIGHT: BMI president/CEO Del Bryant (left) and VP/GM of writer/publisher relations Barbara Cane congratulate Sony/ATV Music Publishing chairman/CEO Martin Bandier on being named pop publisher of the year. CENTER RIGHT: The legendary Chaka Khan (left) performs "Through the Fire" while Keri Hilson (right) sings "I Have Nothing" in a tribute to BMI icon David Foster. LOWER RIGHT: From left: Charles Kelley of Lady Antebellum, recipient of the pop song of the year award for "Need You Now," pop songwriter of the year winners JR Rotem and Jason Derülo; BMI VP/GM of writer/publisher relations Barbara Cane; and Lady Antebellum's Dave Haywood.

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

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Additional photos online this week at billboard.biz.

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

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(Jewel, Steel Magnolia)

Doc McGhee
(KISS, Darius Rucker)

Erv Woolsey
(George Strait)

Ken Levitan
(Trace Adkins, Dierks Bentley, Kid Rock)

Bernie Cahill
(Zac Brown Band)

T.K. Kimbrell
(Toby Keith)

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