OVER A QUARTER OF A MILLION MUSIC LOVERS WITNESSED \text{TWENTY ONE}
NITE STAND WELCOME \text{AMERICA}
TOUR 2011

PRINCE AND THE NPZ

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GEORGE LOPEZ
THE TROUBADOUR
HOUSE OF BLUES
LIVE NATION
THE FABULOUS FORUM
& ALL OF THE PURPLE
PEOPLE WHO HELPED
MAKE HISTORY
ONCE AGAIN...
LET'S KEEP INGLEWOOD SWINGIN'!

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Billboard’s Latin Power Players report this summer will recognize Latin music executives who are driving their business forward. Readers may submit nominations through June 24 at billboard.biz/latin powerplayers.

Events

TOURING

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

Online

.COM EXCLUSIVES

As summer becomes official this week, visit Billboard.com to check out the hottest music of the season, including dozens of albums (Beyoncé, Lil Wayne) and tours (Taylor Swift, Bon Jovi, Mumford & Sons).

360 DEGREES OF BILLBOARD

HOME FRONT
Thank You For The Words And Music
Gil

Gil Scott-Heron
April 1, 1949 – May 27, 2011
Now For The Hard Part

With Its IPO Behind It, Pandora Must Kick Monetization Into High Gear

In its early years, Pandora survived off founder Tim Westergren's mixed-out credit cards and the passion of employees willing to work for free.

Now the Internet radio company is listed on the New York Stock Exchange with a market capitalization of about $2.1 billion, following an initial public offering that marks a milestone for the streaming music market (Billboard.biz, June 15).

But going public won't solve the many challenges that Pandora still faces. The company isn't yet profitable and says it expects to post another annual operating loss in its current fiscal year, which ends June 30, 2012. Some of these investor doubts were reflected in Pandora's second day of trading, when its stock price fell below its IPO's offering price of $16 per share, closing at $13.26, down 24% from the prior day's close. So the question remains: Is it possible to turn a profit operating a streaming music service?

"We think we've built a business with a lot of potential and are very confident about that," says Westergren, who is also the company's chief strategy officer. "We'll let our business do the talking.

That business is all about advertising. While Pandora offers a $36 annual subscription plan free of ads, that's not what the company is focusing on. Advertising, Westergren says, is "the whole ballgame."

During Pandora's fiscal first quarter ended April 30, 86% of its revenue came from selling ads to companies eager to reach its burgeoning listener base. Pandora had 94 million registered users during the first quarter, up 77% from the same period last year, while "active users"—those who have used the service at least once during the prior 30 days—totaled 34 million, up 99% from a year earlier, according to its registration statement filed with the Securities and Exchange Commission.

An immediate challenge facing Pandora is that the more people that use the service, the more it pays in licensing fees to labels and artists. Under the U.S. Webcaster Settlement Act of 2009—which set compulsory performance royalty rates that webcasters must pay through 2015—Pandora has to pay per-stream royalty fees that rise every year.

Skeptics of Pandora's business model note that as users rack up more listening hours, it will increase the amount that the company must pay to SoundExchange, the entity administering webcaster payments to artists and labels. But once Pandora's royalty payments sink below 25% of its total revenue, its payment model under the webcaster settlement switches from a per-stream fee to a flat 23% revenue cut. In other words, if Pandora can grow advertising revenue at a faster rate than listening hours, it will make progress toward its elusive goal of profitability. That's what investors buying into the IPO are betting on.

"When they get to 25% of revenue, everybody's going to be dancing in the streets," SoundExchange VP of new media and external affairs Bryan Calhoun says. "Considering what their user base is now and how much they're paying, when they get to the point where they're paying 25%, that will be a great day for everyone."

But getting there won't be easy. In a research report about Pandora's IPO, GreenCrest Capital Management pointed to three initiatives it believes the company must pursue to remain relevant during the long term: enhance its appeal to advertisers by improving audience targeting capabilities, develop new ad formats for mobile devices and increase its subscription conversion rate.

On the targeting end, Pandora plans to focus more on local advertising. Westergren won't disclose the current breakdown between national and local ads on the network, but he says local advertising will increase as it hires more locally focused ad sales teams.

"As we grow, and as our footprint grows, our scale at a local level becomes increasingly meaningful, and that opens up that local opportunity," he says. Convincing the small businesses that account for most local ad buys to shift their dollars away from traditional formats like terrestrial radio will take time. But Calhoun says he thinks the company can do it.

"They've done a really good job moving the people spending the money away from their traditional spend into this new area of reaching their target consumers through a very unique platform," he says.

Mobile, meanwhile, has been an area of great focus for Pandora. GreenCrest cautious, however, that the downside of this is that audio ads used in mobile apps generate less revenue than display ads.

Westergren declined to discuss specifics of Pandora's mobile advertising plans, but did point to the company's expansion into the automotive market as a way of addressing this issue.

Big board boys: Pandora founder Tim Westergren (left) and CEO Joe Kennedy on the floor of the New York Stock Exchange on June 15.
MUSIC IPOs

Since the late ’90s, music companies that have gone public have fared poorly as long-term investments.

<table>
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<th>COMPANY</th>
<th>IPO DATE</th>
<th>OFFER PRICE</th>
<th>FIRST-DAY CLOSE</th>
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**MILEPOSTS**

**BY LOUIS HAU**

**Steve Popovich, 1942-2011**

Steve Popovich, the former head of Cleveland International Records, died June 8 at his home in Murfreesboro, Tenn., at 68.

A native of Nenonac, Pa., Popovich got his start in the music business when he began working in 1962 at Columbia Records’ Cleveland warehouse, where he worked in inventory control, sales and promotion. He became assistant to Columbia’s director of national promotion, Ron Alexenberg, in 1969.

From there, Popovich rose up the ranks at CBS Records, where he became Columbia’s VP of promotions and then VP of A&R at Epic, which signed Boston,Cheap Trick and Ted Nugent during his tenure.

In 1977, Popovich co-founded Cleveland International Records. Distributed through Epic, the imprint released records by such artists as former Moti the Hoople frontman Ian Hunter, Ronnie Spector and, most famously, Meat Loaf, whose album “Bat Out of Hell” became one of the best-selling albums of all time.

Popovich was also an ardent fan of polka music, serving as executive producer for polka star Frankie Yankovic’s 1985 album “70 Years Of His,” which won a Grammy Award for best polka recording.

He is survived by his daughter, Pamela Marie Popovich, his son, Steve (Brittany) Popovich Jr., grandchildren Stephen and Tanner Popovich, and his sister, Barbara (Dominic) Lemmo.

During his June 13 funeral service at Saint John of the Cross church in Euclid, Ohio, speakers included Meat Loaf and Alexenberg, who also read a eulogy by Clive Davis, Popovich’s former boss at CBS, who was unable to attend.

“We had both come from humble beginnings and found ourselves in a new world that we instantly loved,” Davis wrote. “We shared a passion for music that would consume us for the rest of our lives. I will so very much miss not hearing his voice greeting me on the phone—not ever saying ‘Hello,’ nor ‘How are you,’ even though we might not have spoken for two or three years—but, ‘Hey, Clive, did you hear the new Springer, the new Johnny Cash, or the new Tony Bennett?’ ”

In an appreciation written for Billboard.biz, longtime CBS marketing executive Bob Sherwood wrote that he counts his former colleague as having been one of the best record men in the business.

“There were a lot of very exceptional people who contributed massively to the extraordinary success of the golden era of the music business,” Sherwood wrote. “But I submit that with the possible exception of Ahmet Ertegun and Bruce Lundvall, there was no one who cared more passionately about his artists and their music than Steve Popovich.”

Contributions can be made to Stephen C. Popovich Memorial Fund, c/o US Bank, 2504 Old Fort Parkway, Murfreesboro, TN 37128.

CARL GARDNER, 1928-2011

Carl Gardner, lead singer and co-founder of the Coasters, died June 12 in Fort Pierce, Fla. He was 83.

A native of Tyler, Texas, Gardner was a member of the Robins before forming the Coasters in 1953. The group recorded a slew of early R&B and rock ’n’ roll classics penned by Jerry Leiber and Mike Stoller, including “Searchin’,” “ Yakety Yak,” “Charlie Brown,” “Along Came Jones” and “ Poison Ivy.” The Coasters were inducted into the Rock and Roll Hall of Fame in 1987.

Gardner is survived by his wife, Veta; sons Carl Jr. and Ahile; daughters Brenda and Ricky; stepsons Hanif, Ramon and Wayne; eight grandchildren, and a great-grandchild.

A viewing will be held from 2 p.m. to 8 p.m. June 20 at Aycock Funeral Home in Port St. Lucie, Fla. A funeral service will be held at 1 p.m. June 21 at Morningside Church in Port St. Lucie. Memorial contributions may be made to the Jesse Clinton MVP Foundation, P.O. Box 7012, Port St. Lucie, Fl. 34985 and Treasure Coast Hospice, 3000 Dunm Road, Port Pierce, FL 34981.
From Soap To Song

Jencarlos Canela Returns To TV With Radio Ambitions

Singing soap stars have long been part of the Latin musical landscape, with Mexico in particular breeding a long list of such acts, from Thalia to Pedro Fernandez to RBD. But in the United States, Latin audiences have rarely warmed up to home-grown actors who decide to sing. That is, until Jencarlos Canela came along.

The singer’s first album, “Bisucme,” released in 2009 on indie Bullseye Music (the label co-owned by producer Rudy Perez and music industry executive Rick Stevens), debuted at No. 2 on Billboard’s Top Latin Albums chart and spent six weeks at No. 1 on Top Latin Pop Albums, becoming one of the most successful Latin debuts in recent memory. And the major promotional and marketing machine behind the set, produced by Perez, was on-air exposure on the Telemundo network, where Canela had a starring role on the soap opera “Max Sabe el Diablo.”

Now, Canela and his team hope to repeat the successful formula with his sophomore effort, “Un Nuevo Dia,” due June 20. Once again, the release timed to Canela’s role on a prime-time Telemundo soap—“Mi Corazon Insiste.” On the show, he also sings the title track and his character—a successful architect—gets to pick up his guitar and sing once in a while. If his good looks are one reason that fans have decided to tune in to watch Canela and buy his music, they’re hardly the only reason: Canela is a musician first—a singer, guitarist and songwriter—who graduated from Miami’s New World School of the Arts and who was pursuing a music career when he approached Perez, one of the top producers in Latin music.

“It’s been a long road with Jencarlos,” says Perez, who began working with Canela seven years ago when he was only 16. Perez stopped Canela to all three Latin major labels, which turned him down. Then, he had him meet Don Browne, who recently stepped down as president of Telemundo.

“And he saw what we saw,” Perez says. “Jencarlos has that ‘it’ factor. He’s very charming, he has tremendous stage presence, he can act, he sings. And he’s been preparing for this for so long.”

It was Browne who took the leap and partnered with Bullseye to marry Canela’s music and presence with Telemundo content, with stunning results.

Telemundo will again support Canela’s music beyond the soap, which started airing in May and runs through October. On June 13, the network began running 30-second spots promoting the album and single “Mi Corazon Insiste,” while Bullseye bought additional spots that’ll run later in the year with a second single.

In addition, Telemundo’s daily entertainment news segment, “Al Rojo Vivo,” will air “countdown” segments for Canela’s album release, featuring interviews with the artist and the guest acts on his album, including Pitbull, Jose Feliciano, Gilberto Santa Teresa, El Cata and regional Mexican band Los Recoditos.

The promotion comes in the wake of a major, Telemundo- and Univision- held sponsorship with Post Cereals, which will feature Canela’s face on 4 million boxes of Honey Bunches of Oats. Beyond TV, Bullseye is looking for a major radio hit—which it didn’t score last time around—and has hired promotion company Latin Hits Entertainment to work radio.

Canela will also, for the first time, host in-stores the week of release, three of them in Puerto Rico and one at a Walmart in Hialeah, Fla. “We know the sophomore album is the real task,” says Jeff Young, president/CEO of Venetian Marketing Group, which is handling all marketing efforts for the release. “But we think this kid’s got it.”

Reik’s Next Step

Maturing Mexicali Trio Expands Its Horizons

The members of Reik were in their mid-teens when they launched their pop music careers in 2004. It was an exciting time, but they concede that they were young and inexperienced.

Now the three Mexican-born friends—lead vocalist Jesus Alberto Navarro, acoustic guitarist Julio Ramirez Eguia and electric guitarist Gilberto “Bibi” Marin—are preparing to release their fifth album, “Peligro,” a project that shows how much they’ve matured in intervening years.

“When we first started out, the label wanted us to be the boys next door,” says Navarro, now 24. “That idea was never big on us.”

As youths, they had little control of their music, but still managed an impressive debut album: “Reik” has sold 138,000 copies since its 2005 release, according to Nielsen SoundScan, and peaked at No. 13 on Billboard’s Latin Pop Albums chart. In August 2006, “Sesion Metropolitanita” also peaked at No. 13.

The band followed up with the albums “Secuencia,” which reached No. 12, at the end of 2006, and “Un Dia Mas,” which hit No. 3 in October 2008. Between late 2005 and this month, the band has landed eight top 10s on the Latin Pop Airplay chart, including the 2009 No. 2 hit “Inevitable” and the current “Peligro,” which is No. 8 this week. The Sony Music Latin album is due July 5.

Reik’s members hail from Mexicali, a city in Baja California, where they grew up in a bilingual, bicultural and straddling two cultures. “Duality plays a big role in their music,” their manager Miguel Trujillo says. “But I don’t think they’re trying to imitate other bands.”

For “Peligro,” Trujillo assembled several producers, including Kiko Cibrian, Ettore Grecni and Chachorro Lopez, who have worked with some of Latin music’s biggest names, including, respectively, Luis Miguel, Reylé and Julieta Venegas.

“Our egos were locked up,” Cibrian says of the album’s collaborative effort. “It doesn’t always work that way, especially when you’re trying to be creative.”

Sony U.S. Latin president Ruben Leyva is so enthusiastic about Reik’s new album that the label is scheduled to release two songs in English: “Play With Fire” and “It’s Over,” which will translate as

“No Te Quiero Olvidar” and “A Ciegas.” Eventually, the band would like to take its music beyond Mexico and the United States.

“People have a bigger edge to Reik now,” Leyva says. “There are new elements to their sound, but they are still Reik. Their songs are very strong.”

The current album introduces electronic elements and an orchestra, as means toward a more sophisticated sound.

For lead singer Navarro, who co-wrote many of the album’s songs, the idea that the band is taking a new direction without losing its signature sound is satisfying. “I’m in a good place,” Navarro says. “Now it’s time for the fans to decide.”

—Justino Aguila

EN ESPAÑOL: All the great Latin music coverage you’ve come to expect from Billboard—in Spanish. Go to billboardenespanol.com.

For 24/7 Latin news and analysis, see billboard.biz/latin.
Rumble In The Bundle
Is Packaging With Broader Services Subscription Plans Best Hope?

For all the talk about Spotify’s free service or MOG’s music discovery features, it seems that the real key to a successful music subscription service lies in the simple process of bundling—which is to say, including a music subscription service as part of the overall package of another, broader service, with all parties involved sharing in the revenue.

In the United States, the best example of this is the Muve music service from mobile operator Cricket Communications. Muve is an unlimited music subscription service, the cost of which is built into the operator’s monthly wireless phone plan. But it’s not an add-on option. The Muve plan is all-inclusive—bundling unlimited voice, texting, Web browsing and music downloads on a specific phone designed just for the service, all for a flat fee of $55 per month. It’s also limited just to the phone. There’s no option to obtain any music downloaded from the Muve service on a computer, or to transfer music off the phone to any other device.

It launched in early January, and by May Cricket reported 30,000 subscribers to its plan. Label sources say the company could cross the 100,000-user milestone as early as July.

Should it reach that milestone, the Muve service will have signed up more music subscribers in less than six months than either MOG or Rdio, both of which have been in operation for a year or more.

“For a consumer, it’s so easy to grasp and connect with the proposition of unlimited talk, unlimited text, unlimited Web, unlimited music,” Label source says. “That’s an appealing proposition at $50 price point.”

It’s also appealing to the labels. While other U.S. mobile operators allow their customers to add the price of a music subscription service to their monthly phone bill—as Verizon Wireless does with Rhapsody and Rdio—one must build those services into their monthly wireless data plans for the way Cricket has. With those operators, the labels only share in the subscription revenue gained from the service, not in the monthly data revenue the operator collects that makes the service possible. With Muve, they share in it all.

But so far, that sharing is also what has hindered any further bundling of music subscription plans with either mobile or Internet service providers, since those providers are unwilling to part with their monthly access fees.

“We’re not interested in subsidizing (the labels’) business model,” a representative of one of the larger U.S. mobile operators says. The stance of Internet service providers is similar. Part of the disconnect is about price. ISPs might be willing to add a music service for an extra monthly fee, but according to various reports, they prefer to charge less than $5 extra per month to do so. Labels are believed to want more. Exactly how much more is unclear, but the point is that music services are stuck in the middle of ever-shrinking margins as these two titans battle it out.

But it is a model labels are not shy away from. Just look at Apple’s cloud digital music locker. Record companies now get a cut of the $25 annual fee for the iTunes Match feature of that service, in addition to a cut of any song purchased from iTunes under their existing deals.

And it’s clear that the subscription service providers themselves ache for more such bundling relationships, given the deal activity already under way. While none of the providers discuss their subscriber figures, labels point to partnerships like the one between French streaming service Deezer and mobile operator Orange in that country, or between Spotify and Telia in Sweden as further evidence of the model’s potential.

“We see tremendous success in Europe with wireless carriers bundling music services with data plans,” the label source says. “It demonstrates the appeal of this kind of plans.”

Startup services like MOG and Rdio need to do the same. MOG has taken a very device-heavy approach, integrating through an application programming interface with several consumer electronics devices like home stereo receivers. It’s also heavily targeting automotive devices, including not only in-car stereo, but also such car telematics services as Tweddle Group—the provider behind Toyota’s Entune multimedia system—and Airbag.

Another interesting possibility is Facebook’s effort to integrate all digital music services—allowing users to share on their wall what music they’re listening to, and letting friends sample those songs, while paying for it all using Facebook credits.

But so long as music subscription plans are an option rather than a bundled embeddable feature, their future will remain a challenge....

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

VITAL VITA

Amdis its efforts to defend multiple international hacking attacks, Sony found the time to introduce a new handheld gaming system designed to replace the popular PlayStation Portable. The Vita features touch screen and motion-sensitive interfaces. It also boasts pervasive Internet connectivity through Wi-Fi and cellular networks thanks to an exclusive service agreement with AT&T. In addition to multiplayer gaming, the social features include in-game voice and text chat capabilities, as well as the ability to send in-game virtual gifts. Music-specific features weren’t discussed, but it’s clear that the Vita is Sony’s answer to the growing cloud content movement. It will be available this holiday season for $300.

All-inclusive: The Muve service bundles music access with mobile communication services.

BITS & BRIEFS

NEW FEATURES, CONTENT CRUCIAL TO APP LIFE

An MTV study examining the lifetime of mobile apps finds that new features and content are the factors that determine which apps are used for the longest duration those quickly discarded. Of those using entertainment apps for a long period of time, 79% said ease of use was the main reason for keeping an app, with new content ranking second (55%). Those discarding their apps cited better alternatives as their main reason for doing so (55%), while another 42% cited the lack of new content. 58% of entertainment apps are deleted within weeks of downloading.

MOBILE APPS + NAVIGATION INFO = MAJOR BUSINESS

Location-based services in mobile apps are poised to become big business, according to Strategy Analytics. The research group predicts the industry could be worth $10 billion by 2016 worldwide. Maps and navigation services lead the way in this market, but location-based search advertising could account for more than 50% of the space in five years.

Universal Music Group is outsourcing its North American digital distribution practices to iNgrooves’ ONE Digital platform. The deal means iNgrooves has replaced UMG’s digital supply chain and assumed responsibility for all online and mobile device deliveries to digital retailers and mobile operators. iNgrooves previously handled UMG’s third-party distributed content.
The go-to recording engineer for Beyoncé is his Toronto native Jordan ‘DJ Swivel’ Young. He’s sitting in a spacious studio at New York’s new $3.5 million Jungle City Studios, talking about his unlikely road to working on one of the most anticipated albums of 2011, Beyoncé’s "4" (due June 28).

“I was cleaning toilets, ordering food, doing maintenance around the studio when I first started,” Young says, recalling his internship days. “But it never felt like a day at work. That’s when I knew I’d found my calling.” An ambitious kid who once DJ’d all-ages clubs, Young moved to New York two days after graduating from Full Sail’s sound engineering program in 2005. Soon, Island Def Jam recording artist Fabolous recruited him to engineer his recording sessions. Young dishes on 120-hour work weeks, technology and recording studios. He notes with enthusiasm that it’s an honor to record “the greatest singer of our generation.”

1. When did you find out you were going to work with Beyoncé? A friend of mine, [BET “106 & Park” associate producer] Omar Grant, who was working at Epic Records at the time, worked with Destiny’s Child years ago. And I guess Beyoncé needed a fill-in engineer for the day. This was April 2010. She’d finished her last album and... was ready to get back in. Beyoncé wanted to cut a new song... I came in and she told me, at the end of the day, that I did a great job. A few months later, I got a callback to do more sessions.

We pretty much worked every day nonstop. It’s a machine. We recorded more than 70 songs. It was by far the greatest experience I’ve had in the studio. I spent more time with Beyoncé in the last year than I have with my own family in six years [laughs].

2. Some of “4” was recorded overseas, wasn’t it? We rented a mansion in Australia. In one room, Kanye West and Jay-Z were doing their “Watch the Throne,” and we were in another room [recording “4”]. It was incredible. Jay and I recorded on a living room... so we shipped all the gear in, rented what we needed to and built two studios. Beyoncé and I recorded in the theater room.

But the first studio we went to overseas was in [England]... a place called Bar B. Peter Gabriel had a farm in a village that looks like “The Lord of the Rings” called Real World Studios. Beyoncé and I were in Gabrielle’s private room... it has every musical instrument that he ever collected hung on the walls. It looks like a madhouse for music... a really creative space.

3. Is Beyoncé a studio tyrant? [Laughter] She is, but in an authoritative way. She’s a sweetheart to work with... when you are on your shit. I pride myself on being really fast and able to execute all the ideas that she wants. Because she’s on her shit, if you’re not, then she’s going to find somebody that is.

4. One of the songs that leaked, “Party” [produced by Kanye West and featuring André 3000], has a very early ’90s R&B sound. How did you achieve that? That was the first song I ever cut with her, before we even started the album. Kanye sent it to her... that early ’90s inspiration was already there. Beyoncé was experimenting... with everything. “Party”... sounds like you’re at a summer cookout. She got that point across in the vocals.

One of the pressures of being Beyoncé is that she has to set the trends... everyone looks to her to create what’s next. There’s nothing on the radio that sounds like [first single] “Run the World.” My favorite song is actually going to be on the deluxe [target] edition of “4.” It’s a song called “School & Life.” It has a Prince vibe. The Dream wrote and produced it, and it’s basically a song about life and growing up. We recorded that the end of the project. As soon as I heard it I told B. “That’s the one... I love that song.” I actually got the chance to mix that record. It was incredible that she allowed me to do that.

5. It seems like recording engineers have become an endangered species, given that anyone can purchase Pro Tools.

It’s easy for people to do their own setup at home... and get a decent sound. But the problem is, a lot of people don’t know how to record. You may have the greatest mic all the greatest gear, but then your vocals are distorted. One of the problems is, kids are trained to just hear MP3s... very loud. They don’t care about the sonic qualities of the song. But you can’t fight technology [laughs].

6. Do you do to yourself, “I’m 26 years old and working with a global superstar. Can it get any better than this?”

Yeah [laughs]. It’s been such a ride. But the important thing is, I never stopped. I’ve never taken a vacation. When you’re not around you miss opportunities. That’s why I have no problem being in a studio 120 hours in a week. That work ethic is what helped me get to where I am so quickly—I’m now mixing Beyoncé records. No other 26-year-old can say that.
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Bonaroo A Big Hit

Tenth Edition Of The Tennessee Festival Wows On All Fronts

With its 10th-anniversary edition in the books, the Bonnaroo Music & Arts Festival in Manchester, Tenn., has evolved in many ways, all springing from the initial desire of its creators to stage great music in a unique way. Like the first Bonnaroo, the 2011 event sold out, and though the event succeeded by a variety of metrics, now, as then, the music melded with the experience drove it all.

"From the very beginning, our No. 1 goal was to create the most amazing music festival we could imagine and to overdeliver to our customers," says Ashley Capps, president and CEO of Bonnaroo and Supernova Productions. "Neither the folks at Supernova nor Capps nor the festival's Knoxville, Tenn.-based team had done anything like Bonnaroo prior to diving in in 2002. AC was a regional promoter that had overseen a couple of competing festivals that numbered out at 6,000 people per day, and New Orleans-based Supernova was known for its series of club shows during jazzfest.

The two teams were brought together by a couple of agents who felt the companies could find synergies in the era of massive promoter consolidation. "They said, 'You guys have a similar vision of what you're doing and could probably benefit from working together,'" Capps recalls. "This was also the height of the jam band era. Capps had already been in discussions about a series of weekend shows with Wide spread Panic, String Cheese Incident and Phil Lesh & Friends. Those events never happened, but those three bands were the cornerstone of the first Bonnaroo. "Panic was the first band to say yes," Capps says. "I remember sitting down with [Panic agent] Buck Williams, talking about the concept, and he was understandably skeptical. I met Buck out on the site a few weeks after that to show him what we were talking about. I still remember him looking at me and saying, 'I think, you're crazy, but we'll do it.'"

Ah, the site. Roughly 750 acres of what was farmland (the Bonnaroo team has since purchased the site) about 60 miles south of Nashville in sleepy Manchester. Until Bonnaroo, the site was known in the music industry only as hosting the Itchykoo Park heritage rock festival, largely considered a failure due to low attendance and logistical problems. Capps thinks Itchykoo indirectly helped Bonnaroo.

"No. 1, it alerted us to the site in the first place," he says. "No. 2, the community had embraced the idea of Itchykoo. They felt a little burned by the Itchykoo experience, but they were willing to embrace our concept and give it another shot."

Bonnaroo famously sold out in 11 days and has since evolved into an event that can host titans of up-and-coming in rap, metal, mainstream rock, bluegrass, jazz or basically anyone it damn well pleases. Along the way, it has earned a status in musical culture that few dreamed possible.

"It certainly had a momentum to it that grew out of what we did," Capps says. "It was a good idea, but its evolution and its significance in the musical landscape is something that genuinely grew organically and came from our initial impulse, which was to create a great music festival."

Great not only for fans, but for bands and the industry. Alberta Cross, frontman of Emerge Ericson Stakey says Bonnaroo is a critical play in the band's development. "You play for a lot of people that don't know you," he says. "We got a lot of people there, everyone is going to spread the word. That's the beauty of festivals."

Manager Michael McDonald, whose Mick Management handles John Mayer, had four acts at Bonnaroo. "Walking the Moon, the Walkmen, Justin Townes Earle and Ray LaMontagne. He considers the festival a critical artist development tool. "There is no other repeat business at Bonnaroo that I feel like people totally take ownership of a band."

Bonnaroo also offers an industry hang that serves its own important purpose. The behind-the-scenes areas are populated with promoters, agents, managers, attorneys, label execs, artists and all sorts of music business stakeholders in a freewheeling social environment that fosters good business relationships the rest of the year. "You're in the middle of a field," McDonald says. "You've got all different types of music there, you've got all different types of music fans. You've got all different types of bands and you've all got the same nailing down, they've all got the guard down, and they're here for music."
Pitbull has learned valuable lessons from a number of artists. First there was Luther Campbell of 2 Live Crew, who initially pushed Pitbull to flex his gruff-voiced freestyle skills on Miami rap radio. Then there was Lil Jon, the crunk king who gave Pitbull his first major feature, on the 2002 "Kings of Crunk" album, and produced his debut solo single, 2004's "Culo." And one mustn't forget Italian beatmakers Nicola Fasano and Pat Rich, whose song "75, Brazil Street" served as the basis for Pitbull's 2009 global smash "I Know You Want Me (Calle Ocho)," which in addition to selling 2.6 million copies in the United States (according to Nielsen SoundScan) has racked up nearly 200 million plays on YouTube.
Team Pitbull

**ALBUM TITLE:** “PLANET PIT”

**LABEL:** MR. 305/POLO GROUNDS/J

**RELEASE DATE:** JUNE 21

**PRODUCERS:** DR. LUKE, REDONE, JIM JONSIN, AFROJACK, DAVID GUETTA, AMONG OTHERS

**BIG DEALS:** KODAK, DR PEPPER, VOLI, SHEETS ENERGY STRIPS

**UPCOMING TV:** TBS’ “LOPEZ TONIGHT” (JUNE 23), NBC’S “TODAY” (JULY 1), TBS’ “CONAN” (AUG. 1)

**SITES:** PITBULLMUSIC.COM, PLANETPIT.COM, FACEBOOK.COM/PITBULL

**TOURING AGENT:** MICHEL VEGA, WILLIAM MORRIS ENDEAVOR

**PUBLISHING:** ABUELA Y TIA SONGS/SONY/ATV SONGS, PITBULL’S LEGACY (BMI)

**PUBLICITY:** TOM MUZQUIZ, RCA MUSIC GROUP

**TWEETS:** @PLANETPIT

...he says. "There's no specific class or people or culture I'm trying to target. And every time I reach a new audience, that means I'm doing something right."

Two years after "I Know You Want Me," Pitbull sparked a pop crossover: that ultimately drove the song to No. 2 on the Billboard Hot 100, outdoing himself precisely what Pitbull hopes to accomplish with "Planet Pit," his sixth studio outing and the follow-up to last year's Spanish-language "Armando." Pitbull's most recent English album, "Rebelution," came out in 2009 and has sold 222,000 copies, according to SoundScan. The fresh 12-track set finds the rapper teaming up with an assassin's row of A-list writers/producers, including Dr. Luke and RedOne, as well as guest stars like Enrique Iglesias, Chris Brown and Marc Anthony. Ne-Yo sings the arena-disco hook on the album's current single, "Give Me Everything," which this week stands at No. 2 on the Hot 100; elsewhere, Pitbull recruits Kelly Rowland to endow "Castle Made of Sand" with a glimmer of electro-emolclychano.

No one's heard Pitbull's string of increasingly high-profile cameos during the last few years—think Iglesias' "I Like It;" Usher's "DJ Got Us Fallin' in Love" and Jennifer Lopez's "On the Floor"—will be shocked by the album's embrace of sleek, top 40 sounds—Polo Grounds president Bryan Leach calls it "Black Eyed Peas on steroids"—but "Planet Pit" makes it clear to just what degree this performer has smoothed out his attack.

"Pit's like, 'I wanna win, man—what do we have to do?'" says Dr. Luke, who co-produced the pounding "Come N Go" with Benny Blanco. "He knows what he likes and what he doesn't like, and he's not going to do something he's not into. But he definitely strikes me as a winner. You can tell he's got it." "Pit was onstage at Wango Tango a few weeks ago and people were on their feet the entire time," adds KISS-FM Los Angeles PD John Ivey, who calls Pitbull one of his top-rated station's defining artists. "I was almost thinking, 'This guy is printing money.'"

The musical goal for "Planet Pit," Pitbull says, was to create an album where every record on it could be a single—where every record you go to, you're just like, 'Wow.' His test for the "wow" factor is simple: "I just ask myself, 'If I were in a club or an arena or a stadium, would this make me go crazy?'" Pitbull credits a childhood spent listening to all kinds of music—merengue, freestyle, cha-cha, [Miami] bass, hip-hop, dancehall!—with giving him the ability to "watch from a bird's-eye view. And that's what allows me to create music that crosses all genres," he says.

Although the considerable heavy-hitter quotient suggests a strategic A&R approach, Pitbull insists that the various collaborations on "Planet Pit" grew out of personal connections. "They all fell into place on their own," he says. "We'd hang out for a couple of nights, then it'd be like, 'Fuck it—I'll make a record together.'"

"This was never about calling up RedOne and scheduling an appointment to hook into the RedOne sound," says Pitbull's manager, Charles Chavez of Latium Entertainment. "His relationships are what made the records happen."

Leach, who's worked with Pitbull since originally signing him to TTV in 2003, says the rapper "moved cautiously with the producers. He wanted to make sure they were marrying what he does and what they do." The exec remembers A&R president Peter Edge playing him Soulshock & Biker's track for "International Love." "Peter said, 'This sounds like a smash,' and I agreed," Leach says. "I sent it to Pit and he didn't even respond, which meant to me he didn't like it. I knew he had a stop coming up in New Jersey, so when he got there, me, him and Charles went out to lunch. Somewhere in there I said, 'What do you think about 'International Love'? He said, 'It sounds a little too pop for me.' He's like, 'I know this is what's happening, but I still wanna stay in my pocket.' I said, 'Pit, if you think the record's too clean, when you get it on it, dirty it up.' Two days later he called from Miami: 'You were right—wait till you hear these verses.'"

GOING MULTINATIONAL

The result of all that hands-on action, RCA Music Group GM Tom Corson says, is a vehicle designed to transform Pitbull from Mr. 305, a nickname that refers to Miami's area code, into Mr. Worldwide, as he calls himself on "Planet Pit." "Pit and the team have created an album of state-of-the-art pop music for a global audience," Corson adds, noting that he hears "five or six" singles on the set. "We're dedicated to building Pitbull into a superstar on the level of the Black Eyed Peas or Enrique Iglesias."

Leach puts it another way: "By the time we're maxed out on this album, people will know Pitbull the artist just as much as they know his songs," he says. "I see him having one of the top-selling albums of the year and becoming the kind of artist that starts and ends awards shows."

According to RCA senior VP of marketing Aaron Borns, the label's plan to hit that mark "is really predicated on two things: reinforcing the quality of the phenomenal pop record Pit made and driving home how great of a live performer he is." In regards to the former, Borns points to Pitbull's participation in an iTunes Countdown promotion, through which five album tracks will have been offered for a la carte purchase by release date. "We wanted people to get a sense of what this record is about, so we made sure we had music out ahead of time," Borns says.

Radio, of course, plays an enormous role here, as well.
“PIT WAS ONSTAGE AT WANGO TANGO A FEW WEEKS AGO AND PEOPLE WERE ON THEIR FEET THE ENTIRE TIME. I WAS ALMOST THINKING, ‘THIS GUY IS PRINTING MONEY.’” — JOHN IVEY, KIIS-FM LOS ANGELES

RCA VP of top 40 promotion David Dyer thinks Pitbull “has been at the forefront of getting radio into the new [club-friendly] sound” epitomized by “I Know You Want Me” and songs from “Planet Pit.” “When he first started coming with these records and with the couple he put out before signing with us, he’d get Miami and maybe New York,” Dyer says. “Then all of a sudden it was the big cities, and now it’s everywhere. The week we impacted ‘Give Me Everything’ we got [WKTU], [WHTZ] and [WXRX] in New York and two stations in L.A. At our label that’s unheard of.”

Dyer acknowledges that Pitbull’s long line of features “definitely added to his sizzle” but says the rapper’s success at top 40 “really comes down to the sound. This song has everything the format is looking for right now.” KIIS-FM’s Ivey agrees. “Ten years ago some of this stuff would’ve been a little scary, but now it’s so mainstream,” he says. “And it’s not that the music has gotten softer. The audience has changed.”

As for showcasing Pitbull the performer, Borns lays out what he calls an “aggressive” TV schedule. “A lot of people haven’t had the opportunity to see what Pitbull is like live, so they might’ve made certain assumptions,” Borns says. “But you go to a Pitbull concert and you see that it’s a real show with a fully realized band that’s kicking ass when they play. TV is obviously a big part of every pop launch these days, but for Pitbull it’s a chance for people to see that this guy is the real deal.” In addition to his TV gigs, Pitbull recently taped a Walmart “Soundcheck” performance that Borns says is due to go online the weekend before July 4. He’s also scheduled to take part in a live Clear Channel webinar on June 30 from New York’s P.C. Richard & Son Theater.

Pitbull’s booking agent, Michel Vega at William Morris Endeavor, says the rapper’s full-band presentation “allows him to carry a show confidently as a headliner and to play in places he might not be able to otherwise. It brings a level of energy that’s much more impactful than a DJ set.” Later this year Pitbull will tour Australia and North America with Iglesias, a pairing that Vega says “just feels good all the way around. These are two artists who have a lot in common in terms of having crossed over to different worlds. And with everything that’s happening with the demographics of this country and with the influence of Latin music in the mainstream, it’s very timely.”

Pitbull’s corporate partnerships underscore Vega’s point: As a spokesman he’s becoming increasingly attractive to companies seeking to connect with young consumers both inside and outside the Latin community. “We wanted someone to embody our brand who’s one of a kind—who’s a real pioneer,” Dr Pepper director of multicultural marketing Olivia Vela says. “Pitbull encompasses everything we were looking for in an artist to partner with over the next couple of years.” Vega characterizes the soft drink’s relationship with Pitbull as being “a lot deeper than a simple endorsement. We make sure he’s at the center of everything we do on TV, in print and online.”

Chavez says that although his client “isn’t going to dance around with a bottle,” he regularly “goes above and beyond what the contracts say.” The manager cites as an example Pitbull’s introduction to “Give Me Everything,” in which he raps, “Me not working hard/Yeah, right—that picture that with a Kodak/Or better yet, go to Times Square/Take a picture of me with a Kodak.” “They didn’t pay us to put that in there,” Chavez says. “Pit had just been in Times Square and saw a billboard with him on it right before he went into the studio. He was like, ‘I’m just a poor Cuban kid—that’s the best thing of my life.’”

Perhaps Pitbull didn’t require payment for the camera maker’s shout-out because the revenue is flowing in from other sources: Right now the rapper is closely involved with several startup ventures, including Sheets Energy Strips and Voli, a line of low-calorie vodkas; he’s also partnered with Zumba Fitness for an exclusive workout keyed to the “Planet Pit” cut “Pause.” And, as RCA’s Corson points out, the feature and synch opportunities show no sign of drying up. “As things start to grow,” he says, “he’ll get to pick and choose where he lends his brand, much like an Akon or a Puffy or a Will.i.am.”

Whoever hits up Pitbull in the near future can expect an experience that might be more intimate than the norm. “Before I enter any kind of deal with anyone, we’ll have dinner numerous times just so they can see what kind of person I am,” he says with a raspy chuckle. “It might be the most appealing part of doing business with the Pitbull brand.”

Mikal Wood is a New York-based freelance writer.
On the heels of influential and commercial successes with Radiohead, Dizzee Rascal, Vampire Weekend and the Prodigy, Richard Russell and his XL Records, with the extraordinary triumph of Adele, have perhaps the best shot at the biggest Grammys. Does he in fact have the best take on how to run a business?

By Richard Smirke

The Ladbroke Grove, London, headquarters of the independent XL Recordings stands out. Its outer walls are covered in the ornate swirling black and white cover art of "The Eraser," the solo debut of Radiohead singer Thom Yorke, which hit No. 2 on the Billboard 200 in August 2006. The otherwise nondescript building can't fail to catch the eye.

Inside a cluttered reception room, posters for releases from the White Stripes, M.I.A., Vampire Weekend, Radiohead, the Prodigy, Dizzee Rascal and Odd Future member Tyler, the Creator jam the wall space. A giant image of Adele stands directly opposite a rather rickety front door. A pile of unopened gold discs rest on a sofa, awaiting shipment to the company's recently opened Los Angeles office. Corporate, staid and business-like XL is most definitely not.

The same could also be said about Richard Russell, a former DJ, DIY club promoter and electronic dance artist, who had a U.K. top 10 hit in 1992 as electronic dance duo Kicks Like a Mule. Russell has more than 9,000 Twitter followers (@richardXL), a British twist on a Notorious B.I.G. lyric ("It was all a dream/I used to read Smash Hits magazine") as his tag and regularly posts everything from self-produced mixtapes to his reflections on the music biz. He co-founded XL in 1989.

"I don't see myself as a businessman," says Russell, 40. "I don't think like that, and I never have."

It's a sunny June day, and he's relaxing in his spacious but modestly decorated loft office, where handwritten release schedules and retro club fliers pepper the walls and a set of decks with two turntables stands by the door. At the far side of the room, an extensive collection of CDs and books fills every available inch of shelf space. "I think," he says, completing a thought, "that's what makes it work."

XL was launched as an exclusively electronic and rave imprint by Russell, Tim Palmer and Nick Halkes. They were all active as promoters, DJs and bedroom producers in London's then-thriving dance scene. XL was birthed as a subsidiary of British indie Beggars Banquet Records (now Beggars Group). Working out of a cramped windowless basement in Beggars' Wandsworth, London, offices, the three-man team quickly es-
tablished XL as one of the core labels in the United Kingdom’s dance underground, dropping a steady stream of popular vinyl-only releases, such as “We Want Funk” by 2 in Rhythm and Flowmasters “Let It Take Control,” which the trio would often play during their own club sets.

“We were looking to put out music that your audience as a DJ would like. You could test it very easily. You couldn’t go wrong, really,” Russell says. U.K. electronic act the Prodigy gave XL its first taste of commercial success when the band’s hardcore rave single “Charly” broke the U.K. top five in 1991. Its debut album, “Experience,” released the following year, peaked at No. 12.

At around the same time, Russell and Hawkes were enjoying chart success of their own as Kicks Like a Mule, which scored a 1992 top 10 U.K. hit with an uptempo track called “The Bouncer” (Tribal Base). The duo was subsequently signed to Warner-owned London Records but was dropped before releasing an album—an experience Russell says helped shaped his ethos.

“I didn’t have hard feelings toward [London Records] for what happened,” says Russell, who continues to spend a lot of time working in the studio. “But it didn’t work. So I’ve seen it not working out for artists. The parameters of a small label, they work well for me.”

XL may be a “small label” in structure—staff in its London office number about 20, and XL’s 2011 release schedule boasts just seven albums—but its accomplishments are epic in scale. Adele’s second album, “21,” has hit No. 1 in 15 countries, including the United Kingdom, Canada and Germany, and has spent 10 nonconsecutive weeks atop the Billboard 200, selling 2.1 million units, according to Nielsen SoundScan. It’s already tipped to win big at next year’s Grammy Awards and has sold more than 7.5 million units worldwide, according to XL.

The album’s first single, “Rolling in the Deep,” has moved 3.5 million downloads and spent six weeks at No. 1 on the Billboard Hot 100—the longest-reigning chart-topper sung by a woman and to have appeared in the top 15 of a Billboard rock chart since Joan Jett & the Blackhearts’ “I Love Rock ’N Roll” more than 29 years ago.

Adele’s 2008 studio debut, “19,” which has propped up “21” in nearly every major market, has meanwhile moved 3.5 million units worldwide to date, the label says. U.S. sales for “19” stand at 1.2 million, according to SoundScan. Even still: XL’s story isn’t all about Adele.

Vampire Weekend also scored a major worldwide smash with its 2010 album, “Contra,” which debuted at No. 1 on the Billboard 200 and has moved 1 million units. “The Goldfinch,” by Tyler, the Creator, has made less of an impression saleswise but has still moved 120,000 units—a respectable figure for an underground hip-hop record from a controversial, non-mainstream artist. And XL’s biggest-selling album to date is the Prodigy’s 1997 studio set, “The Fat of the Land,” which has moved 9 million units worldwide, according to XL.

“I want everything XL does to be meaningful. For it to be like that, I have put a constant downward pressure on the amount of stuff that we do. That creates a lot of focus,” Russell says.

He assumed sole leadership of the label in 1994 when Palmer retired from the music business. (Halkes left XL a year earlier to set up EMI-owned dance imprint Positiva.) Russell’s subsequent diversification of the label’s roster to include rock, folk, hip-hop and soul artists, alongside electronic acts, boosted not just its profile but also its coffers—the White Stripes’ 2003 set, “Elephant,” has sold 825,000 copies in the United Kingdom, according to the Official Charts Co.

Other key non-electronic releases since the turn of the century include the 2000 Mercury Prize-winning “The Hour of Bewilderbeast” by Badly Drawn Boy (453,000 U.K. copies, according to the OCC) and Dizzee Rascal’s “Boy in Da Corner” (260,000; 400,000 worldwide, according to XL). Rascal’s album won the 2003 Mercury Prize and is credited with kick-starting the U.K. rap and grime and urban scene, which has since catapulted Tinie Tempah and Taio Cruz to superstar status.

The label is able to operate on a global scale because it exists under the umbrella of a larger independent organization: London-based Beggars Group, which in addition to XL houses indie labels 4AD, Rough Trade and Matador. Alongside providing such vital back-end operations as accounts, legal, production, licensing, sales and distribution, Beggars’ international network of offices ensures that a company like XL can orchestrate a successful worldwide campaign.

“XL provides the A&R, product management, creation of video and artwork, and then Beggars provides the back-end: all the vital and important mechanics of releasing records into the world,” says Ben Beadsworth, London-based managing director of XL Recordings, which is jointly owned by Russell and Beggars Group chairman Martin Mills.

“The join between the two companies is virtually seamless,” adds Beadsworth, who cites the early planning of globally focused campaigns between the two, which often commence long before the mastering and delivery stage of a record, as a key factor behind the company’s success. “It’s this degree of focus that helps us to sell 3 million Adele albums outside of the U.S. in the first five months of [the new album’s] release,” he says. “But also that enables us to do significant worldwide business with our more underground acts.”

Beadsworth cites U.K. indie act the xx, which has sold more than 1 million units of its 2010 Mercury Prize-winning debut, “xx” (Young Turks/XL), as a prime example of a tightly planned, slow-burning campaign for an alternative act, which utilizes every element of the XL/Beggars international setup. Adele’s current globe-straddling success, meanwhile, exists on an entirely higher plain altogether.

Like the singer’s Grammy-nominated debut “19,” “21” was licensed to Columbia/Sony for U.S. release—a decision made at the artist’s bequest, according to XL, which handled the record for the rest of the world. The starting point for the campaign came two months ahead of release in November 2010 with a live TV performance on U.K. show “Later... With Jools Holland,” where the singer performed a standout rendition of album track “Someone Like You.” Roughly 500,000 people watched the performance, Beadsworth estimates, but he says that more than 20 times that number subsequently watched it online.

“With a small number of releases, every campaign is geared toward that artist, that record. You’re creating a new mold every time, which takes time and thought—and if you’re doing it well, is an artistic endeavor in itself.”

—RICHARD RUSSELL
“That was the acronym that everything grew from,” he says. “And the person who [made] that performance happen, the choice of song and the timing of it, was Adele.”

In the United States, spots on “Late Show With David Letterman” and “Jimmy Kimmel Live” followed, generating massive online buzz, says Kris Chen, New York-based VP of A&R at XL. He credits Columbia with doing a “fantastic job” of placing Adele on the right promotional platforms.

“With a small number of releases, every campaign is geared toward that artist, that record,” Russell says. “You’re creating a new mold every time, which takes time and thought, and if you’re doing it well, is an artistic endeavor in itself. If people are looking for clues as to how the label is able to consistently deliver good results… that’s the reason.”

In addition to maintaining a small number of releases, XL limits label signings to approximately one per year, with the most recent being the highly tipped London-based electronic artist Jai Paul. “I’m disciplined in not getting involved in a lot of stuff,” Russell says. “I’m disciplined in saying ‘no’ to a lot of things, some of which I like. But… it’s important to not do too much.

“You see it with labels where when they do well, it’s the easiest thing in the world to say ‘yes’ to stuff. That’s not what we’re here to do,” Russell says. “XL spends as much as any major on the records it does and… sometimes spends more. But we’re not putting out that many records, so it’s easy to do that.

“These are the most basic economics imaginable. Logic is the boss. With every one of these records, it’s kind of obvious what we need to do, and if the artist has interesting ideas… you need to explore them. But you can’t buy the love and attention. You have to get that with the music, and then the ideas.”

According to Russell, the common characteristic that unites all XL artists is “a super-restrictive level of knowing exactly what it is that you’re meant to be doing. If there’s any definition of the type of artist I like working with, it’s an artist who will do well without us.”

XL’s A&R staff is robust and tuned in, but Russell dismisses the idea that they’re doing anything different from other indie labels—or majors—to discover artists. He maintains that XL is simply selective about the people it chooses to work with, and then gives them free rein to achieve their vision. If that sounds like a utopian setup, then it’s one that evidently appeals to musicians. The line to sign Odd Future’s Tyler, The Creator was long—but XL won his signature. How?

“The right kind of artist for us to work with can detect that we’re the right label for them to work with,” Russell says. “Tyler is someone who has done it his way with no compromise or dilution: I like guys like that.” Nonetheless, some serious leg-work was required to sign one of the world’s most buzzed-about rappers, with XL making repeated trips to Odd Future’s L.A. studio before bringing the group to London and setting up its first U.K. shows. The label landed a worldwide one-album deal for Tyler’s highly sought-after “Goblin.”

“It’s an artist-led label because we’re an artist-run label,” Russell says, claiming to regularly turn down projects with proven commercial appeal because they don’t align with XL’s interests or artistic motivations. “Record companies are not who I look to for inspiration for how this record company should be run. I look to artists for that inspiration.”

And he’s not looking to expand in the wake of Adele’s global success.

“I’d like to take it smaller,” Russell says with a smile. “I want to be involved in making good records and have as little baggage as possible around that. That’s the driving force behind XL and that’s not best served by having some massive fucking business that you’ve got to think about all the time.

“I’m a big believer in the power of saying ‘no’ to things,” he adds. “The brutal truth is that record labels sign a lot of stuff because they’re frightened that they don’t really know what they’re doing and they’re frightened that if they don’t do it, someone else will, and do well with it.

“I’m happy for other people to do well with things. Because there are a very small number of things, which on the basis of mainly instinct, we think are right for us to do.”

Russell says there’s a thread that runs from the Prodigy’s Liam Howlett to Jack White to Gil Scott-Heron to Adele, which has to do with “originality and people having a desire to do things their own way really well. We’re geared toward being able to facilitate that.”

For all the talk of artistry and creativity, Russell falls back on one of the most hardcore music biz legends for his own motivation. “One of my favorite quotes about how to deal with all this stuff,” he says, “comes from [Motown founder] Berry Gordy, who said, ‘I was only the boss in name. Logic was in charge.’”

Richard Smirke (@rsmirke) is a London-based journalist who writes regularly for Billboard.biz.
PLAYTIME IS JUST BEGINNING

‘CALL OF DUTY,’ ‘GEARS OF WAR,’ ‘MEDAL OF HONOR’ AND MORE—IN-GAME SPOTS ARE STILL EXPLODING, BUT THE ULTRA-LUCRATIVE LICENSING IS TRAILER AND AD

BY ANTONY BRUNO // ILLUSTRATION BY RAUL ALLEN
For obvious reasons, "Modern Warfare 3" is the latest installment of the hugely popular "Call of Duty" franchise. 2007's "Call of Duty: Modern Warfare" sold 4.7 million copies in a single day. Last year's "Call of Duty: Black Ops" set a record for opening-day sales at 5.6 million copies. The reveal trailers for "MW3," which debuted online May 23, already has more than 12 million views. With a scheduled release date of Nov. 8, scoring a sync placement in either the game or ads and trailers created for it is considered the holy grail of the videogame sync-licensing world.

Fortunately, Activision VP of music affairs Tim Riley plans to make music an integral part of the marketing campaign for "MW3" (see story, page 23). "That is a massive title for us, obviously, and we're going to do something very, very cool with that game in the music space," he says. "There's a very go-big-or-go-home mentality now."

He won't discuss details just yet, but pointed to the use of the Rolling Stones in "Call of Duty: Black Ops" as a template. The week before the game came out, Activision released a trailer featuring the Stones' 1969 song "Gimme Shelter" that appeared all over prime-time TV and garnered more than 3 million views on YouTube. The result was a fivefold increase in download sales for the track in the two weeks after it aired. Activision also licensed 1968's "Sympathy for the Devil" for a scene. And for the "Escalation" multiplayer map pack for the game released last month, California heavy metal outfit Averaged Sevenfold (Warner Bros.) recorded the original song "I'm Not Ready to Die."

But "MW3" isn't the only blockbuster title expected this year, nor is Activision the only game publisher interested in integrating music into games and their promotional campaigns. Electronic Arts hopes to challenge "MW3" with "Battlefield 3."

Microsoft's Epic Games is releasing the third installment of its "Gears of War" franchise. And there are multiple other feature games coming that have nothing to do with music but have great potential for music licensing (see list, page 25).

That's because videogame publishers are focusing their energies on fewer, bigger titles, but backing them with far larger mass marketing campaigns and spending more than ever before on trailers and ad placements.

"The industry, from an advertising perspective, has stepped up," says Rod Ferguson, executive producer of Epic's "Gears of War" franchise. "You can see it in the production value of the ads that are coming out now, particularly when you have contestants in franchise battles, like 'Modern Warfare' going up against 'Battlefield.' They're going to try to outspend each other. People are taking this more seriously."

The launch trailer for the original "Gears" game in 2006—which used Gary Jules' 2001 cover of Tears for Fears' 1983 "Mad World" to set a mood—wasn't as big of a hit. Its "introspective tone is significantly different than is typically seen in first-person shooters—is considered one of the most iconic videogame ads and set a new bar for how games are marketed. (There's a video retrospective of the "Gears" trailers at Billboard.biz.)

For the "Gears 3" launch trailer, Epic took a different approach, licensing Black Sabbath's 1970 classic "War Pigs." It'll also feature an original song written exclusively for the game by Ice-T's reunited rock act Body Count. Ice-T is voicing a character in the game as well.

Electronic Arts is taking the promotional potential of music so seriously that last year it transferred its music supervision from the programming division that makes games and put it into the marketing department. Last year, the group forged a partnership between Linkin Park and EA's "Medal of Honor" franchise, in which the band wrote the song "The Catalyst" for the game's closing credits and created a four-minute trailer directed by band member Joe Hahn, using a mix of live action and gameplay footage. According to EA Music lead Steve Schnurr, that effort served as the guide for this year's marketing plan.

"You're going to see some big music marketing plays this year," he says. "As opposed to last year, where you saw one big one with 'Medal of Honor,' you're going to see bigger ones this year with multiple titles."

And that's just fine with those responsible for licensing music into games.

"We're always keeping that in the back of our mind while working on these deals," says EMI Music Publishing VP of music resources Rod Koller, who licensed a cover of Frank Sinatra's "New York, New York" for the trailer to "Crysis 2." "To get more than just the placement in the game out of it and create other revenue streams for our writers and our artists.

This couldn't have come at a better time. With the implosion of the music-game market, labels and publishers have to seek new ways to license music for videogames, and focusing on trailers or ads is a lucrative option. On a deal-by-deal basis, licensing music for a game ad or trailer is far more profitable for labels and publishers than doing so for an in-game placement, according to those involved. There's a higher upfront fee, plus the performance revenue for each airing (which can get millions of views on YouTube), not to mention the sales bump for songs included in the trailer. For a track off an upcoming release, it can make or break the album launch.

And although the volume of in-game music licensing activity far outstrips that of the ad or trailer market, it's an area of growing opportunity that will be closely followed in the months to come.

"We've actively been going after the trailer space in films for years," Rhino's Pinkus says. "Now the trailer space for videogames is becoming equally as competitive. That's a great opportunity."
GAME, ON

A TALK WITH ACTIVISION VP OF MUSIC AFFAIRS TIM RILEY  BY ANTONY BRUNO

The music videogame genre imploded. The “Guitar Hero” franchise on “indefinite hiatus.” But is Activision VP of music affairs Tim Riley slowing down? No. The former A&R executive says he’s busier than ever, licensing music for various Activision games, both for in-game and promotional trailers and ads.

Riley was a key component in the deal that put the Rolling Stones’ music in the blockbuster “Call of Duty: Black Ops” game, as well as the ads for the title, which he says is a template for how Activision wants to integrate music with its videogame development and promotional plans to come.

On the eve of the recent E3 conference, Riley had lots to say about the Stones ad, how he discovers music and the relationship between the music and game industries.

Now that “Guitar Hero” is no longer a franchise, what’s been the impact on your life?

Had you asked me that in February—when everyone went from a very aggressive music-game release sched-ule to pretty much nothing—I wouldn’t have had an answer. But it’s pretty interesting what’s happened. Out-side of a lot of stuff getting laid off, I’ve never been more busy. I thought my day-to-day interaction with the music industry and all my contacts with the labels, publishers, managers and artists would decline since we’re not making music games. But no. It’s sort of like a reset.

How, exactly?

When music games came in beyond anyone’s expecta-tions, it got so massive so quick and there was so much work involved. I stepped up times five. I didn’t have enough time in my day to do anything other than music games. I had to hire more people to make sure we weren’t leaving anything unattended to. I handed off the composer responsibilities to an audio depart-ment that’s now shifted back to my group. In addition to scores, we’re still putting music in all our games. It can be anything from a song in a TV commercial to a theme for an existing game. It could be just tons of licensed songs within games.

What lasting impact did the guitar-game craze have on the videogame world?

I’ve watched the music industry go from saying “Call the guy in film and TV” back in 2003 to staffing real videogame folks. All the labels and publishers have people that play games. go to E3, want to see release schedules, they want to see demos. I’ve had two or three different people from Warner come into my of-fice in the last couple of months just to see a new build of “Skyliners.”

They’re very involved and very proactive. The people we deal with are the gamers. The marketing and pro-motions department at the labels put us in their plans for releasing records. Probably once a month some-body will call about launching this record from this band and this time and want to be associated with a game coming out at the same time.

You’re licensing music more for trailers and ads. About a year ago, Erich Hirshberg came over from ad agency Deutsch—he’s the CEO of Activision Publishing. This guy knows so much about the ad and marketing space that it’s interesting for me in a beneficial way. I’ve worked on over 125 games for Activision, and for about half of those I had to sit down with different marketing people to try to convince them to do stuff with music that Eric already thinks about doing.

He understands pop culture. He understands what licensing a Rolling Stones song and working it closely with a “Call of Duty” brand brings to the table, and what those brands can do for one another. Now that we have a more limited slate, all the games are so big that when we are talking about working with artists, you can imagine the caliber of the artists that are considered.

How do you decide when to use a superstar versus an unknown band?

One of the more fun things we have to do—and a privi-lege and almost an obligation as music people—is to make sure we’re turning music to fans. It’s almost a blown opportunity to just tell them about something they’re already listening to on the radio just because it matches what we think is the same target audience. So we try to put in the new stuff. Since February, without the music games, the opportunities are fewer and far between than they used to be. We’re still looking for those opportunities.

How does music get on your radar?

I know it sounds crazy, but I don’t like it when people send me digital files. We take unsolicited material, and it doesn’t have to come from a label.

We do a pretty good job listening to everything we get. We are constantly in contact. We probably have five meetings a week with managers or labels. We go to all the shows. We go to all the major conferences. But do your homework. You don’t have to play a videogame, but if you think there’s a great song for a game, do us a favor and go on YouTube or our website or any of the variety of blogs and learn a little about the game first.

What do you think about some labels and pub-lishers consolidating their licensing divisions into one-stop shops, like EMI?

It’s relatively new, and it’s really great when you’re trying to get something done quickly. Marketing for trailer-gers gets done with a very limited time frame. If something clears faster than something else, it stands a better chance of being used. But even those who don’t have one-stop shops, their divisions are all talking to each other. So the communication within labels and publishing groups has improved.

What are your goals for this year?

If you can imagine trying to follow up the biggest-selling videogame in the history of videogames (“Call of Duty: Black Ops”), and all the positive feedback of the Rolling Stones campaign for that... we’ve challenged ourselves to raise that bar. We’re going to try to improve on it. It’s about how you improve on part-nerships. How do two [like-sized] brands benefit each other? That’s the thing we’re looking at.

Is the music industry ready for that level of engagement?

When it first came here, I feel like I had to explain the benefits of putting new music in a videogame. I had people saying stuff like, “Oh, it’s an MP3, they just steal our song.” I had to deal with that kind of mental-ity in the early days. Now, I think people get it. They’re gamers, and if they’re not, their sons or daughters are. So now that we know what this does, let’s do some-thing big. All the big brands out there, whether it’s a Coke or whatever—they work with artists they work on big partnerships. It’s not just a song. That’s where the big opportunities lie.

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INTO THE ACTION
WHERE THE OPPORTUNITIES ARE—RIGHT NOW—IN GAMING LICENSING

At the recent E3 conference in Los Angeles, major videogame publishers laid out product road maps for this calendar year and beyond. Here’s what’s on the horizon: Nine titles the music industry should keep in its sights for prime music-licensing opportunities—for in-game placements as well as trailer and ad impressions.

—AB

**'DANCE CENTRAL 2'**
Release: Oct. 25
Platform: Xbox 360 Kinect
Developer/publisher: Harmonix
Music supervisor: Chris Rigopulos

**'SKYLANDERS: SPYRO’S ADVENTURE'**
Release: Third quarter
Platforms: Xbox 360, PlayStation 3, Wii
Developer/publisher: Toys for Bob & XPEC Entertainment/Activision
Music supervisor: Tim Riley

**'SAINTS ROW: THE THIRD'**
Release: Nov. 15
Platforms: Xbox 360, PlayStation 3
Developer/publisher: Volition/THQ
Music supervisor: Victor Rodriguez

**'JUST DANCE 3'**
Release: Oct. 11
Platforms: Wii, PlayStation Move, Xbox 360 Kinect
Developer/publisher: Ubisoft
Music supervisors: Nino Sapina, Gregoire Spillmann

**'MADDEN 12'**
Release: Aug. 30
Platforms: Xbox 360, PlayStation 3
Developer/publisher: EA Tiburon/EA Sports
Music supervisors: Cybele Pettus, Steve Schnur

**'EVERYBODY DANCE'**
Release: Third quarter
Platform: PlayStation 3 Move
Developer/publisher: London Studios/SCEA
Music supervisor: Duncan Smith
DANCING MACHINES
NEW SOCIAL GAMES, MOBILE APPS AND DANCE TITLES KEEP THE MUSIC PLAYING IN GAMING BY ANTONY BRUNO

There won't be another installment of "Guitar Hero" or "Rock Band" coming to videogame retail shelves this year. But—music games aren't dead.

Dance-based titles, music-focused mobile apps and even a few more stabs at the traditional guitar-gaming genre are still there to keep music licensing departments more than busy. "The amount of music used in videogames is as big as ever, if not growing," says Mark Pinkus, senior VP of worldwide licensing for Warner Music Group's Rhino Entertainment division. "Our videogame clearance person is inundated with music-based game licensing."

The bulk of this activity comes from the new dance-gaming market, made possible by the sudden explosion of motion-capture gaming systems—the Kinect for the Xbox 360, the move for the PlayStation 3 and of course the pioneering Wii (to which creator Nintendo unveiled a follow-up at the recent E3 conference, called Wii U). Coming out later this year is "Dance Central 2," "Just Dance 3" and "Everybody Dance," among others. There's even rumors that "Guitar Hero" publisher Activision may be working on a "Dance Hero" line, but that hasn't been confirmed.

The original "Dance Central" arrived at the same time as the Kinect, and as such had a limited market—but still sold more than 1 million units in less than a month. A representative for developer Ubisoft, behind the "Just Dance" series, as well as "Michael Jackson: The Experience," said its dance-game titles combined sold 10.5 million units in the last three months of 2010 alone.

"The uptick in dance games has offset the declines in other markets," EMI Music Publishing VP of music resources Rod Koler says.

The downside in relying on dance games, however, is that the market for downloadable content isn't as strong. Harmonix, the developers behind the "Rock Band" and "Dance Central" series, introduces new music to buy and download for the former every week. It can't do the same for "Dance Central" because it takes far longer to create a new song for the motion-based dance game than it does for the easier interface of a plastic guitar with five buttons. Fortunately, there's a huge increase in music licensing for mobile and social games on platforms like Facebook. "We're hoping that ultimately that space will make up for the drop in [music games]," Pinkus says. "The number of requests we're now receiving, we're getting from apps."

Finally, Ubisoft is taking one last shot at the guitar-game market. With neither "Guitar Hero" or "Rock Band" installments expected this year, the company anticipates having the market largely to itself with "Rocksmith," a rhythm game that uses a real guitar as the controller to add a stronger music-education twist.

Individually, none of these markets will likely equal the $1.4 billion market that guitar-based games reached at its 2008 peak, according to NPD Group's data at the time. But executives like Randy Shefer, director of videogames, film and TV music for Sony/ATV, says games of all sorts are still music to his ears. "We see this as an area of growth," he says. "The promotional value is great, and we have numbers to hit."

Antony Bruno (@AntonyNBruno) is executive director of content and programming for digital/mobile. He writes the weekly Digital Domain column.
Alib Kweli will become a crime fighter at Brooklyn’s Red Hook Park.
Later this month, and perhaps unknowingly to the Brooklyn-bred Kweli, his free June 21 performance in the neighborhood park, part of New York’s annual SummerStage concert series, will help drive down some of the crime in the area. “Cops tell us that on days when we’re running SummerStage they have no problems at all,” says David Rivel, executive director of the City Parks Foundation (CPF), which produces the free 110-event series held in 18 New York parks from June to September. “If you’re doing a drug deal in a park, you don’t want to do it when there are 2,000 people, security guards and lights.”

Be it corporate-sponsored or municipality-funded, thousands of free music events are held annually across North America, and park safety isn’t the only benefit. Indeed, hosting such events can help raise brand awareness for sponsors, expose artists to potential new fans and leave concert-goers feeling like they were part of a unique musical experience. But producing free large-scale music events can sometimes cost millions in production, artist fees and sponsorship involvement. Despite the expense, numerous companies and city entities continue to find value in the investment.

Since 2007, Samsung and AT&T have partnered to host the annual Summer Krush free concert series, which visits mostly 1,500-capacity venues in select U.S. cities. Summer Krush has featured past performances from such acts as Mariah Carey, Jay-Z, Kelly Clarkson, Gavin Rossdale and Good Charlotte. The nine-city lineup hasn’t yet been announced for the 2011 series, which begins in July, but the events are designed to showcase the capabilities of the newly released Samsung Infuse 4G, available exclusively through AT&T. Samsung regional marketing manager Stacey Portnoy says Summer Krush has helped boost phone sales in markets that the series visits. “From a sales perspective, we can truck by city,” she says, declining to reveal the cost of producing Summer Krush. “We have a strict [return on investment] process that we have to go through to get this program approved every year. So we do have to provide some sort of quantitative data.”

For other companies, hosting free music events is more about brand visibility than immediate product sales. This summer, Vans will attempt to brighten its
East Coast presence by hosting a six night free concert series in 25,000 square Foot House of Vans space in Brooklyn. The first show will be held June 30 and feature rock acts No Age, Health and Cults.

“This is really about building the Vans brand... particularly in New York,” Vans senior marketing manager Chris Overholszer says, noting that the shoe company already has a strong presence on the West Coast. “When we talk about return on investment, we’re not talking about it in dollars and cents, but more in brand equity and awareness in New York.”

For nonprofits like New York’s CPF, hosting a free concert series like SummerStage is part of the organization’s mission to provide free performances and services to the public to help keep parks and neighborhood activities, Rivell says. The CPF bankrolls the $5 million series through fund-raising events, private donations, government grants, corporate sponsorship and rental revenue for summer events at Central Park. This year, despite the weak economy, SummerStage landed AT&T as a presenting sponsor (for three years). Financial details of the agreement weren’t disclosed.

Corporate sponsorships are the lifeline of many free-large-scale musical events. MAC Presents president Marcie Allen previously owned the free music series On the Bricks at Centennial Olympic Park in Atlanta and Atlantic Coastie at Nashville’s Riverfront Park. In 2001, she hosted the two events free of charge primarily through sponsorship deals with Bridgestone (Nashville) and Aquafina (Atlanta). The following year, festivals still exist. On Sept. 10, independent concert promoter Seth Hurwitz will produce the third annual Virgin Mobile FreeFest at Merriweather Post Pavilion in Columbia, Md. This year’s lineup hasn’t been announced, but in past years there have been performances by Weezer and Blink-182.

“The reason a sponsor pays money to have their name on a building or an event is to be associated with that vibe and image,” says Hurwitz, chairman of I.M.P. Productions, which operates the Merriweather. “And Virgin founder Richard Branson wants to be associated with a huge, fantastic concert with the bands that are the biggest stories of the moment. And since the Virgin Mobile FreeFest doesn’t have the pressure of selling tickets, Hurwitz has the luxury of booking the event later than other paid, large-scale festivals, which allows him to find late breaking talent. “Because we don’t sell tickets, we’re able to really curate a festival based on our instincts toward who is the coolest and most interesting,” he says. “If you look this thing back in December or January, you’re going to get what everyone knows is out there.”

Windish Agency president Tom Windish looks many of his 300 plus clients for free concerts and festivals. “If there’s a corporate sponsor involved, sometimes there’s extra money in the budget,” says the agent, who books acts like Animal Collective, the Flaming Lips and Flying Lotus. “And if the promoter doesn’t spend it all on another band, they might have a little bit more money.”

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HILLSTOCK IS A REALLY COOL DIY FEST

During the first weekend in June, the fourth annual Hillstock festival took place in New York. No, you couldn’t buy presale tickets online. No, it didn’t take place at a polo field or a public park.

The three-day event didn’t even feature formal headliners. Hillstock, a DIY, self-sustaining venture assembled by musicians and organizers just looking to play together and foster a sense of community within that scene, cost weekend-long attendees $15 in total. The fest featured acts with names like Easter Vomit and Kittens Ablaze, and took place in the backyards of Brooklyn apartment buildings. By allowing the aid of local DIY organizers and an army of volunteers, co-founders Eric Williams and Alex Billig have built an annual gathering that nurtures an off-the-radar musical community and ultimately pays for itself.

The idea for Hillstock came a few years ago, when Williams and Billig—both members of the Eskalators, a 15-to-20-piece New York-based band known in the DIY scene for its uncommon performances (like lining subway cars with fans, and a full orchestral setup)—wanted a way to unite the disparate side projects of the Eskalators’ members.

From there, the tight-knit, highly networked DIY community surrounding the bands involved practically did the work for them—Williams says the idea snowballed quickly. “The first year of [Hillstock], all the acts were selected by us,” he says. “The second year, before we really even started the process, we were getting emails that said, ‘Hey, can we play Hillstock this year?’ That was a huge surprise for us.”

Williams says that he and Billig didn’t have to publish much beyond a few emails and a Facebook event page, thanks to the wide support network spread by the bands themselves. Having a friend in Joe Ahearn didn’t hurt, either. Ahearn was a member of the biweekly all-ages concert-listing publication Showpaper (showpaper), which has DIY shows for years; for the first installment of the festival, he helped the duo book more widely known acts, like Screaming Females. Showpaper’s 10,000-copy distribution across the tri-state area helped spread the word.

This year, the Hillstock lineup featured both local and touring artists from as far away as Tennessee and Georgia. Combined with a mini-grant from a local community-building organization, the festival’s cost was covered by minimal door charges ($8 on Friday, $7 on Saturday), plus donations from attendees and sales of donated handmade snacks.

With the proceeds, Williams and Billig were able to rent a DIY venue for the opening night, build a stage, pay out-of-state bands (local New York groups donated their sets), hire sound engineers and even rent portable toilets. The one free date, Saturday, attracted an audience of 300.

But the Hillstock guys aren’t aiming for big bucks, or even to make a career out of it. “At the end of the day, it’s still just a group of friends,” Williams says. “When we’re all working it together, it doesn’t really feel like work.” —Devon Maloney

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EASTER VOMIT TO KITTENS ABLAZE

Although Eric Williams and Alex Billig had the aid of New York DIY organizers to promote their festival, Williams says the idea behind Hillstock is simple: Hard work, and with realism.

From conceptualization and a loyal network of buddies, anyone can throw together a free—or nearly free—festival.

1. HAVE AWESOME FRIENDS. Williams and Billig, as members of the Eskalators, developed relationships with both a network of like-minded bands and artists, who now populate the bills of Hillstock every year, and a group of supporters and fans, who volunteered money, time and attendance to the festival’s success.

2. THINK OUTSIDE THE ROCK’N’ROLL BOX. A DIY or community-based fest would most likely lose money if hosted in traditional concert venues. Williams and Billig negotiated with their respective landlords and obtained noise permits to hold two of their dates at their respective apartment buildings, thus saving thousands in rental fees.

3. DIY, DIY, DIY. Everything Hillstock—from the festival stage (built from scratch and paid for by the participants) to the refreshments (homemade pasta salad and baked goods), the donation tables to the cleanup crew—was assembled by a volunteer base of Williams and his close friends.

The DIY mentality is not only cheap but also fosters a sense of fellowship and togetherness that has sustained the festival (in both the lineup and the audience) since its inception.

4. KEEP IT SIMPLE. Williams says that the key to producing the plans for a free festival, the more successful it will be. “You don’t expect to break much from [Hillstock]—that kind of things happen naturally,” he says. “If you’re organized, and think about everything logically, this kind of thing runs itself.”

5. JUST DO IT. Started as a purely musical event, Hillstock has grown into a regular DIY event that centralizes a DIY community around more than five states. “Every year we’re surprised, but manage to break even, and then some,” Williams says. “It was just something we wanted to do.” —DM

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DOWNTOWN SOUND: MUSIC NEWS MONDAYS CHICAGO, MAY 27-JULY 25 Folk and indie favorites including Iron and Wine, Blonde Redhead, Low and Ted Leo go near “the Bean” every Monday for early-evening jams played to a youthful crowd at Millennium Park. Major sponsor: Chicago’s Department of Cultural Affairs, millenniumpark.org

CHICAGO JAZZ FESTIVAL CHICAGO, SEPT. 1-4 Much like the Chicago Blues Festival in early June, the city’s jazz festival celebrates local and national artists from across the genre. For the last 30 years, the city’s Department of Cultural Affairs has sponsored the Labor Day weekend event, which this year features vocalist Cassandra Wilson, saxophonist Joe Lovano, trumpeter Roy Hargrove and more. explorechicago.org

MAKE MUSIC PASADENA PASADENA, CALIF., JUNE 18 For the city as vast and culture-filled as Los Angeles, free summer concert series and festivals aren’t as abundant as in New York or even Chicago. But those willing to trek out to Pasadena can catch acts like Best Coast, Ra Ra Riot and Zola Jesus at this event, arguably Los Angeles’ largest free music fest and sponsored by Wells Fargo and Vitamin Water. makemusicpasadena.org

BLUES ON THE GREEN AUSTIN, JUNE 8-17 Consider this week as a double whammy of Austin’s most popular music festivals. For the first time in 2011 with a lineup that extends beyond blues and includes rockers Bright Light Social Hour and Bob Schneider. Go for the atmosphere at Zilkler Park, stay for the locally tinged lineup. kxrg.com

WOODY GUTHRIE FOLK FESTIVAL DEWMAN, OKLA., JULY 15-17 Produced by the Woody Guthrie Coalition, this annual five-day festival brings together folks and classic pickers like David Crowder, Bobi nearly legendary the Guthrie in his hometown of Okemah. woddyguthrie.com

BELE CHERE ASHLIEVILLE, N.C., JULY 29-31 It is any wonder that Asheville’s Bele Chere festival of Alt-Country and folk music is the Southeast’s largest free music festival (with close to 350,000 attendees each year) has a folk and country flair. The 33rd annual edition of the public festival will feature acts like Jason Isbell & the 400 Unit, Jessica Lee Mayfield and the Whigs. belecherefestival.com

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SOMETHING MORE

La 5a Estacion’s Natalia Jimenez Strikes Out On Her Own With Self-Titled Solo Debut

As a teenage music conservatory student in Madrid, Natalia Jimenez entered her eight-piece band in a rock contest in the nearby town of Torrelodones. But then, on the day of the show, the band backed out.

Undaunted, Jimenez got on her motorbike with her guitar and headed to the show where, in between big-hair metal and rock bands, she performed a short set inspired by Janis Joplin: Kristofferson and Fred Foster’s “Me and Bobby McGee,” which Joplin famously covered; two of her own songs; and an a cappella version of Joplin’s “Me and Bobby McGee.” The set was a hit and Jimenez took home the prize.

“It was like a thousand euros,” Jimenez says today, her eyes lighting up with delight. “I used the money to fix my guitar and buy myself an amp.”

Jimenez, now 30, is once again readying to take the stage alone. On June 21 Sony Music Latin will release “Natalia Jimenez,” a solo debut that comes after 10 years and four studio albums with pop/rock trio La 5a Estacion, including 2009’s “Sin Frenos,” which won a Grammy Award for best Latin pop album.

As much as the group’s success—more than 400,000 albums sold in the United States and Puerto Rico, according to Nielsen SoundScan, and 1.7 million worldwide, according to Sony—rested on its blend of pop, rock and Mexican sounds, the group was carried by Jimenez’s extraordinary voice, which has evoked comparisons to Celine Dion for its expression and flexibility to Spanish diva Rocío Dúrcal for its strength.

On her solo album, Jimenez works every angle of her range, navigating from standard pop, as heard on the single “Por Ser Tu Mujer,” to the samba-flavored “Eternamente” and the blues of “Soy Por Mi.” In a twist, there are two English tracks on the album, including the gospel-tinged power ballad “Real,” penned by Diane Warren and Jon Secada.

“There isn’t anyone else like her in the Latin marketplace right now,” Sony Music U.S. Latin president Ruben Levy says. “She can reach a very broad demographic.”

At first blush, it can be difficult to reconcile Jimenez with her music. Tall, slim and elegant, she has the presence of a runway model (she wore Lanvin for the Billboard Latin Music Awards in April), but in a world of breezy, wispy-voiced divas, Jimenez is an anomaly: a beauty who can belt.

“I book the studio for the whole day and she comes and does it in one take and it’s done,” says Emilio Estefan Jr., who returned to the studio to produce the album after having stepped away from music to concentrate on other entertainment ventures. “And she tells me, ‘No tuning, no tuning.’”

Estefan and Jimenez met in the spring of 2010 when the artist’s manager and boyfriend, TV producer Danny Tuber, introduced the two during the taping of Haiti relief single “Sosnos el Mundo,” which Estefan produced and on which Jimenez appeared.

At the time, Jimenez had already recorded a duet with Marc Anthony and had been approached to appear on Ricky Martin’s single “Lo Mejor de Mi Eres Tu” (which she would later perform at the 2011 Latin Grammys). She was broadly recognized—among the members of La 5a Estacion, she was the only one the public at large knew by name—but she hadn’t fully committed to taking the solo step.

“I’d been thinking about it for a long time, but I was uncomfortable,” Jimenez says. “We were selling records and touring the world. I mean, why kill the cow if it’s giving milk? But I found myself wanting to sing other things and give my music another turn. I wanted to touch the Latin stuff and the English side of it. I wanted to make my voice shine.”

Estefan’s success with crossover acts made him a natural fit to help Jimenez shine—both in the studio and beyond. Estefan Enterprises now represents Jimenez for endorsements, sponsorships and marketing opportunities, and has already secured a sponsorship deal with AT&T. A TV spot featuring Jimenez singing “Por Ser Tu Mujer” began airing in April and will run through the album’s release.

Jimenez is also on board to shoot a TV special taped exclusively for AT&T’s U-Verse broadband service, which will be available to subscribers this fall.

Sony has also brokered a deal with Target—providing the retailer with a version of the album that includes five exclusive tracks in exchange for a major media campaign including TV and radio spots and in-store positioning.

Meanwhile, Estefan and his team are working to set up Jimenez’s foray into the English-language market, hoping for a film placement for “Real” while also planning to release the song initially in Europe before crossing back to the United States, much like Martin did earlier in his career.

“I’m super happy,” Jimenez says. “Every song has something of mine. Either I wrote it, or co-produced, or I played the keyboard or the guitar.”
RISING SON

Seun Kuti Returns With A Powerful New Project

“A first album is always difficult, no matter how confident you are,” says Seun Anikulapo Kuti. “You have your doubts.”

Maybe so, but three years ago, “Seun Kuti & Fela’s Egypt 80” could’ve fooled anyone. It’s an audacious reclamation, not only of the band that his father, Afrobeat pioneer and global music legend Fela Kuti, had led until his death in 1997 (when Seun was 15), but also of the music Fela had pioneered. “Seun Kuti & Fela’s Egypt 80,” which appeared on Disorien, was as close to a new Fela album as it could get.

Seun’s second album, “From Africa With Fury: Rise,” released globally on Knitting Factory Records in April and set for a June 21 release in North America, is an even more complex piece of machinery. Recorded in Rio de Janeiro with co-producers Brian Eno and John Reynolds, “Rise” is at once supple and intricate—the weave of percussion and guitar that makes “Mr. Big Thief” move, for example, is articulated more clearly than ever on his father’s prime records.

“I found out about Brian when I was in Liverpool studying,” says Seun, who is Fela’s youngest son. “My fellow students would sit around listening to music. Eno was in every aspect of every era of rock music. Coldplay were just coming out at the time. I think, and he made that album.”

In 2009, Eno invited Seun and Egypt 80 to perform in Sydney at the Luminous Festival. A year later, he brought them to the Brighton Festival in England. Soon, Eno and Reynolds had decamped to Rio to help Seun make “Rise.”

“Eno was serious,” Seun says. “He said, ‘You don’t have to pay me a dime.’ He did it for the love of the music, not for the money.” Presumably, Eno received at least a couple of dimes for his work in the end. Either way, Seun is proud of the result.

“Every aspect of the album is an improvement, not just the songwriting and production—everything,” he says.

Although Seun doesn’t divulge his writing process—“that is classified information,” he says to the contrary, “I would start making music like me,” he says with a laugh—he will admit to one key. “For me, my songs do not fit until I...”
Paradise Found

YACHT's 'Shangri-La'—Follow-Up To A Breakthrough Album Pushes Dance-Pop To The Limit

The first sounds from "Shangri-La," the new album by Portland, Ore.-based dance-pop band YACHT due June 21 on DFA Records, debuted on the label's website (dfarecords.com) in March as part of the "White Out Sessions," DFA's promotional Web video series.

There isn't anything visually impressive about the "White Out Sessions." In fact, the clips are almost comically minimal: just an anonymous hand unwrapping a newly pressed vinyl record and putting it on a turntable for the first time.

For the YACHT segment, the vinyl was the 7-inch for the band's new single, "Dystopia (The Fire Is On)," the first material the group had released since its critically acclaimed fourth album, "Mystery Lights," in 2009. A curious tension builds as the needle slips into the groove of the record, and by the time the first synth chord hits, it's clear just how much things have changed.

"YACHT isn't a new act. Started in 2002 primarily as a solo project for Jonna Becholt, YACHT, which takes its name from Portland's alternative youth program, Young Americans Challenging High Technology, of which Becholt was a member in the '90s, was initially a platform for his experiments at the boundaries of electronic music, art and technology. But it wasn't until the addition of Becholt's longtime friend, writer/vocalist Claire L. Evans, who came onboard during the making of "Mystery Lights," that the act earned recognition as a new breed of pop auteur.

"YACHT make dance music now the way a band like the Talking Heads made dance music," says Jonathan Galkin, co-founder of DFA Records, which signed the act three years ago. "They funnel inspirations through a blender that keeps 4/4 time—all the while trying to connect with a broader public via the medium of the perfect pop song."

Together, Becholt and Evans, both religion and science-fiction enthusiasts, are the kind of act that produces reinvention by default. "See Mystery Lights," YACHT's debut on DFA, was a thrilling spirit quest elevated by mastru- esque singalongs and freak-out dance breaks that became the label's most successful release outside of those from flagship band LCD Soundsystem. Cadillac even picked up the infectious single "Psychic City (Voodoo City)" for use in a commercial.

On the disco-fueled "Shangri-La," YACHT has been reborn yet again. A concept album about mankind's pursuit of love, "Shangri-La" was recorded in Portland, Los Angeles and Marfa, Texas (or, as Becholt calls it, "the utopian triangle of Western music"), with the band using professional studios for the first time. The result is a much fuller and cohesive sound that embraces LCD's alchemical principle: more live instruments and less laptop wizardry.

"We wrote and recorded all of the songs in the studio with no material written beforehand," Evans says. "There was no engineer—we mixed and mastered everything ourselves. Essentially had the studio owners give us the keys."

Following the unveiling of "Dystopia" in the "White Out Sessions" video, the band took its new songs on a cross-country promotional tour. The lively sets were an all-out campaign for hearts and minds, but if the audience could only spare one or the other, that was OK, too.

"We try to provide an experience where you can choose which way you want to go," Becholt says. "If you want to go deeper into [the lyrics], there's enough there to dig into. But if you want to just dance and turn your brain off, we think that's totally appropriate as well."

1 How did you hit upon the name "Lupercahia"?
When I was looking for a title that was trying to sum the record up, and sum up true love in the middle of the city, there was this festival called the Lupercahia festival, which was in [ancient] Rome. Valentine's Day came from this festival, where people were running around naked through the city and wearing goatskins and throwing goat's blood on each other, and it was a ritual. This metaphorically sums up my last few years—it was a festival of love for all.

2 In December, you and your partner became engaged. Has that affected how you've thought about love?
I really have to start exploring the complexity of love—the balance of responsibility and spontaneity, protection, and safety—looking after someone. I'm always surprised that I don't hear many songs about how complex love can be. I can hear it from Joni Mitchell and I can hear it from Leonard Cohen, but in terms of pop I very rarely hear messages that reflect the reality of human experience and how complicated those things are. I feel like I've only just begun a very long journey of discovering about love.

3 Do you have issues with being pigeonholed as a gay artist?
In terms of my work, my art, my music, it fails boundaries—in its very nature it's anti-establishment and anti-stereotypical. I'm comfortable breaking down preconceptions of me as an artist as I'm exploring and moving out of being marginalized. I create a character and it's done, and then I kill it and move onto the next phase of my life. But then, as a human being and someone who is in the media, I find it very important, because there are people out there that need to look for somebody comfortable in his sexuality, who might inspire them to be brave in their choices in life no matter what family or religion they're from. The more suicides that there have been, the more homophobic that there is in society and the industry, the more it's important that I'm very proud to be a gay man and present myself to any [lesbian, gay, bisexual and transgender] cause.

4 There's a distinct sound to this album. What was the production process like?
It's the first time I've recorded from beginning to end in the studio environment. I'd been working in the home studio, and then doing the last 20% in the studio. Everything's gone into the computer and more digital, and with things like GarageBand that are accessible to everybody. I thought I'd wanted to go into this almost extinct studio world. I spent a lot of the money on all the best orchestras, arrangers, engineers and microphones. It's got quite a classic feeling because it's done all in the studio that a lot of people aren't really using at the moment.

5 For some artists, the music they're listening to while recording makes a huge impact. Is that the case for you?
I really don't listen to music when I'm making or producing—I'm very prone to influence. What will never be an influence on me is what is on the charts, and so when I went to L.A. to work on some of the album I listened to a lot of what was on the radio. Britney Spears and Ke$ha. It's just entertainment, it doesn't enter my brain at all. But when I was over the radio and there's a mariachi band on Mexican radio, I immediately thought I'd like to make the album as a mariachi album. When there's something that inspires me, it really gets into my DNA, so I have to stay away from radio and CDs.

6 You worked with actress Tilda Swinton on "The Bachelor." Did you work with her again on this album?
She meant it. But when I was working, I really felt it was connecting the album too much to the last one, and I wanted to make a break from the last album. I know it sounds crazy, but when you've gone these monologues from Tilda Swinton on your hard drive not to use them, but I wanted to open up a different path.
At the beginning of his third album, "All Things Bright and Beautiful," Adam Young (aka Owl City) sings, "Reality is a lovely place, but I wouldn't want to live there." And the set certainly resides in a different kind of pop universe. The dozen tracks of effervescent, shimmering, faith-based synth-pop blend Young's adenosoidal, Warped tour-ready vocals with a decidedly '80s new wave flavor. The melodies are so infectiously tuneful that you'd feel like you're kicking a puppy to say anything bad about them. "The Real World," "Deer in the Headlights," "Angels," "Honey and the Bee" and "The Yacht Club" convey a widened, updated innocence. But the album has its darker and edgier moments in the aggressive attack of "Kami-kaze," the ambivalent twirl of fate in "Hospital Flowers" and the mournful tone of "Galaxies," a sort of tribute to the Challenger space shuttle crew that's preceded by a snippet of President Reagan's speech after the tragedy. But amid all the synthesizers is the same irresistible buoyancy that made Owl City a hot commodity with 2009 hit "Fireflies."—GG

### OWL CITY
**All Things Bright and Beautiful**

Producer: Adam Young

Universal Republic

**Release Date:** June 14

The album covers plenty of ground but still sounds comfortably familiar, thanks to his rich voice and understated (and unsung) lead guitar playing. "Let the Cowboy Rock" harks back to Dunn's roadhouse roots, while the mariachi-flavored road song "How Far to Waco" also kicks up some dust. But it's the gentler fare that really defines the set, including "I Don't Dance," "I Just Get Lonely," "I Can't Help Myself" and especially "Cost of Livin'". The lattermost cut is a heartfelt ballad about a desperate but dignified military vet looking for a job.—GG

### COLBIE CAILLAT
**All of You**

Producers: various

Universal Republic

**Release Date:** July 12

As the title of a song on new album "All of You" suggests, Colbie Caillat isn't afraid to sing about a world where we "Think Good Thoughts"—most of which are about her falling in love. That's certainly the focus of the Southern California singer-songwriter's third release and follow-up to 2009's successful "Breakthrough." But on "All of You" she does so with a little more wisdom, balance and musical maturity. Sure, there are still pie-eyed moments ("We go together like peanuts and paydays, Marley and reggae") as Caillat keeps one foot in contemporary Disney Channel and another in vintage Laurel Canyon. Nevertheless, it's hard to not appreciate the smooth craft of the "Letters to Juliet" film contribution "What If," "Dream Life" and the title track—and the dynamic sophistication of "Brighter Than the Sun" and "Favorite Song," her collaborations with Ryan Tedder and Common, respectively. She also allows for some ambivalence in such tracks as "Shadow" and "Before I Let You Go." But rest assured that, in the end, Caillat manages to get her man.—GG

### DOLLY PARTON
**Better Day**

Producer: Kent Wells

Dolly Records

**Release Date:** June 28

On her second album for her Dolly Records, Dolly Parton puts on a big smile to cheer up scorned lovers and downcast predictors, celebrate her work ethic and finally move on from bad situations. The album's dozen story songs—11 penned solely by Parton—are filled with uplifting sentiment and words of encouragement set against a variety of backdrops, most of them deeply rooted in country traditions rather than acquiescing to radio demands. Of course, it wouldn't be a Parton album if a few tunes didn't leap out and beg to be played on the radio. "Together You and I" marries a steady hand clap of a beat with a tasty blend of electric guitar and pedal steel, and "Holding Everything" is a midtempo duet with Kent Wells. Parton dabbles in gospel-blues on the title track, bluegrass on "Just Leaving" and a Texas two-step on "Country is as Country Does," an overly self-referential tune she penned with Mac Davis. (On the song she proclaims, "I'm country to the core.") Parton's last album, "Backwoods Barbie" (2008), was her sassy return to mainstream country, and "Better Day" is another step in that musical direction.—PG

### JAZZ
**PAT METHENY**

**What's It All About**

Producer: Pat Metheny

Nonesuch Records

**Release Date:** June 14

Using the baritone guitar that he played on his one previous solo album, "One Quiet Night" (2003), Pat Metheny gently unwraps familiar pop melodies from the '60s and early '70s on "What's It All About," his first album of all covers. The songs are all familiar—"Cherish," "And I Love Her," "Betcha By Golly, Wow," —and reflective of top 40 radio when Carl Simon could be part of a segue that included the Stylistics and the Carpenters. Metheny's choices, in song selection and his interpretive style, favor soft, bal- ladic, save for the surf-rock-classic "Pipeline," which he turns into an absorbing instrumental that far removed Paul Simon's "The Sound of Silence," on which it's dutifully respectful of the tune's melodic and rhythmic structure. It's not the challenging listening experience that some recent albums as "Orchestra" (2010) and "The Way Up" (2005) provided, but "What's It All About?" is Metheny at his most genteel. The best moments occur when he stretches out, pushing Burt Bacharach's melody on "Alfie" toward eight wistful minutes and giving "Many Days and Mondays" seven minutes of sweet melancholy.—PG

### COUNTRY
**RONNIE DUNN**

**Tender Heart**

Producer: Ronnie Dunn

Arista Nashville

**Release Date:** June 7

As a member of Kix—a trio that didn't quite catch fire, despite a multiplatinum album—Ronnie Dunn has been toiling around country's periphery, waiting for his solo shot. But after 17 years, his debut album, "Tender Heart," finds him winning the popularity he deserves. With aäänCD duet with Faith Hill, "Believe," Dunn quickly established himself as a first-rate country singer, a fact that became even more apparent when Kix — the group to pursue his solo work. Although the lack of Braxton's pitch-shifted vocal antics creates an undeniable hole on new album "Gloss Drop," Battles still sound determined here to inject their precision-gimmick pop with the kind of humor and adventure one rarely encounters among bands that possess chops like these. In opener "Africastle," steel drums (or perhaps another instrument modified to sound like steel drums) ripple jauntily over a thrubbing dance-punk groove, while "Toddler" lives up to its title with a sing-song nursery-rhyme-synth melody. For a handful of tracks, Battles recruited known-quantity guest singers like electro pioneer Gary Numan ("My Machines") and Blonde Redhead's Kazu Makino ("Sweetie & Sugah") to fit Braxton's place. More often than not, the vocals end up serving a textual purpose in music that's never short on direction.—MW

### ROCK
**GILLIAN WELCH**

**The Harrow & the Harvest**

Producer: David Rawlings

Acony Records

**Release Date:** June 28

Bare as any 78 recorded for a rural audience in the 1930s, Gillian Welch's first album in eight years, "The Harrow & the Harvest," is not only a welcome return to form but a reminder of the singular folksy style she has created with songwriting partner/guitarist David Rawlings. Crafted in Nashville, their graceful and elegant songs combine rhyme schemes, sentiments and a simple sonic palette of bygone era to chilling effect; their influences hail from a time before TV, of isolated living where fortitude defined character. Transplants Welch who has fully assimilated the South and its history, Welch and Rawlings evoke a surreal level of honesty. Their songs feel rooted in stories handed down from grandparents who worked the fields, danced at grange and counted the family Bible as their most treasured possession. The layered vocals from the duo on breakup ballad "The Way It Will Be" are the lone concession to a contemporary sound; the 10 songs here are otherwise timeless in their simplicity. Rawlings' guitar work is an engaging mix of the decorative and functional, marvelously recorded and a perfect balance to the warmth of Welch's vocals.—PG

**BATTLES**

**Gloss Drop**

Producers: Battles, Keith Souza, Seth Manchester

Warp Records

**Release Date:** June 7

This well-versed avant-rock outfit—featuring former members of Helmet, Lynn and Don Caballero—lost an important levelling agent last year when formerman Tondal Baxton quit the group to pursue his solo work. Although the lack of Braxton's pitch-shifted vocal antics creates an undeniable hole on new album "Gloss Drop," Battles still sound determined here to inject their precision-gimmick pop with the kind of humor and adventure one rarely encounters among bands that possess chops like these. In opener "Africastle," steel drums (or perhaps another instrument modified to sound like steel drums) ripple jauntily over a thrubbing dance-punk groove, while "Toddler" lives up to its title with a sing-song nursery-rhyme-synth melody. For a handful of tracks, Battles recruited known-quantity guest singers like electro pioneer Gary Numan ("My Machines") and Blonde Redhead's Kazu Makino ("Sweetie & Sugah") to fit Braxton's place. More often than not, the vocals end up serving a textual purpose in music that's never short on direction.—MW
SINGLES

ACE HOOD
Go 'N Get It (3:56)
Producer: Lex Luger
Writers: A. McGlockler, L.A. Lewis
Publishers: various

Two years have passed since Ace Hood was named to XXL magazine's 2009 Freshmen class, and the rapper still has many credits left to go before graduation. Borrowing is certainly a new concept to hip-hop, but Hood's "Go 'N Get It" lacks the originality needed to give the Florida MC his breakout hit. It's one thing for the rapper to recycle Lex Luger's beat from his previous single "Hustle Hard," but appropriating Big Sean's signature phrase "I do it" and Rick Ross' delivery shows that the rapper has yet to stand on his own two feet. "Go 'N Get It" demonstrates that Hood might be too heavily influenced by others, even though he has the ability to write powerful, relatable lyrics. It's a trait that separates him from the pack despite his persistent efforts to blend in.—JB

PARAMORE
Monster (3:18)
Producer: Rob Cavallo
Writers: H. Williams, T. York, J. Davis
Publisher: not listed

Fueled by Ramen following a public fallout that resulted in the departure of guitarist Josh Farro and drummer Zac Farro, Paramore's future was ostensibly thrown into turmoil. "Monster," the group's single off the "Transformers: Dark of the Moon" soundtrack and the first new music since the split, proves Hayley Williams and company are doing just fine without the Farro brothers. Much like "Decode," the band's contribution to the "Twilight" soundtrack, "Monster" offers sweeping midtempo rock, but Williams sets her sights squarely on her ex-bandmates this time around. "You were my conscience/So solid, now you're like water... I'm not the villain/Despite what you're always preaching," Williams sings, her voice more organic and throaty than on the act's past work. "Monster" doesn't hit as squarely as singles like "Misery Business" and "The Only Exception," but the track isn't a step forward as much as it is a between-album stopgap, and a declaration that Paramore is chugging along in a new form.—EL

REEV CARNEY FEATURING BONO & THE EDGE
Rise Above I (3:52)
Producer: Alex Da Kid
Writers: Bono, The Edge
Publisher: Universal-PolyGram International Publishing (ASCAP)

The odyssey of the much-belieaged Broadways musical "Spider-Man: Turn Off the Dark" can only be described as tragic-comic. The delays and injuries have been painful yet oddly fascinating to watch from afar. Unfortunately, the first taste of the show's music is just as troubling as the production. "Rise Above I," by U2's Bono and the Edge (who wrote the play's score) and the show's star, Reeve Carney, is conventional and undercooked. A drab hip-hop drumbeat drags underneath a humdrum guitar lick while Bono and Carney belt out platitudes like, "In a time of trea-/is there time for trust? Where there's no them/Only us." The song represents the point in the musical when Peter Parker morphs into Spider-Man, but Bono and the Edge miss their mark in capturing the moment of transformation.—JB

R&B

BEYONCÉ
1+1 (4:34)
Producers: Beyoncé, Knowles, Terius "The-Dream" Nash, Christopher "Tricky" Stewart
Writers: T. Nash, C. Stewart, B. Knowles
Publishers: various

Beyoncé was an emotional powerhouse when she premiered "1+1," the second single from new album "4," on the "American Idol" season 10 finale. The sheer force of the ballad literally brought her to her knees during the performance. The studio version of "1+1" is masterful, as the piano arrangement of the "Idol" version is filled out by everything from wind chimes and subtile funk bass to a guitar solo straight from a Bon Jovi power ballad. What remains, however, is a sense of overwhelming feeling on Beyoncé's part. When the singer, who co-wrote the song with the-Dream and Tricky Stewart, belts out dramatic lyrics like, "So when the world's at war/Let our love heal us all," she projects a universal "all you need is love" feeling—yet there's no doubt she's directing her words at Mr. "Jay-Z" Carter.—JM

COLDPLAY
Every Teardrop Is a Waterfall (4:00)
Producers: Markus Dravs, Dan Green, Rick Simpson
Writers: various
Publishers: various

Although Coldplay's "Every Teardrop Is a Waterfall" offers some experimentation and plays off electronic music trends, the group's latest single—which may or may not be from forthcoming fifth album—finds the foursome on the same journey as its last album, 2008's "Viva La Vida or Death and All His Friends." The song's lyrics are as heavy-handed as its title suggests and continue Coldplay's new inclination of universal themes, with frontman Chris Martin turning the mundane (a teardrop, a siren) into something more (a waterfall, a symphony). Vocally, Martin continues to explore his lower register, yet ends with some trademark falsetto notes. "Waterfall" incorporates dance elements into Coldplay's signature sound, but the group stays true to its alt-rock roots by emphasizing acoustic guitars over the electronic production.—JLB

LEGEND & CREDITS

EDITED BY MITCHELL PETERS
(Albums and Jason Lipshutz (Singles))

CONTRIBUTORS: Jeff L. Benjamin, Jon Bistrian, Phil Gallo, Garry Gaff, Evan Lucy, Sarah Maloy, Jillian Maples, Cary Wolfkoff, Michael Wood

All albums commercially available in the United States are eligible. Send all review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Sixth Floor, Los Angeles, CA 90036. Regular review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003. Or, to the writers in the appropriate bureaus.

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A Faster Route

Decca Draws On Multimedia Pop Strategies To Break Classical Guitarist Milos In U.S.

Dark, handsome and passionately eloquent about his craft, guitarist Milos Karadaglic isn’t your average classical artist—even at a time when the genre is becoming younger and hotter.

“He’s got everything you’d want in a new artist,” Decca GM Paul Foley says. “He’s personable, plays an instrument that people aren’t afraid of and when he talks about the music, it brings people in.”

The 28-year-old’s Deutsche Grammophon/Decca debut album, “Mediterraneo,” has already made a splash overseas, topping the Official Charts Co’s classical tally and France’s iTunes classical chart in its first week. To prepare for its U.S. release on June 21, Decca designed a pop-influenced marketing strategy that hinges on ensuring the young virtuoso—who fittingly goes by his first name—is seen and heard, and soon.

After catching a performance by the newly signed Milos at a conference in London last year, Foley and Decca VP Joseph Oerlik developed an idea for his American debut: a promotional tour that would introduce him to a broader swath of potential fans and supporters much earlier than protocol usually allows. While Milos had secured the obligatory Carnegie Hall booking, it was slated for October 2011. And Foley and Oerlik didn’t want to wait that long.

“We’re trying to break a classical artist on a faster route than waiting for the traditional two-year recital cycle,” Foley says.

Milos paid his first visit to the United States in March. He played two dates at intimate downtown New York venue the Living Room, a decidedly younger and hipper spot—showcasing folk, rock and pop acts—than the iconic recital halls uptown. Weaving “Storytellers”-style sets, he won over standing room-only, 100-plus crowds, most of whom were probably not typical classical music patrons. Between intoxicating performances of songs from “Mediterraneo,” Milos discussed why he selected the tracks, his childhood in Montenegro and how music helped insulate him from the chaos in his war-torn country. “People were engrossed,” Foley recalls.

Thinking back on his first U.S. performance, Milos says, “When I first arrived, I wasn’t sure how the whole setup was going to affect my playing; different places have different energy. However, when I stepped onstage, I found myself in front of the loveliest and most relaxed crowd I’ve ages. I felt I could truly share my music.”

Milos next paid visits to advertising agencies DraftFCB and Leo Burnett in Chicago, performing for the creative teams to spark potential brand partnership opportunities. Finishing up in Los Angeles, he dropped by Lionsgate to discuss how his music could be used in films—making the multiplatform rounds just like any other industrious mainstream artist.

Decca is also springing for broader-scale, consumer direct marketing campaigns. Online fans who click “like” on Milos’ Facebook page receive a free download of the beautiful and melancholic album track “Tarrega.” Milos’ music also has been submitted for iTunes’ single of the week consideration, a rare coup for a classical artist. “It hasn’t been accepted yet, but it’s in line,” Foley says. “They didn’t dismiss it.”

A TV spot is also set to air on “CBS Sunday Morning” in the weeks before and after the release date. “We almost never do a TV campaign out of the box, but we’re rolling the dice here, investing in Milos,” Foley says.

And Foley is happy to ante up, because Milos means more to Deutsche Grammophon and Decca than just this release.

“We’re two of the most famous classical labels in the world,” Foley says, “but with the classical marketplace and the physical retail space shrinking, we’ve had trouble maintaining the core business. People spend money on concerts, so we know they’re out there. But we have trouble reaching them, and they’re aging. So strategically, this is something we need to do.”

WAY’ TO GO

With a 20th week at No. 1 on Billboard’s Adult Contemporary chart, Bruno Mars’ “Just the Way You Are” becomes the longest-reigning debut single in the chart’s almost 50-year history. The song tops the career-opening commands of Colbie Caillat’s “Bubbly” (2008) and Daniel Powter’s “Bad Day” (2006), each of which spent 19 weeks at No. 1.

“Way” marks Mars’ debut song as a lead artist and his first to reach the AC chart. He previously charted on the Billboard Hot 100 as a featured vocalist on B.o.B’s “Nothin’ On You” (No. 1, two weeks) and Travie McCoy’s “ Billionaire” (No. 4) last year.

What has helped fuel the AC domination of “Way”? Before it reached the chart’s summit the week of Feb. 5, the track led Hot 100 Airplay (seven weeks), Adult Top 40 (five), the Hot 100 (four), Mainstream Top 40 (three) and Hot Digital Songs (two).

Mars’ debut album, “Doo-Wops & Hooligans,” bowed on the Billboard 200 at No. 3 the week of Oct. 23, 2010, and has spent its first 36 weeks in the chart’s top 40. The set has sold 1.1 million copies, according to Nielsen SoundScan.

—Gary Trust

GOOD FIRST IMPRESSIONS

Here’s a look at the longest-leading debut singles in the history of the Adult Contemporary chart.

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Best Musical

‘Book Of Mormon’ Is Week’s No. 3 Album, Bolstered By Amazon $1.99 Digital Sale-Pricing

The original Broadway cast recording of “The Book of Mormon” comes roaring in at No. 3 on the Billboard 200. It re-enters with 11,000 sold (up 21,116%) following the show’s nine Tony Award wins, including best musical, on June 12. It’s the highest-charting Broadway cast album—and first top 10—since 1969, when “Hair” spent 13 straight weeks at No. 1.

“Mormon” (Ghostlight Records, distributed by Sony) also owns the largest sales week for any cast album since Nielsen SoundScan began tracking data in 1991. The previous best sales week for a cast set belonged to the original London cast recording of “Phantom of the Opera” (Highlights), which sold 54,000 during Christmas week of 1992.

The set’s eye-popping sales were bolstered by Amazon MP3’s multi-day sale-pricing of the digital album. Retailers offered it at $1.99 for three days during the sales tracking week that ended on Sunday night (June 12). Amazon MP3 tweeted and promoted the set almost daily from midnight on Thursday through Sunday evening. The theatrical production’s Twitter account (@bookofmormonbway) tweeted about the deal 10 times during the tracking week as well.

Additionally, Amazon ran a TV commercial during the Tony telecast, touting its $1.99 deal. In turn, of the album’s 61,000 had, downloads account for 85% of the total. Executives at Ghostlight and Sony didn’t respond to requests for comment on the Amazon MP3 deal, though sources say Ghostlight worked with Amazon by giving it a pricing discount to help its promotion of the set.

Amazon’s “Mormon” deal follows its controversial move to sell Lady Gaga’s “Born This Way” for 99 cents on two days during its release week (Billboard, June 11). The difference here is that Gaga’s label (Interscope) and distributor (Universal Music) quickly distanced themselves from the deal and said the retailer acted alone in its decision to sell and promote the set for such a low price.

“The Book of Mormon”—with music and lyrics by “South Park” creators Trey Parker and Matt Stone and “Avenue Q” co-writer Robert Lopez—opened March 24 at Broadway’s Eugene O’Neill Theatre. Ads touting the cast album have been running during “South Park” episodes on Comedy Central, while Parker and Stone have promoted the show on NBC’s “Today” and “The Daily Show With Jon Stewart.”

The musical’s nine Tony wins included best direction, featured actress (Nikki M. James) and score.

DOWN AND DIRTY

Ahead of the June 7 release of its major-label debut and fourth album, “Dirty Work,” pop-punk band All Time Low spent most of its time targeting hardcore fans by offering creative previews of the DGC/Interscope set.

In April, the act spent the month playing 2,000-capacity North American theaters and pushing predecessors of “Dirty Work” at its merch booth. Fans who preordered at the shows received an autographed CD booklet and were emailed the album download on street date. Interscope also offered previews at iTunes, through a T-shirt bundle with merch company Glamour Kills Clothing, Hot Topic and during in-store performances at various retailers.

Interscope head of rock/alternative marketing Brian Frank says the plan was to make sure fans were aware of the album, and could preorder it and spread the word to others. “The next step is layering and expanding that fan base.”

“Dirty Work”—produced by Mike Green, Butch Walker and the-Dream—bows at No. 6 on the Billboard 200 this week, selling 44,000, according to Nielsen SoundScan. The band’s previous album, 2005’s “Nothing Personal” (Hopeless), debuted at No. 4 and has sold 228,000 copies.

To forge better relationships with traditional and nontraditional retailers, All Time Low offered exclusive live bonus tracks on “Dirty Work” to such stores as Best Buy, Tilly’s and Trans World.

In addition to touring stateside and abroad, Frank plans to build the group’s profile with radio and TV exposure. Lead single “I Feel Like Dancin’” (co-written by frontman Alex Gaskarth and Weezer’s Rivers Cuomo) peaked at No. 9 on Rock Digital Songs. The band hasn’t had an airplay chart hit, but Frank hopes to gain some traction at top 40. The video for “I Feel Like Dancin’” has amassed nearly 920,000 views on Vevo. And the song is being played in such establishments as Best Buy, Journeys and Express.

All Time Low will appear on Fuse’s “A Different World With Mark Hoppus,” while other TV appearances are in the works, Frank says.

The band won’t appear on this year’s Vans Warped tour due to a European trek, but it will have some visibility on the outing—though Frank is mum on the details. “We wanted to make sure to have them there virtually and that people knew the album is out,” he says.

—Mitchell Peters

SCRATCHING AN ITCH

A week after Drake released the emotional track “Marvin’s Room” on his October’s Very Own website, singer/songwriter JoJo whipped out a female version, titled “Marvin’s Room (Can’t Do Better).”

“I was drawn by the boldness and honesty of Drake’s lyrics,” JoJo says. “If something speaks to me, I get the itch to take a stab at it.”

This latest itch also signals a rebirth for Joanna “JoJo” Levesque. When her third album, “Jumping Trains,” arrives this fall, fans will encounter a more mature JoJo—both sonically and lyrically—than when she launched her career seven years ago. It’s a style JoJo sums up as “pop with an anger management problem.”

JoJo has been fighting for a musical makeover behind the scenes during the last few years. When then-label Blackground Records refused to release her from a seven-album contract, the 20-year-old expressed her frustration on YouTube. On Oct. 12, 2009, JoJo finally reached a deal with Blackground to have “Jumping Trains” distributed by Interscope.

Then, in 2010, JoJo took matters into her own hands and released the mixtape “Can’t Take That Away From Me.” Her friskier voice turned heads, specifically on the sensational track “In the Dark.”

JoJo recalls, “I got feedback that said, ‘Wow, she’s taking it too far. I hope JoJo doesn’t follow the path [where artists] exploit their sexuality or curse.’ But that’s not my intention. My intention is to be transparent and truthful. Art imitates life, and that’s what I allow it to do.”

For “Jumping Trains,” JoJo is collaborating with well-established producers like Danja and Rodney “Darkchild” Jerkins and such newcomers as the Messengers and Da Internz.

“With this album, I’ve taken what’s been going on in my life and dropped that into each song,” JoJo says. “I want people to feel, because that’s what we all want. It’s quite transparent for what I was going through.”

—Erika Ramirez

A friskier turn: JoJo

Photo by A. Drew for June 2010 of magazine cover. JoJo photographed in Los Angeles.
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Tall Falls: How The Mighty Drop (From The Top 10)

Lady Gaga's massive 84% second-week decline last issue with "Born This Way" (moving from an opening of 1.1 million to 174,000, according to Nielsen SoundScan) prompted the question: What are the biggest sophomore-frame falls?

As it turns out, yes, Gaga's drop is the largest, by percentage, for a No. 1-debuting album's second week.

It isn't, however, the biggest dive among all top-10 debuts. The honor belongs to a somewhat surprising title.

Here are the top 10 biggest second-week drops among top-10 debuting albums since Nielsen SoundScan began powering the Billboard 200 on May 25, 1991.

1. Various artists, "The Edge": First week, 53,000 (No. 4); second week, 7,000 (No. 81); down 87.2%; April 30, 2010. The Razor & Tie compilation of rock hits saw its first week generated by a direct-response TV ad campaign and preorders (though the album was also available through traditional retailers). It collapsed hard in its second week, rather artificially, as its premiere was bolstered by weeks of banked preorders.

2. Lady Gaga, "Born This Way": First week, 1.1 million (No. 1); second week, 174,000 (No. 1); down 84.3%; June 18. Much like "The Edge" (of glory, hail!), Gaga's fall was artificial in a way, and owed to Amazon MP3's decision to offer the set at 99 cents twice on two separate days during its premiere week. Thus, as pointed out in this column last issue (June 18), her second-week decline might have been a lot smaller, had Amazon MP3 not sweetened her first week.

3. My Chemical Romance, "Danger Days: The True Lives of the Fabulous Killjoys": First week, 112,000 (No. 8); second week, 20,000 (No. 60); down 82.4%; Dec. 18, 2010. The band's last studio release seemingly underperformed in its first week out, and its sales quickly vaporized in week two. The act's previous set, 2006's "The Black Parade," bowed at No. 2 with 240,000 and slipped to No. 6 with 86,000 in its second frame (down 64%).

4. Mary J. Blige, "Stronger With Each Tear": First week, 330,000 (No. 2); second week, 62,000 (No. 4); down 81.2%; Jan. 16, 2010. Chalk up Blige's fall partly to when the album was released (Dec. 22), ensuring a massive Christmas shopping fueled first week, and therefore a big second-week erosion once flogging decisions were over.

5. MercyMe, "The Generous Mr. Lovewell": First week, 88,000 (No. 3); second week, 18,000 (No. 23); down 79.9%; May 29, 2010. A significant portion of the debut week for the Christian band's album was powered by a well-engineered preorder campaign, as many Christian acts are; thus, its second-week drop was expected.

6. Backstreet Boys, "This Is Us": First week, 42,000 (No. 9); second week, 8,000 (No. 64); down 79.8%; Oct. 31, 2009. An example of how an album's sales will decline courtesy of a lack of interest from anyone but its core fan base. The album spent just five weeks on the chart.

7. Jay-Z, "Kingdom Come": First week, 680,000 (No. 1); second week, 140,000 (No. 6); down 79.4%; Dec. 16, 2006. Jay simply couldn't gain traction with his first post-retirement hit, and it only spent 19 weeks on the chart. (It was the second-shortest stay of any of his solo studio sets, save for 1996's "Reasonable Doubt," which lingered for 18 weeks.)

8. 50 Cent, "Curtis": First week, 691,000 (No. 2); second week, 143,000 (No. 3); down 79.3%; Oct. 7, 2007. Released the same week as Kanye West's "Graduation," the infamous hype surrounding who would be No. 1—and the likely sales goose "Curtis" received—didn't last past week one.

9. Lil Wayne, "I Am Not a Human Being": First week, 110,000 (No. 2); second week, 23,000 (No. 16); down 79.3%; Oct. 23, 2010. An artificial drop, sort of. It was initially available only as a digital release, thus its second-week erosion wasn't a surprise. It later rebounded to No. 1 (Oct. 30, 125,000) after the CD hit retail.

10. Kid Cudi, "Man on the Moon II": First week, 169,000 (No. 3); second week, 36,000 (No. 21); down 78.8%; Dec. 4, 2010. The rapper's second album failed to impress the chart in the way his 2009 debut had. It motored off the list after just 21 weeks—a shorter span compared with the 73 that "Man on the Moon" earned.
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<td>My World 2.0</td>
<td>Interscope (Nashville)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>NOW 37</td>
<td>Sony (Los Angeles)</td>
</tr>
<tr>
<td>LADY ANTELLERUM</td>
<td>Need You Now</td>
<td>Columbia (London)</td>
</tr>
<tr>
<td>KIRK FRANKLIN</td>
<td>Hello Fear</td>
<td>Interscope (Nashville)</td>
</tr>
<tr>
<td>FIDEL FLATT</td>
<td>Recovery</td>
<td>Jive (Los Angeles)</td>
</tr>
<tr>
<td>LAURIE HAGEN</td>
<td>The Fame</td>
<td>Columbia (London)</td>
</tr>
<tr>
<td>ALISON Krauss &amp; UNION STATION</td>
<td>Paper Airplane</td>
<td>BMG (Nashville)</td>
</tr>
<tr>
<td>CHRISTINA PERREY</td>
<td>lovestrung</td>
<td>Interscope (Nashville)</td>
</tr>
<tr>
<td>MARSHA AMBROSUS</td>
<td>Late Nights &amp; Early Mornings</td>
<td>Columbia (London)</td>
</tr>
</tbody>
</table>

**Note:** The table above lists the top 20 artists on the Billboard 200 chart for the week of June 25, 2011. The chart ranks the most-sold albums in the United States. The table includes the artist's name, their top album, and the label responsible for the release. The chart is published by Billboard magazine, a weekly American music trade magazine. The data is compiled by Nielsen SoundScan, a market research firm. The chart is used to gauge the popularity of an album and its ability to generate revenue through sales. The Billboard 200 chart is one of the most widely respected music charts in the world.
### Billboard 200 Chart

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist &amp; Label</th>
<th>Genre</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Journey's Greatest Hits</td>
<td>Journey</td>
<td>Pop</td>
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<tr>
<td>2</td>
<td>Nightmare</td>
<td>Avenged Sevenfold</td>
<td>Rock</td>
<td>122,110</td>
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<tr>
<td>3</td>
<td>The Greatest Hits</td>
<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>Rock</td>
<td>105,791</td>
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<tr>
<td>4</td>
<td>Barton Hollow</td>
<td>Eric Church</td>
<td>Country</td>
<td>85,520</td>
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<tr>
<td>5</td>
<td>Deeper</td>
<td>The Civil Wars</td>
<td>Folk</td>
<td>78,820</td>
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<tr>
<td>6</td>
<td>Escape (Deluxe Edition)</td>
<td>Depeche Mode</td>
<td>Electronic</td>
<td>72,860</td>
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<tr>
<td>7</td>
<td>Gobin</td>
<td>Tyler, the Creator</td>
<td>Hip Hop</td>
<td>69,893</td>
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<tr>
<td>8</td>
<td>Between The Devil &amp; The Deep Blue Sea</td>
<td>Black Stone Cherry</td>
<td>Rock</td>
<td>60,413</td>
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<tr>
<td>9</td>
<td>The History of Apple Music</td>
<td>Brushstone</td>
<td>Pop</td>
<td>59,649</td>
</tr>
<tr>
<td>10</td>
<td>WHO YOU ARE</td>
<td>T.I.</td>
<td>Hip Hop</td>
<td>49,777</td>
</tr>
<tr>
<td>11</td>
<td>Legend: The Best Of Bob Marley and The Wailers</td>
<td>Bob Marley &amp; The Wailers</td>
<td>Reggae</td>
<td>48,811</td>
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<tr>
<td>12</td>
<td>Greatest Hits</td>
<td>Bon Jovi</td>
<td>Rock</td>
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<tr>
<td>13</td>
<td>Kidz Bop 19</td>
<td>Kidz Bop Kids</td>
<td>Kids</td>
<td>47,513</td>
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<tr>
<td>14</td>
<td>How To Succeed In Business Without Really Trying</td>
<td>How I Met Your Mother</td>
<td>Musical</td>
<td>43,108</td>
</tr>
<tr>
<td>15</td>
<td>The Black Eyed Peas</td>
<td>The Black Eyed Peas</td>
<td>Pop</td>
<td>41,692</td>
</tr>
<tr>
<td>16</td>
<td>Angles</td>
<td>Arcade Fire</td>
<td>Rock</td>
<td>40,811</td>
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<tr>
<td>17</td>
<td>My World (EP)</td>
<td>Justin Bieber</td>
<td>Pop</td>
<td>39,412</td>
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<tr>
<td>18</td>
<td>A Year Without Rain</td>
<td>Selena Gomez &amp; The Scene</td>
<td>Pop</td>
<td>39,013</td>
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<td>19</td>
<td>The New Day</td>
<td>Avril Lavigne</td>
<td>Pop</td>
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<td>20</td>
<td>Nick 13</td>
<td>New</td>
<td>Dance</td>
<td>38,813</td>
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<td>21</td>
<td>Something Big</td>
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<td>Gospel</td>
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<td>22</td>
<td>The Best Of Aerosmith: 20th Century Masters</td>
<td>Aerosmith</td>
<td>Rock</td>
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<td>23</td>
<td>Number Ones</td>
<td>Michael Jackson</td>
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<td>The Best Of Lyle Skidmore: 20th Century Masters</td>
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<td>25</td>
<td>Enjoy Yourself</td>
<td>Billy Currington</td>
<td>Country</td>
<td>36,813</td>
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<td>26</td>
<td>Cannibal (Single)</td>
<td>Keshia</td>
<td>Pop</td>
<td>36,413</td>
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<tr>
<td>27</td>
<td>Drama of Life</td>
<td>Mayer Hawthorne</td>
<td>Soul</td>
<td>36,413</td>
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<tr>
<td>28</td>
<td>Prince Royce</td>
<td>Prince Royce</td>
<td>Latin Pop</td>
<td>36,413</td>
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<tr>
<td>29</td>
<td>Fearless</td>
<td>Taylor Swift</td>
<td>Country</td>
<td>36,413</td>
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<tr>
<td>30</td>
<td>Endless</td>
<td>Frank Turner</td>
<td>Rock</td>
<td>36,013</td>
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<tr>
<td>31</td>
<td>Rome</td>
<td>Danger Mouse &amp; Daniele Luppi Starring Jack White &amp; Norah Jones</td>
<td>Folk Rock</td>
<td>35,613</td>
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<tr>
<td>32</td>
<td>The King of Limbs</td>
<td>Radiohead</td>
<td>Rock</td>
<td>35,613</td>
</tr>
<tr>
<td>33</td>
<td>Greatest Hits Volume 1</td>
<td>Rascal Flatts</td>
<td>Country</td>
<td>35,613</td>
</tr>
<tr>
<td>34</td>
<td>Greatest Hits</td>
<td>Aventura</td>
<td>Latin Pop</td>
<td>35,613</td>
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<tr>
<td>35</td>
<td>Greatest Hits</td>
<td>Bob Segar &amp; The Silver Bullet Band</td>
<td>Country</td>
<td>35,613</td>
</tr>
<tr>
<td>36</td>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
<td>Pop</td>
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<tr>
<td>37</td>
<td>featherweight</td>
<td>M.I.A.</td>
<td>Hip Hop</td>
<td>35,613</td>
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### Chart Notes
- The Top 100 albums on the Billboard 200 chart for the week of June 25, 2011.
- Data reflects sales from May 21 to May 27, 2011.
- Chart positions are based on sales data collected by weekly surveys of retail outlets and are compiled by Nielsen SoundScan.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST FORMAT</th>
<th>PROMOTION LABEL</th>
<th>POP/Rock/Adult Top 40</th>
<th>Mainstream Top 40</th>
<th>Adult Contemporary</th>
<th>Rock Songs</th>
<th>Alternative</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Rolling in the Deep</td>
<td>E.T.</td>
<td>E.T.</td>
<td>E.T.</td>
<td>E.T.</td>
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<tr>
<td>2</td>
<td>2</td>
<td>3</td>
<td>Just Can't Get Enough</td>
<td>F**kin' Perfect</td>
<td>F**kin' Perfect</td>
<td>F**kin'</td>
<td>F**kin'</td>
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<td>2</td>
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<td>Rolling in the Deep</td>
<td>Rolling in the Deep</td>
<td>Rolling in the Deep</td>
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</tr>
</tbody>
</table>

As of his current country single "Dirt Road Anthem" scare 35-9 for the Billboard Hot 100 (see adjacent page), Jason Aldean's price release, "Don't You Wanna Stay," with Kelly Clarkson, breaks onto Adult Contemporary at No. 6. The chart marks the highest AC bow for a non-holiday song since Michael Bublé's "Everything" likewise launched at No. 17 the week of April 14, 2011. "Everyday" is one of just six non-seasonal songs to debut at No. 1 since 1987, since the chart adopted Nielsen Nielsen BMRB in 1997. Prior to Bublé's entrance, Mariah Carey began at No. 17 with "Always Be My Baby" (1995), followed by Ellen DeGeneres's "Can I Have My Money Back?" (2004).
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Airplane</td>
<td>Blake Shelton</td>
<td>EMI CMG</td>
<td>1</td>
</tr>
<tr>
<td>Don't Run</td>
<td>Billy Currington</td>
<td>Capitol Nashville</td>
<td>2</td>
</tr>
<tr>
<td>I Got You</td>
<td>Faith Hill</td>
<td>GMG Records</td>
<td>3</td>
</tr>
<tr>
<td>You Lie</td>
<td>Thad Bond</td>
<td>Napalm Records</td>
<td>4</td>
</tr>
<tr>
<td>My Dog</td>
<td>Katie Armfield</td>
<td>Polydor</td>
<td>5</td>
</tr>
<tr>
<td>I'm Gonna Love Your Woman</td>
<td>Jo Dee</td>
<td>Arista</td>
<td>6</td>
</tr>
<tr>
<td>One More Drinkin' Song</td>
<td>Jerrod Niemann</td>
<td>RCA</td>
<td>7</td>
</tr>
<tr>
<td>You're Gonna Break My Heart</td>
<td>Lee Brice</td>
<td>Warner Bros.</td>
<td>8</td>
</tr>
<tr>
<td>Give It All (Verses, Baby)</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>9</td>
</tr>
<tr>
<td>Girl That I Loved</td>
<td>Dierks Bentley</td>
<td>Capitol Country</td>
<td>10</td>
</tr>
<tr>
<td>When She Says I Love You</td>
<td>Brad Paisley</td>
<td>Arista</td>
<td>11</td>
</tr>
<tr>
<td>Set You Free</td>
<td>Preston</td>
<td>Capitol Nashville</td>
<td>12</td>
</tr>
<tr>
<td>All My Exes Have Blue Eyes</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>13</td>
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<tr>
<td>The Night</td>
<td>Edens</td>
<td>Universal Music</td>
<td>14</td>
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<tr>
<td>Honey, You're Still The One</td>
<td>Chris Young</td>
<td>GMG Records</td>
<td>15</td>
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<tr>
<td>Can't Leave Her</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>16</td>
</tr>
<tr>
<td>I'll Go Down</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>17</td>
</tr>
<tr>
<td>I'm Comin' In For That</td>
<td>Dierks Bentley</td>
<td>Capitol Country</td>
<td>18</td>
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<tr>
<td>Your Love and Me</td>
<td>Dierks Bentley</td>
<td>Capitol Country</td>
<td>19</td>
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<tr>
<td>Love Me Again</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>20</td>
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<tr>
<td>I'll Be There</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>21</td>
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<tr>
<td>If You Can Get It</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>22</td>
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<tr>
<td>Oblivion</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>23</td>
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<td>How You Love</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>24</td>
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<tr>
<td>The Voice</td>
<td>Kip Moore</td>
<td>RCA</td>
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### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Kinda Party</td>
<td>Ronnie Dunn</td>
<td>Capitol Nashville</td>
<td>1</td>
</tr>
<tr>
<td>The Big Country</td>
<td>Jason Aldean</td>
<td>Capitol Nashville</td>
<td>2</td>
</tr>
<tr>
<td>American Girl</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>3</td>
</tr>
<tr>
<td>My Kinda Party</td>
<td>Jason Aldean</td>
<td>Capitol Nashville</td>
<td>4</td>
</tr>
<tr>
<td>The Big Country</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>5</td>
</tr>
<tr>
<td>American Girl</td>
<td>Jason Aldean</td>
<td>Capitol Nashville</td>
<td>6</td>
</tr>
<tr>
<td>Just About Tonight</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>7</td>
</tr>
<tr>
<td>The Big Country</td>
<td>Kip Moore</td>
<td>RCA</td>
<td>8</td>
</tr>
<tr>
<td>American Girl</td>
<td>Jason Aldean</td>
<td>Capitol Nashville</td>
<td>9</td>
</tr>
<tr>
<td>My Kinda Party</td>
<td>Jason Aldean</td>
<td>Capitol Nashville</td>
<td>10</td>
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### BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>Page Airplane</td>
<td>Saran Jarozy</td>
<td>RCA</td>
<td>1</td>
</tr>
<tr>
<td>The Fortunes</td>
<td>Steve Martin And The Stringtown Rangers</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>The Dawning</td>
<td>Dierks Bentley</td>
<td>Capitol Country</td>
<td>3</td>
</tr>
<tr>
<td>The Real Banjo</td>
<td>The Wailin' Jennys</td>
<td>Arista</td>
<td>4</td>
</tr>
<tr>
<td>The Farewell Drifters</td>
<td>Chris Hill &amp; Michael Daves</td>
<td>RCA</td>
<td>5</td>
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<tr>
<td>Trampled By Turtles</td>
<td>VARIOUS ARTISTS</td>
<td>RCA</td>
<td>6</td>
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</tbody>
</table>

### BETWEEN THE BULLETS

Former Brooks & Dunn lead singer Ronnie Dunn becomes the second artist in the Nielsen SoundScan era (since May 1991) to chart No. 1 on Top Country Albums. He’s the first since Wynonna’s solo debut entered atop the chart in April 1992 following her run as one-half of the Judges. Dunn’s rookie solo album starts with 45,000 copies (No. 5 on the Billboard 200). The only non-core country duos and groups to yield top solo starts by current or former members on the country list are Staind (Aaron Lewis) and Hoover & the Blowfish (Darius Rucker). — Ward Jenkins

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Go to www.billboard.biz for complete chart data.
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>TECH NINE</td>
<td>BEST OF '76 &amp; '77 STRANGE W</td>
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</tr>
<tr>
<td>2</td>
<td>BEASTIE BOYS</td>
<td>R仁 THE FUTURE</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CRIMINALS</td>
<td>I'M NOT A LOVER</td>
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</tr>
<tr>
<td>4</td>
<td>T-PAIN</td>
<td>FAKE LUV</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>WIZ KHALIFA</td>
<td>PAPER ROLLING</td>
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</tr>
<tr>
<td>6</td>
<td>RIMANNA</td>
<td>MAY 18 2011 LONELY GIRL</td>
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</tr>
<tr>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>DISORDERED SPARKS</td>
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</tr>
<tr>
<td>8</td>
<td>NICKI MINAJ</td>
<td>S handing</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>KIRK FRANKLIN</td>
<td>G SANTUR</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>EMINEM</td>
<td>RIDE THE RAPID WAVE &amp; THE</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>MARSHA AMBROSUS</td>
<td>SCREAM IT TO</td>
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### Mainstream R&B Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A GOOD MORNIN' (WITH AMERICA)</td>
<td>JENNIFER L’HOMME</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>TRAFFIC</td>
<td>TRAFFIC</td>
<td></td>
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<tr>
<td>3</td>
<td>ARMS OF ANGELS</td>
<td>ANGELS OF THE NORTH</td>
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<tr>
<td>4</td>
<td>STANDING</td>
<td>NAGY ISLAND</td>
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<td>5</td>
<td>WHERE THE HEART IS</td>
<td>THE OCEAN BEACH</td>
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### Rhythmic Chart

<table>
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<tr>
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<th>Title</th>
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</tr>
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<tbody>
<tr>
<td>1</td>
<td>A BLEEDER (IN A HEARTBEAT)</td>
<td>ACHGANG ORPHAN</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>RIALTOS</td>
<td>RIALTOS</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>WHERE TO RUN</td>
<td>POSTAL ADDRESSES</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>P/S, R/T</td>
<td>P/S, R/T</td>
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</tr>
<tr>
<td>5</td>
<td>OCEAN</td>
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### Adult R&B Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A GOOD NIGHT (WITH AMERICA)</td>
<td>JENNIFER L’HOMME</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>TRAFFIC</td>
<td>TRAFFIC</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>ARMS OF ANGELS</td>
<td>ANGELS OF THE NORTH</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>STANDING</td>
<td>NAGY ISLAND</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>WHERE THE HEART IS</td>
<td>THE OCEAN BEACH</td>
<td></td>
</tr>
</tbody>
</table>

### Between the Bulllets

Tech N9ne may not be a household name yet, but if the No. 1 debut of latest set “All 6’s and 7’s” on Top R&B/Hip-Hop Albums is any indication, he will be soon enough. Moving 66,000 copies, according to Nielsen SoundScan, “All 6’s and 7’s” beats his previous best sales week of 36,000 achieved with 2008’s “Killer.” The debut also marks the Kansas City, Mo., rapper’s fifth top 15 album in 15 chart appearances following “Killer” (No. 8), 2009’s “K.O.D.” (No. 7) and 2010’s “The Gazes Mixed Plate” (No. 5) and the “Seepage” EP (No. 10). Despite having posted only one song on any airplay chart—2004’s “Here Comes Tetta Nina”—spent two weeks on Rhythm—Tech N9ne’s Strange Music label and its releases have been propelled by his fans who call themselves “Technicians.”

—Randy Ramirez
### DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Let's Get It Started&quot;</td>
<td>Jay-Z feat. Beyoncé</td>
<td>Jive/RCA</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Yeah!&quot;</td>
<td>Usher feat. T-Pain</td>
<td>Jive/RCA</td>
<td>2</td>
</tr>
<tr>
<td>&quot;I Gotta Feeling&quot;</td>
<td>Black Eyed Peas</td>
<td>Interscope</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Everytime&quot;</td>
<td>Britney Spears</td>
<td>Jive/RCA</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Believe&quot;</td>
<td>Britney Spears</td>
<td>Jive/RCA</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Shake It Off&quot;</td>
<td>Taylor Swift</td>
<td>Big Machine</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Shake It to Death&quot;</td>
<td>LMFAO feat. Lauren Bennett, GoonRock</td>
<td>Interscope/Polysouth</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Firework&quot;</td>
<td>Katy Perry</td>
<td>Capitol</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Glow&quot;</td>
<td>The Ting Tings</td>
<td>Polydor</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Good Girl Gone Bad&quot;</td>
<td>Rihanna</td>
<td>Def Jam/Island</td>
<td>10</td>
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### TRADITIONAL JAZZ ALBUMS

<table>
<thead>
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<th>CHART</th>
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<tbody>
<tr>
<td>&quot;Gershwin on Piano: The 1924 Concert&quot;</td>
<td>Georges Cziffra</td>
<td>Hyperion</td>
<td>1</td>
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<tr>
<td>&quot;Bebop and Beyond&quot;</td>
<td>Various Artists</td>
<td>Verve</td>
<td>2</td>
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<tr>
<td>&quot;The Art of the Jazz Mandolin&quot;</td>
<td>Chris Thile</td>
<td>Rounder</td>
<td>3</td>
</tr>
<tr>
<td>&quot;The Essential Charlie Parker&quot;</td>
<td>Various Artists</td>
<td>Verve</td>
<td>5</td>
</tr>
<tr>
<td>&quot;The Best of Charlie Parker&quot;</td>
<td>Various Artists</td>
<td>Verve</td>
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### CONTEMPORARY Crossover albums

<table>
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<th>ARTIST</th>
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<tbody>
<tr>
<td>&quot;Let's Do It Again&quot;</td>
<td>Various Artists</td>
<td>Capitol</td>
<td>1</td>
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<tr>
<td>&quot;The Essential Soul&quot;</td>
<td>Various Artists</td>
<td>Sony</td>
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<tr>
<td>&quot;The Best of R&amp;B&quot;</td>
<td>Various Artists</td>
<td>Sony</td>
<td>3</td>
</tr>
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<td>&quot;The Essential Hip Hop&quot;</td>
<td>Various Artists</td>
<td>Sony</td>
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</tr>
<tr>
<td>&quot;The Essential Pop&quot;</td>
<td>Various Artists</td>
<td>Sony</td>
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### DANCE AIRPLAY

<table>
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<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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</thead>
<tbody>
<tr>
<td>&quot;Let Me Love You&quot;</td>
<td>DJ Snake feat. Justin Bieber</td>
<td>Def Jam/Island</td>
<td>1</td>
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<tr>
<td>&quot;Where Are U Now&quot;</td>
<td>Major Lazer feat. Justin Bieber</td>
<td>Interscope/Polysouth</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Sunburn&quot;</td>
<td>Moby</td>
<td>Elektra</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Lean On&quot;</td>
<td>Major Lazer feat. MØ</td>
<td>Interscope</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Turn Down for What&quot;</td>
<td>DJ Snake feat. Lil Jon</td>
<td>Def Jam/Island</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Sweater Weather&quot;</td>
<td>The Neighbourhood</td>
<td>Kanine</td>
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### CLASSICAL CROSSOVERs

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<th>ARTIST</th>
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<tbody>
<tr>
<td>&quot;Celtic Thunder&quot;</td>
<td>Various Artists</td>
<td>Sony</td>
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<tr>
<td>&quot;The Best of Celtic Thunder&quot;</td>
<td>Various Artists</td>
<td>Sony</td>
<td>2</td>
</tr>
<tr>
<td>&quot;The Celtic Woman&quot;</td>
<td>Various Artists</td>
<td>Sony</td>
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<tr>
<td>&quot;The Essential Celtic Music&quot;</td>
<td>Various Artists</td>
<td>Sony</td>
<td>4</td>
</tr>
<tr>
<td>&quot;The Classical Crossover&quot;</td>
<td>Various Artists</td>
<td>Sony</td>
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<td>Country</td>
<td>Albums</td>
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<tr>
<td>EURO</td>
<td>DIGITAL SONGS</td>
<td>JUNE 25, 2011</td>
<td>Adele</td>
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<td>UNITED KINGDOM</td>
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<td>GERMANY</td>
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<td>FRANCE</td>
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<td>CANADA</td>
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<tr>
<td>ITALY</td>
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<td>SPAIN</td>
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<td>GREECE</td>
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<td>IRELAND</td>
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<td>FINLAND</td>
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<td>NORWAY</td>
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<td>BELGIUM</td>
<td>DIGITAL SONGS</td>
<td>JUNE 25, 2011</td>
<td>Adele</td>
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<td>AUSTRIA</td>
<td>DIGITAL SONGS</td>
<td>JUNE 25, 2011</td>
<td>Adele</td>
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<tr>
<td>LUXEMBOURG</td>
<td>DIGITAL SONGS</td>
<td>JUNE 25, 2011</td>
<td>Adele</td>
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<td>PORTUGAL</td>
<td>DIGITAL SONGS</td>
<td>JUNE 25, 2011</td>
<td>Adele</td>
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<td>MEXICO</td>
<td>AIRPLAY</td>
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<td>BRAZIL</td>
<td>ALBUMS</td>
<td>JUNE 25, 2011</td>
<td>Adele</td>
</tr>
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</table>

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Go to www.billboard.biz for complete chart data | 51
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Greece appoints Tasos Xinaris managing director. He was chief marketing officer at pay-TV broadcaster NetMed.

PUBLISHING: BMI names Darren Briggs VP of technology innovation. He was VP/chief technology officer for BMI’s landmark division.

BMG Chrysalis in the United Kingdom appoints Ben Bodie VP of A&R. He is U.K. head of A&R at Chrysalis Music prior to the company’s acquisition by BMG in February.

DISTRIBUTION: Universal Music Group Distribution promotes Mike Jakary to VP of label and field marketing. He was senior director.

TOURING: Staples Center in Los Angeles promotes Danielle Eduarrede to VP of guest services and security. She was director.

The Windish Agency taps Ryan Craven as a music agent, bringing a roster that includes Passion Pit, Beirut, Yacht, Dengue Fever and Jens LeKman. He was an agent at the Agency Group.

Nederlander Concerts promotes Paola Palazzo to VP of talent. She was senior director.

AEG Facilities appoints Chris Wright regional VP. He was VP of sports and entertainment at SMG.

Outback Concerts promotes Stefanie Porolniczak to VP of new media. She was a representative in the company’s marketing department.

DIGITAL: Internet radio service Slacker names Jack Isquith senior VP of strategic development. He was senior VP of digital music at Warner Bros. Records.

TV/FILM: Production company Reveille appoints Daryl Berg executive director of music. He was director of music at Fuel TV.

Edited by Mitchell Peters

GOODWORKS

PROMOTER DONATES TO VEGAS CHARITIES

When Insomniac Events founder/CEO Pasquale Rotella stages a large-scale music event in a new city, he doesn’t like to leave without giving back to the community. So for the Insomniac-produced Electric Daisy Carnival, to be held June 24-26 at the Las Vegas Motor Speedway, the company is donating a portion of ticket sales from the electronic music event to three local charities.

"When going into a community and having an impact, we want to give back," Rotella says. "We want to be a part of the community and do good things." Insomniac will donate $1 from each ticket sold to the festival and collect funds from those on the guest list. "Individuals on the guest list who are receiving free tickets are committed to making a mandatory donation of $10," Insomniac director of communication Erika Raney says.

It hasn’t yet been decided how the donations will be split, but the funds will support the Clark County School-Community Partnership Program, the Smith Center for the Performing Arts and the Injured Police Officers Fund.

Rotella expects the event—whose lineup includes David Guetta, Tiësto and Swedish House Mafia—to attract between 80,000 and 100,000 people per day. — Mitchell Peters

SESAC FILM & TV COMPOSERS AWARDS

SESAC honored its top film and TV composers at the organization’s annual Film & Television Composers Awards dinner on June 9. The invitation-only event, held at the Sunset Tower Hotel in Los Angeles, celebrated the composers behind 2010’s biggest films, prime-time TV shows and cable programs. Photos: Teal Moss

LEFT: Honored composers Christophe Beck, Jeff Beal and Andrew Kaizer. Onion will step a moment to enjoy their accomplishments.

BELOW LEFT: SESAC VP of writer/publisher relations and West Coast operations James Leach (left) and VP of writer/publisher relations Tim Fink (right) flank honorees Brad Chet.

BELOW RIGHT: Honoree Stephen Arnold (left) with SESAC executive VP Dennis Lord.

SESAC senior VP of writer/publisher relations Trevor Gail (left), executive VP Dennis Lord (second from left) and VP of writer/publisher relations and West Coast operations James Leach (right) honor John Switchoff, composer for TV show “How I Met Your Mother.”
On June 10, Jon Sandler & the Fancy Band stopped by Billboard's offices to celebrate their recent winning of Hornitos Premium Tequila's first national Maccabi Mash-Up competition. The band flew home the prize with its condition of the Peter Bjorn and John song "Young Folks." The contest was open to bands from all over the country and judged by an external panel including Billboard.com editor M. Tyre Corner. Flanking Corner (center) are (from left) band members Sam Merrick, Dominik Fabian, Chris Kelly and Jon Sandler. Photo: Rachel Been.

The members of James' Addiction were byond honored June 1 when they were inducted into the Guitar Center RockWalk. Celebrating their career and this epic accomplishment are (from left) guitarist Dave Navarro, singer Perry Farrell, Guitar Center assistant to the artist relations director Jamesina Rammelkamp and RockWalk director Dave Weidenman and drummer Stephen Perkins. Photo: Guitar Center.

On June 6, Starburst and VH-1 Save the Music Foundation held their Songwriters Music Series in Nashville and played host to some of the top songwriters in the business. Commanding the red carpet before making their grand entrance are (from left) VH-1 director of public affairs Lucie Folk, the Band Perry’s Neil Perry. VH-1 Save the Music Foundation program manager Jaclyn Shea, the Band Perry’s Kimberly Perry, VH-1 host Evan Farmer, Metropolitan Nashville Public Schools assistant to the director Meredith Libby, the Band Perry’s Reid Perry and Republic Nashville president Jimmy Harnen. Photo: Courtesy VH-1 Save the Music Foundation.
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