Billboard

n’klabe

LA SALSALIVE

“SALSA LIVES”

Mario Ortiz
Louie Ramirez
Celia Cruz
Hector Lavo
Ismael Rivera
Ralph Mercado

Marvin Santiago
Eva Ruiz
Joe Arroyo

Tito Puente
Rafael Cortijo

Tommy Olivencia
Ray Barretto

Santitos Colon
Tite Curet Alonso
Pellin Rodriguez
Congratulations
elton john
& his band

James Brown Arena
Augusta, Georgia
March 6
Sold Out
Attendance: 7,931
Gross: $871,575.00
New Record Attendance & Gross

Roanoke Civic Center
Roanoke, Virginia
March 15
Sold Out
Attendance: 10,000
Gross: $826,218.00
New Record Gross

two unforgettable evenings.
two recordbreaking performances.
thank you from all of us at

Global Spectrum
a subsidiary of Comcast Spectacor
Congratulations to Our 2012 Honorees

Animal
Writer: Tim Patzer

Black & Yellow
Writers: Mikel Erickson, Tor Hermansen, Jody Williams

Blow
Writer: Max E. Flaherty

Born This Way
Writers: Paul D. White, Dr. Luke

DJ Get Us Fallin’ In Love
Writer: Max Martin (SRU)

Down On Me
Writers: 50 Cent, Jermaine Dupri, J. Monae

Dynamite
Writers: Tinie Tempah, Dr. Luke

The Edge Of Glory
Writers: Paul D. White, Dr. Luke

F**k You
Writer: Brody Brooks, Philip Lawrence, Ari Levine, Bruno Mars

F**kin’ Perfect
Writer: Max Martin

Good Life
Writers: Ellie Goulding, Ryan Tedder

Grenade
Writers: Brody Brown, Philip Lawrence, Ari Levine, Bruno Mars

Hey Soul Sister
Writer: Pat McAllister
Publishers: EMI Music Publishing

I Wanna Go
Writer: Ron Carter, Michael McCollum, Lecrae

I’m On One
Writer: Raury
Publishers: J Mo Publishing

Just A Dream
Writers: Ne-Yo, Frank Remore
Publishers: Epic Records Music Publishing

Just Can’t Get Enough
Writers: Joshua “Prince Yashua” Alvarez, Thomas Brown, Tye Lee, Jacob Stone

Just The Way You Are
Writers: Timbaland, Ne-Yo
Publishers: BMG Chrysalis, Universal Music Publishing Group

Last Friday Night (T.G.I.F.)
Writers: Lukasz “Dr. Luke” Gottwald, Max Martin (SRU), Katy Perry

Last Night A DJ Saved My Life
Writers: Ne-Yo, Frank Remore
Publishers: Epic Records Music Publishing

Lose Control
Writers: 50 Cent, Kelis, Justin Timberlake, T-Pain

Look At Me Now
Writers: Jean-Baptiste Lasoeur II, Wesley Perez
Publishers: BMI Chrysalis, I Like Turtles Music

More
Writers: Charles A. Hinshaw, Usher Raymond IV

Moves Like Jagger
Writer: Shellback

Nobody
Writers: Christopher “Drumma Boy” Dixon, Jeremy “D.J. S GFP” Lucas, Jason “Dreyaana Flight” Hightower, Mike Perry

Only Girl (In the World)
Writers: Mikkel Eriksen, Tor Erik Hermansen
Publishers: Mista Ink Music Publishing

Parties Rock Anthem
Writers: Skylar “Sky Blu” Gordy, Stefan “Rudy D” Gomard, David Guetta

Raise Your Glass
Writers: Skylar “Sky Blu” Gordy, Stefan ”Rudy D” Gomard, David Guetta
Publishers: Universal Music Publishing Group, Warner Chappell Music

Rhythm Of Love
Writers: Tim Lopez
Publishers: Sony/ATV Music Publishing

Rocked
Writers: DJ Copa, Keith E. Marcus, John “J. Davis” Thompson

Runaway
Writers: Skyler “Sky Blu” Gordy, Stefan ”Rudy D” Gomard, David Guetta

Secrets
Writers: Ryan Tedder
Publishers: Big Machine Music, Sony/ATV Music Publishing

Sexy And I Know It
Writers: Ervin Beck, Stefan “Rudy D” Gomard, David Guetta

Someone Like You
Writers: Dan Wilson
Publishers: BMI Chrysalis, Sugar Lake Music

Stereo Hearts
Writers: Brandon Lowery, Danielle Venable Kaeng, Travis McCoy, Matt McGinley

Swong
Writers: Claude Kelly, Lamar „Mac” Brown
Publishers: Kobalt Music Publishing

Sweet Home Alabama
Writers: Gary Rossington, Allen Collins, Leon Wilkeson
Publishers: EMI Music Publishing, EMI Chrysalis

The Bad Bad Guys
Writers: Christopher "Ludacris" Bridges, Rozonda "Chilli" Thomas

The Best of You
Writers: Christopher "Dru Mrna Boy" Gholson, Usher Raymond IV
Publishers: Blue Lamp Music, Sony/ATV Music Publishing

The Show Must Go On
Writers: Brian May, Roger Taylor
Publishers: EMI Music Publishing, EMI Chrysalis

This Is Us
Writers: Sam Witter, Kevin "Capital K" Blackstock
Publishers: Sony/ATV Music Publishing

Tonight
Writers: Lukasz “Dr. Luke” Gottwald, Jared Warren, Ari Levine

Tonight
Writers: Sam Witter, Kevin "Capital K" Blackstock
Publishers: Sony/ATV Music Publishing

We Found Love
Writers: Calvin Harris, Ne-Yo
Publishers: EMI Music Publishing

What’s My Name? Feat. Drake
Writers: Mikkel Eriksen, Tor Hermansen
Publishers: EMI Music Publishing

Without You
Writers: Sam Crox (SRU), David Scotta (SRU), John Holiday
Publishers: EMI Music Publishing

You Make Me Feel
Writers: Steve Mac (SRU)
Publishers: Songs of Four Ltd.
Dick Clark Productions writer and former Billboard columnist Fred Bronson remembers the “Bandstand” leader and his profound impact on the music business.

In 1952, “Bob Horn’s Bandstand” debuted as a local afternoon series on WHIL Philadelphia. Based on Horn’s radio show, the series featured what passed for music videos in the early ’50s and, eventually, local kids dancing to the current top 40 hits of the day.

As an DJ on WHIL, Dick Clark guest-hosted for Horn from time to time, but he was still surprised when he arrived at work on July 9, 1956, and the GM of WHIL-TV was waiting for him. He told Dick that starting that afternoon, he was the new permanent host of “Bandstand.” Horn was having legal troubles thanks to a DUI and morals charges and was removed from his hosting duties.

Dick immediately faced a crisis. The kids who danced on the show were unhappy with the change. They knew Horn and they didn’t know Clark. They created protest signs and marched on the station, refusing to enter the studio. Dick knew he couldn’t do “Bandstand” without the kids who danced on the show, so he went outside to address them. “I’m Dick Clark,” he told them. “I’ve got the job as the new host of ‘Bandstand.’ I know how you feel about Bob but there’s nothing anybody can do about it. I know he was your friend. I hope you don’t dislike me because I was chosen to replace him.” The kids were absolutely silent. So Dick continued: “I’ve got to get to work now. If you want to come in now, please do.” No one moved. Dick went back into the studio alone.

With two minutes until the live broadcast, the producer told Dick that the kids had come into the studio. The show went on.

Dick didn’t know that much about rock’n’roll when he took over “Bandstand.” He had been playing artists like Perry Como and Rosemary Clooney on his radio show. But he was a quick study, and after a crash course he found he loved the new music. Between his own squeaky-clean image and the clean-cut look of the kids on the show (boys had to wear jackets and ties, girls couldn’t wear tight sweaters or have low necklines), he knew he was conferring a new respectability on rock music, and that parents were watching along with their kids.

Dick was, by his own admission, ambitious. He thought “Bandstand” belonged on the ABC network and pitched the idea to New York-based programming director Ted Fetter.

While visiting his parents in upstate New York, he received a letter back from Fetter that said in so many words, “Don’t call us, we’ll call you.” Fetter signed off with a polite note: “If you are ever in New York, why don’t you drop in and say hello.” Dick was in New York—New York state—so he flew to Manhattan and begged Fetter for the network slot. Ultimately, ABC agreed to a four-week trial. With its new name, “American Bandstand,” the first network show on Aug. 5, 1957, featured Jerry Lee Lewis, Billy Williams and the Chordettes. Three weeks later, Buddy Holly & the Crickets sang “That’ll Be the Day” on the show. Dick interviewed Holly, asking him, “What don’t you like about your work?” Holly said the only thing he disliked was flying.

A couple of years later, “Bandstand” almost came to an end. A congressional sub-committee was investigating payola in the music industry and Dick was ordered to testify. But first, he was called into the office of ABC Paramount president Leonard Goldenson. Dick respected the executive and considered him a close friend. After a moment for pleasantries, Goldenson asked him, “Have you ever taken payola?” Dick answered truthfully: No. He was, though, a part-owner of two record labels and had started music publishing companies, among other business interests. These endeavors weren’t illegal but Goldenson issued an ultimatum: Dick had 24 hours to make a decision about giving up all of his other interests, or abandoning all of his duties at the network.

Working in broadcasting had been Dick’s dream since he was a child. He thought keeping his labels and music publishing interests was the more profitable way to go, but that wasn’t where his heart was. “I was ready to give up everything else to stay with ABC and American Bandstand,” Dick said later.

Months went by before Dick was called to testify before the eight congressmen on the subcommittee. Ultimately, the committee didn’t issue any charges against Dick. But he remained convinced that while religious leaders who spoke out against rock’n’roll were sincere in their beliefs, “the politicians didn’t really care about payola or saving America from rock music. They were driven by politics and the desire to get re-elected.

“American Bandstand” survived the payola scandals but couldn’t overcome network decisions. On Aug. 30, 1963, the Monday-Friday show had its final daily broadcast and on Sept. 7 became a weekly series, airing every Saturday. That freed up Dick to create a touring rock’n’roll show, known as the “Caravan of Stars.” With top 40 artists Bobby Rydell, Jimmy Clanton, Brian Hyland, the Dowells and Dale & Grace, the bus pulled into Dallas the morning of Nov. 22, 1963. “We watched President Kennedy’s motorcade drive by and turn on to Elm Street,” Dick told me. “We applauded JFK and his wife Jackie, and then we went back to our hotel. We were going to work late, so I took a nap. That’s why I didn’t discover until a couple of hours later that the president has been shot.”

I know these stories well because I knew Dick Clark well for more than three decades. We first worked closely together in 1978 when I was a publicist at NBC in Burbank, Calif., and he had a variety series, “Dick Clark’s Live Wednesday.” It was a ratings failure and our working relationship ended suddenly, and not on the best note. I never expected to see or work with Dick again, but six years later I was sitting with him in a radio studio once a week as he recorded scripts I’d been hired to write for a countdown show based on the Adult Contemporary chart. I was a member of the family again, but I didn’t realize what the ride ahead would be like.

Through the coming years, I would have the chance to work with Dick on a wide range of projects, from a Sunday newspaper comic strip called “Dick Clark’s Rock, Roll and Remember” to a book called “Dick Clark’s American Bandstand” about the 37-year history of the legendary TV series, which we co-authored.

Everyone who worked at Dick Clark Productions learned a lot from Dick. At the top of the list was respect for artists and talent. That’s how Dick treated people and you did the same. There were things you didn’t do—you never wore shoes to the office, you never chewed gum (after hosting a show sponsored by BeechNut gum in the ’70s when everyone in the audience was chewing gum during the show, Dick never wanted to be around the stuff again), you never microwaved food in the office (Dick didn’t like the food smells wafting through the building, though years later he did agree to a small microwave on the third floor), and you never got lost while driving the office somewhere (as one production assistant did when he had to drive Dick from Burbank to Knots’ Berry Farm for the Academy of Country Music Awards).

I’m grateful that when people ask me what Dick Clark was really like, I can tell them honestly that he was a regular, down-to-earth guy who loved his work and was extremely
While they were on the road, Motown released "Where Did We Go Wrong?" and hadn't yet scored a hit. Dick agreed to book the Supremes. He booked one of the label's lesser-known groups, a trio that featured guest artists Jackie DeShannon and Dick & Dee Dee. The label wanted to know they were going to be the biggest group of all time? Dick held the records for the show, and so, in 1989, it was the end of the "Bandstand" era.

Standing among a throng of teenage dancers on the set of "American Bandstand" in December 1968.

loyal to people and did a lot of wonderful things for folks that you never heard about.

In the fall of 1963, Dick's friends at Philadelphia-based Swan Records sent over a new single for the "Rate-a-Record" segment. When Dick showed a photo of the artists, the "Bandstand" kids laughed at their long hair. And when he played the Beatles' "She Loves You," it got a low average rating of 73. "The irony is that if Swan had just sold 50,000 copies of 'She Loves You,' they could have kept the Beatles signed to the label," Dick remembered. Years later, Dick asked label head Bernie Binnick why he didn't buy 50,000 copies himself, just to hold on to the Beatles. Binnick replied, "You played it and it bombed. Who was to know they were going to be the biggest group of all time?"

During this same time period, Dick knew that he had to relocate to either New York or Los Angeles if he was going to expand his production company and create new series for the networks and produce motion pictures. He chose the West Coast, which required moving "American Bandstand" to Hollywood. On Feb. 8, 1964, the show originated from Southern California for the first time, with Los Angeles-based guest artists Jackie DeShannon and Dick & Dee Dee.

Dick quickly became friends with one of his neighbors, Berry Gordy. In the spring of '64, Dick called the Motown founder to book his artist Brenda Holloway for the "Caravan of Stars." Gordy told Dick he could have Holloway if he also booked one of the label's lesser-known groups, a trio that hadn't yet scored a hit. Dick agreed to book the Supremes. While they were on the road, Motown released "Where Did Our Love Go," and before the "Caravan" wrapped up, the single was No. 1 on the Billboard Hot 100. Diana Ross, Mary Wilson and Florence Ballard started the tour as the opening act and ended it on top of the bill.

"American Bandstand" flourished through the rest of the decade, and into the '70s and '80s. He gave artists like the Doors, Madonna, Prince and so many others their network TV debut. And he created so much more music TV, from the afternoon on-location series "Where the Action Is" in the '60s to the American Music Awards and "New Year's Rockin' Eve" in the '70s. There were also non-music shows like "$10,000 Pyramid," "Bloopers and Practical Jokes" and the paranormal "Beyond Belief.

I came to Dick Clark Productions in 1984 to work on a radio show, and was soon moved into TV production, beginning with working as a researcher on a TV special marking the 33 1/3rd anniversary of "American Bandstand."

One day, Dick's producer Larry Klein came into my office and said, sternly, "You better say yes!" I had no idea what he was talking about, but I said, "Yes!" Yes to what? Yes to my first TV writing assignment for the company. I was to go to Philadelphia with the two of them and write Dick's three-hour live commentary for ABC's coverage of Live Aid.

That's where they wanted to start me? On a history-making three-hour live show? I had already said yes, so I was (thankfully) committed. Dick and I spent the evening in a small press box high atop JFK Stadium with a man holding cue cards and a camera crew. And somehow it all worked, was highly successful, and Dick had every kind words for me at the afterparty.

Not long after, I had finished a book I'd been working on, "The Billboard Book of Number One Hits," and given Dick a copy. I had an idea—the book should be a TV special. I walked into Dick's office, sat opposite his desk and told him so. He immediately replied, "How fast do you want it to happen?" I said, "Fast!" He picked up the phone and called the president of the company. He told him, "Make a deal with Fred Bronson. We're going to turn his book into a special." The entire transaction took about three minutes.

In May 1986, we taped "America Pick the Number One Songs" for ABC at the Wiltern Theater in Los Angeles. Barbara Mandrell was the host, joined by co-hosts Frankie Avalon, Tony Orlando and Dick himself. As the writer and co-producer, I distributed 100 tickets to family and friends, who were seated all over the theater. When Dick came out to warm up the crowd and mentioned that the special was based on my book, there was thunderous applause from all directions. I knew I was in trouble. Sure enough, Dick cornered me backstage. "That better not happen during the taping!" he said. So I quickly ran around the theater, warning all 100 of my guests not to applaud when my name was mentioned.

In 1987, ABC told Dick they wanted to cut the one-hour "Bandstand" to 30 minutes. Dick pulled the show off the network, retitled it "The New American Bandstand" and put it in syndication. It didn't work. Stations aired it at all different times of the day and ratings plummeted. So Dick made a deal with the USA Network and "American Bandstand" moved to cable. Facing his 60th birthday, Dick made the difficult decision to step down as host of the show he had fronted since 1956. Taped outdoors at Universal Studios, the cable version of "Bandstand" didn't live up to the standard Dick held for the show, and so, in 1989, it was the end of the
road for the long-lived American institution.

Dick kept the name alive by opening a chain of restaurants known as the American Bandstand Bar & Grill and dreamed of bringing the show back to TV. In 2004, Simon Fuller met with Dick about reviving "Bandstand" as a national dance contest. It didn't happen, but the idea led to Fuller and Nigel Lythgoe creating "So You Think You Can Dance" and partnering with Dick Clark Productions on the series.

In 1996, Dick made a deal with Harper Collins to write a book about "American Bandstand." He asked me to write it with him. We spent the summer doing one-hour interview sessions in his office. I'd arrive with my tape recorder and tell him the topic of the day—like, the '50s, or civil rights, or the disco era. It's one of my favorite summers, sitting with him at the large conference table in his office, doing hours and hours of interviews, because he decided for the first time to open up about a lot of topics he had never discussed before. He always wanted to remain neutral about certain things because he wanted everyone to like him, but at this point in his life, he said, he decided, what the hell, why not?

Shortly after that summer, I was sitting in Dick's office for—well, I don't remember what. But what I do recall is that his telephone wasn't working. He was trying to make a call and finally got so frustrated he picked up the phone and threw it across the room, smashing it to pieces. It was obviously time to leave. A few minutes later I bumped into him as he was coming out of Larry Klein's office. He looked sheepish, and he apologized for getting so mad. I told him as he was coming out of Larry Klein's office. He looked sheepish, and he apologized for getting so mad. I told him it was no big deal and I hoped he got a new phone soon. We both laughed.

In 1998, I helped Billboard arrange for Dick to host our annual radio awards at a conference in Phoenix. Casey Kasem had hosted the year before and received a surprise lifetime achievement award. Billboard wanted to give Dick the same award, and though he wasn't much into awards in general and spends some moments with Dick, that Dick would say, "Well, Ryan, this is my last 'New Year's Rockin' Eve.' I'm officially retiring." On the other hand, I never expected to hear him say that. Dick disapproves of anyone not ordering a burger, but I don't eat meat so I ordered a salad. Dick never noticed until this year—I guess I was sitting a little closer to him. When my order arrived, he looked at my plate and made a huge frown. But I know fish and chips is one of his favorites—we've had it at Duke's in Malibu, Calif.—so I reminded him of that and the frown turned into a big smile.

I didn't know at the time that this would be my last New Year's Eve's dinner with Dick. I saw him one more time a month later, when he and Kari and their assistant Amy took me out for a birthday lunch. There was a lot of laughter that day, a lot of reminiscing and a lot of fun in the Malibu sun.

What I thought would happen is that Dick would continue to appear on "New Year's Rockin' Eve" until he decided not to, but he wouldn't tell us in advance. I expected that one year, in that moment when Ryan comes inside from Times Square and spends some moments with Dick, that Dick would say, "Well, Ryan, this is my last 'New Year's Rockin' Eve.' I'm officially retiring." On the other hand, I never expected to hear Dick say that he was retiring.

Dick's legacy will always be his loving guardianship of rock'n'roll. If he hadn't stood up to Congress, we might all be listening only to classical music instead of rock'n'roll today. Thanks to Dick, rock'n'roll has a great beat and is easy to dance to. And so it will always be.
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vpa.syr.edu/bandier/classof2012
A Life On The Bandstand

A look back at the life and business of America's oldest teenager by Phil Gallo

Nov. 30, 1929
Richard Wagstaff Clark is born in Bronxville, N.Y. His father was a salesman and, later, the manager of a radio station in Utica, N.Y.

1947
Works as an office boy and then as an announcer at the station his father managed, WRUN.

1948
Having graduated from Syracuse University, Clark moves to Philadelphia to work for WFIL radio and TV.

AUG. 5, 1957
ABC takes "Bandstand" national, renaming it "American Bandstand." Jerry Lee Lewis performs "Whole Lotta Shaking Going On." The show is 90 minutes long until Oct. 2, 1981, when it's shortened to an hour.

1952

JULY 9, 1956
Clark replaces Bob Horn as full-time host of a local afternoon record-hop TV show, "Bandstand."

1957
Clark founds his own production company, Dick Clark Productions.

1958
Dick Clark Productions, which also had a restaurant chain in addition to TV and film properties, goes public.

1973
After CBS picks up the contract to air the Grammy Awards (which ABC aired in 1971 and 1972), ABC asks Clark to create the American Music Awards. Produced by Dick Clark Productions, the AMAs debut Feb. 19, 1974, with Michael Jackson and Donny Osmond as co-hosts.

1976
Clark serves as executive producer of TV movie "Elvis," the first biopic about Elvis Presley. That year, the Academy of Country Music joins forces with Dick Clark Productions to produce its awards show. Clark and Al Schwartz produced, moving it from ABC to NBC and then to CBS, where it remains today.

1979
Clark is inducted into the Rock and Roll Hall of Fame as a non-performer. He's pictured here with his wife, Kari.

1984
Clark co-hosts NBC's "TV's Bloopers and Practical Jokes" with Ed McMahon. The role gives him the distinction of being a show host on all three networks.

1987
"American Bandstand" moves to the USA cable network with David Hirsch replacing Clark as host. It lasts only six months.

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Clark replaces Bob Horn as full-time host of a local afternoon record-hop TV show, "Bandstand."

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1993
Clark is inducted into the Rock and Roll Hall of Fame as a non-performer. He's pictured here with his wife, Kari.

Dec. 8, 2004
Clark is hospitalized for a stroke. Due to his recovery, he doesn't host "New Year's Rockin' Eve" for the first time in decades. After his health improves, Clark becomes an advocate and fund-raiser for a state-of-the-art neuroscience program at the hospital where he was treated, the Providence Saint Joseph Medical Center in Burbank, Calif.

Sept. 5, 1987
After 30 years, ABC stops running "American Bandstand." No network series targeting the youth market had a longer run.

April 8, 1989
"American Bandstand" moves to the USA cable network with David Hirsch replacing Clark as host. It lasts only six months.

1993
Clark serves as executive producer of TV movie "Elvis," the first biopic about Elvis Presley. That year, the Academy of Country Music joins forces with Dick Clark Productions to produce its awards show. Clark and Al Schwartz produced, moving it from ABC to NBC and then to CBS, where it remains today.

Billboard April 28, 2012
FEB. 15, 1958

APRIL 1960
Clark testifies for two days at the congressional payola hearings. Based on the advice of ABC's lawyers, he would divest himself of his ownership stakes in 33 different record labels, distributors and manufacturers based in the Philadelphia area, plus his songwriter credit on 150 copyrights.

DEC. 31, 1972
"Dick Clark's New Year's Rockin' Eve" debuts. Produced and later hosted by Clark, the show's first two telecasts were filmed aboard the Queen Mary in Long Beach, Calif. The first one featured Three Dog Night and Blood, Sweat & Tears. The show becomes an annual event.

MARCH 26, 1973
CBS hires Clark to host "The $10,000 Pyramid" game show, filmed in New York, it also ran on ABC and in syndication. Clark left after a year when CBS canceled it and ABC picked it up. He returned in January 1981 to host the syndicated "$50,000 Pyramid" and remained as host when it moved to L.A. and the CBS daytime lineup in September 1982.

JUNE 19, 2007
A group led by Washington Redskins owner Daniel Snyder buys Dick Clark Productions for $175 million.

JUNE 28, 1965

APRIL 18, 2012
Clark dies of a heart attack at Providence Saint Joseph Medical Center.

SEPT. 7, 1963
"American Bandstand" switches to a once-a-week series on Saturday afternoons. Neil Sedaka performs "The Dreamer" and the Jaynetts perform "Sally Go 'Round the Roses."

FEB. 8, 1964
"American Bandstand" moves to its new home in Los Angeles. Yet another sign of Clark's keen sense of teen trends.

MAR. 6, 1968
"Psych Out," the first film produced by Clark, is released in theaters. Among the musical acts featured in the movie: Jimi Hendrix, the Seeds and the Strawberry Alarm Clock.

MARCH 20, 1965
Clark begins a three-year, 113-episode run of "Where the Action Is," a weekly music show filmed around the country with Paul Revere & the Raiders as hosts. Otis Redding makes 10 appearances on the show; other guests include the Turtles, Roy Head, Peter & Gordon, the Four Tops, Tina Turner and the Mamas & the Papas.

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So Long, Dick Clark

Remembering American music's ultimate showman

“I go back to 1958 with Dick and the daytime local show. I had a record that was kind of horrible, but he interviewed me for half an hour, asking why I wanted to be in the music business. I told him my father was sick, I had two brothers and I just wanted to make money for my family. So he put me on the show and it changed my life and my family’s life. It gave me a chance to live the good life like I am now.

“What I remember mainly about him was that he had great business acumen. He was always in the business of the show but in a good way. He was very adept at what was going on in the music business and other businesses. You could always give him a call and ask him what he thought. He always gave good advice.

“He’s a man who put the face on the music. You would hear all these records, but he showed you all the people making the records, and God bless him. He was an icon. That word is used loosely but not with him. It’s about what he gave and how he felt about people. He’ll always be special to me. He’s one of the guys who you think is never going to leave.”

—Fabian

“Dick Clark will be remembered as a national treasure and an icon. His memory is being eulogized by many today because he was many things to many people. To me, Mr. Clark was a friend. He supported our band right from our first single, ‘Runaway,’ in 1984.

“I will never forget driving to the set of ‘American Bandstand’ and performing that song on that Saturday morning. I was young and just getting started: being interviewed by the Dick Clark made me feel very special that day. That was the first of many memorable ‘career’ moments for us that he was a part of.

“From the American Music Awards to the Golden Globes to the MTV awards, when he, as producer of the show, allowed Richie Sambora and me the opportunity to perform two songs acoustically. He was loyal, truthful and insightful. He was and will remain one of the greats.”

—Jon Bon Jovi

“Dick Clark gave me my first chance to perform on national TV. It was 1966 and I did ‘Cherry Cherry’ on ‘American Bandstand’ which was the holy grail of television shows for any rock’n’roll artist at that time. I also owe my first-ever real multi-city tour to Dick . . . 32 cities in 28 days on his ‘Where The Action Is’ tour. That marked the beginning of my performing career and I’ll always appreciate the opportunities that he gave me. Dick was very warm and genuine in his appreciation of the music and musicians he presented. He was a true legend and will be greatly missed.”

—Neil Diamond

“He was a groundbreaking tastemaker who took the radio format and transformed it to television. He managed to stay young and current throughout the long arc of his career. As a kid I would rush home every day to watch ‘American Bandstand.’ His show became the predecessor for all the [music] shows, and the precursor to ‘MTV’s ‘Total Request Live’ without a doubt. We had discussions about what was right and what was wrong about it for modern TV. Dick Clark, Ed Sullivan—those guys marrying music and television was a precursor to MTV. In some ways, music videos themselves are a bit of an overcompensation for ‘American Bandstand.’ That show came to rise in the singles era and then had to live through the album era. MTV comes in when artists want more control over their story lines and imagery and to tell the story themselves, as opposed to being in a small studio that everyone else came into.

“Dick actually produced a lot of the early Video Music Awards [in 1983].”

—Michael Jackson

“Bandstand” is a huge part of the evolution of music on television, and the precursor to [MTV’s] “Total Request Live.” Without a doubt, we had discussions about what was right and what was wrong about it for modern TV. Dick Clark, Ed Sullivan—those guys marrying music and television was a precursor to MTV. In some ways, music videos themselves are a bit of an overcompensation for ‘American Bandstand.’ That show came to rise in the singles era and then had to live through the album era. MTV comes in when artists want more control over their story lines and imagery and to tell the story themselves, as opposed to being in a small studio that everyone else came into.

“Dick actually produced a lot of the early Video Music Awards [1983].”

—Van Toffler, president, MTV Networks Music and Logo Group

“He started out as a disc jockey and became a mogul in the most expansive use of the term. He was a terrific guy, and beyond his show he was instrumental in setting up booths at a time when there wasn’t a touring industry. That all got developed 30 years later. At the time, he was the only guy that had a show on a network, so he had tremendous sales power . . . There was no one else out there with a show that could generate the kind of exposure that his show delivered.

“I always wanted a strong personal relationship with acts. He had his ear to the ground, and he also had a hell of a group of people who worked with him toward finding acts. He wouldn’t..."
Rod O'marQi was a shrewd businessman that realized early on that it wasn't really following that recipe. Yes, it was built on music, but he wanted to branch concepts to all the networks, broadcast and cable alike. His

"We lost a giant. I remember meeting with Dick early on and telling him we wanted to break into all kinds of new formats—reality television, non-scripted, more game shows and competitions and documentaries—and Dick encouraged that. When he first started Dick Clark Productions, there was no one left untouched. He would personally pitch various concepts to all the networks, broadcast and cable alike. His feeling was he didn't want to specialize in one thing in particular. Yes, it was built on music, but he wanted to branch out and produce all forms of television programming, and we really followed that recipe.

He took television beyond traditional show business. He was a shrewd businessman that realized early on that it wasn't the beginning, if he played 'Sh-Boom,' he would go for the version by the Crew-Cuts instead of the one by the Chords."

Seymour Stein, co-founder, Sire Records; Warner Bros. VP

"Dick Clark deserves very much to be recognized for all the good things he accomplished. I admired him for his endurance; but believe me, he did not invent rock'n'roll. In any doubt, but I respected that you chose to picket. We became friends that very day... He was such a gem. There are a lot of artists today who wouldn't have long careers if it wasn't for him."

—legendary DJ Jerry "The Geator With the Heater" Blavat

"Before I could drive I saw ['Bandstand'] from Philadelphia. There was Jackie Wilson sliding down a slide and jumping toward the camera, almost into our house. His dynamic energy and his hit were right there—in my face—on a black-and-white television screen. Later, Dick Clark and his incredible team presented many of my clients on his shows from 'American Bandstand' to 'Where's the Action?' and other annual specials and charity fund-raising events. He had a winning personality in person as well as on television. An incredible man who drove music forward and forever leaving an incredible mark on our music industry."

Alex Hodges, CEO, Nederlander Concerts

"More than anyone else of his time, Dick understood the convergence of television and music as parallel popular cultural experiences. His understanding of what television was as a medium was matched by his innate sense of how music could be packaged within the TV screen, whether it was 'American Bandstand,' the new year's shows or the various awards shows that he produced.

'We had a very healthy competition the Grammy Awards and the American Music Awards, and there was no more spirited in battle than Dick. He was competitive. He wanted to win, and there were years when the AMAs outrated the Grammys and vice versa. His sense of competition energized us, and in the long run made both shows better and more competitive, He was definitely a mentor to me, and what he accomplished in his lifetime was singular."

—Ken Ehrlich, longtime producer of the Grammy Awards

"Dick Clark pioneered pop rock music on TV. Without DC there never could have been MTV."

Michael Cohl, promoter

"I'm one of the lucky people who can say that I knew Dick Clark personally. Dick produced almost every awards show I was on during the '80s, and he constantly encouraged me toward success. He will be missed by everyone, especially by those who know him well."

—Kenny Rogers

"Recording Academy Trustees Award recipient Dick Clark was an entertainment icon, bringing music into the homes of millions of Americans over his nearly 60-year career. His shows 'American Bandstand' and 'New Year's Rockin' Eve' blurred new trails in pop music and became pivotal celebrations of music on television, spotlighting both established and emerging artists. Our deepest heartfelt sympathies go out to his family, friends, fans and all who have enjoyed his great contributions to music and entertainment. He will be terribly missed, and his legacy will live on forever."

Neil Portnow, president/CEO, the Recording Academy

"He was an American institution, a real gentleman and the ears of young Americans enjoying milkshakes, fries and bobby socks."—Aretha Franklin

"Dick Clark was one of the world's greatest showmen and one of pop music's most influential ambassadors. He made music history many times over. 'Bandstand' brought black entertainers and their music into living rooms across America for the first time, and in Atlanta in 1998, he put on one of the first radically integrated pop music concerts while the National Guard looked on. Michael and Dick had a very special relationship, and we think of him fondly and with gratitude."

—John Branca and John McClain, co-executors of the Michael Jackson estate
LEVENT HELM DEAD AT 71

Levon Helm—drummer, singer, actor and founding member of the Band, whose Southern tenor was heard on the group's classic songs "Upon Cripple Creek" and "The Night They Drove Old Dixie Down"—died April 19 after a long battle with throat cancer. He was 71. "He passed away peacefully at 1:30 this afternoon surrounded by his friends and bandmates," Helm's guitarist Larry Campbell told Rolling Stone. "All his friends were there and it seemed like Levon was waiting for them. Ten minutes after they left we sat there and he just faded away. He did it with dignity."

SONY-LED ACQUISITION OF EMI MUSIC PUBLISHING APPROVED BY EC

Despite vigorous protests from independent label groups, Warner Music Group and digerati organizations, the Sony Corp. of America-led consortium's acquisition of EMI Music Publishing sailed through the European regulatory process, gaining approval with only minor concessions. Last month, Sony/ATV offered to sell publishing assets worth $20 million in royalties in an attempt to get the European Commission to approve the transaction without having to face second-stage scrutiny. Sony's gambit worked: On April 19 the EC officially approved its $2.2 billion acquisition of EMI Music. Sources say that the U.S. Federal Trade Commission will also soon approve the transaction.

ZACH HOROWITZ APPOINTED CHAIRMAN/CEO OF UMPG

Zach Horowitz will be moving from his position as president/COO at Universal Music Group to become the new chairman/CEO of Universal Music Publishing Group, UMG chairman/CEO Lucian Grainge announced April 18. UMG owns more than 40 companies worldwide, including Universal Publishing Production Music, the world's biggest music licensing library.

2012 BILLBOARD MUSIC AWARDS FINALISTS ANNOUNCED; BIEBER, LMFAO, UNDERWOOD, THE WANTED TO PERFORM

Adele, LMFAO, Rihannna, Lady Gaga and Lil Wayne lead the finalists for the 2012 Billboard Music Awards, which will air live from the MGM Grand Arena in Las Vegas on May 20. Justin Bieber, Carrie Underwood, LMFAO and the Wanted are the first performers announced for show, which will air at 8 p.m. ET on ABC. Adele leads as a finalist with nominations in 18 award categories, while LMFAO has 17, Rihanna has 13 and Lady Gaga and Lil Wayne both have 16.
Screen Schemes
Growing field of live-music TV shows marked by 3-D, streaming offerings

In the back of the Guitar Center in Hollywood is a room reserved for rare and valuable guitars, with more than 60 Fenders and Gibsons hanging on a rustic, barn-like wooden wall. For 23 days in March, the room became the stage set for a DirecTV series called “Guitar Center Sessions,” in which Alanis Morissette, Slash, Colbie Caillat and others performed in front of an audience of music cameras and a studio audience.

Morissette performs new songs and classics from her landmark album Jagged Little Pill. As each song ends, there isn’t any applause, just a private TV show featuring live music.

“Guitar Center Sessions” was marketed with “Austin City Limits,” now in its second season filming in a new concert venue studio that can accommodate up to 1,000 people. Then there are the live shows at various venues as they navigate through the studio’s 3-D cameras, which are considered the new venue studio that can accommodate up to 1,000 people.”

In the fall, labels are looking for more exposure through television and Grammy season,” says “Austin City Limits” executive producer Tony Liberman, who hopes his 2012-13 lineup of shows will include a Wooden Guthrie centennial celebration. “But we have to change up the traditional format. I want to start streaming some of our tapping. Fans can see it in its raw form, and then, after it’s been edited, hear it in surround sound months later.”

The launch of the history of streaming at a studio located just steps from his production office. In addition, he can also take advantage of Texas tour stops and South by Southwest. (Both Alabama Shakes and the Shins taped shows during their fall tour). By comparison, Guitar Center director of music and entertainment marketing Dustin Hinze has a window of just four days each March and late summer to record seven or more episodes.

Liberman has a list of more than 200 potential additional U.S. concert sites he can book for “Artist Den” once an act is available in a particular city, such as Adele in Los Angeles or Amos Lee in Austin, Texas.

“Front Row Center,” meanwhile, is starting its public TV run by using shows left over from “Soundstage,” plus a freely shot documentary-style program featuring performances from the upcoming Beach Boys tour. Executive producer Don Maggi will rely on New York venues where “Soundstage” had been shot and using the same production equipment, which means up to 16 cameras, high-definition video and even 3-D in some cases. As a new series, “Front Row Center” is open to whatever ideas may arise from potential sponsors.

“We’re adding a lot of different pieces,” says Hinze. “We wanted to create compelling video and even 3-D in some cases. As a new series, “Front Row Center” is open to whatever ideas may arise from potential sponsors.

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Is there any other agenda at work in Guitar Center’s new TV production schedule? With its walls displaying five dozenguitars of all shapes and sizes, projecting a virtual wall of guitar sounds, Hinze adds that he has another hope—to “inspire people to play music.”

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THE BIG DON DATA

With a digital strategy that includes his own online radio station, Don Omar has expanded his empire into the future

BY LEILA COBO

IN LATE 2011, AS HE LAID THE GROUNDWORK for his new album and as his hits blazed through radio, Don Omar decided to release a new single, almost on a whim.

The track was titled “Dutty Love” and it featured a young artist, Natti Natasha, newly signed to Don Omar’s record label, Orfanato Music Group. Unlike Don Omar’s most recent hits—the chart-topping “Danza Kuduro” and “Taboo,” both uptempo, insistent dance numbers—“Dutty Love” was mellow and sweet, a romantic track set over a lilting Caribbean beat.

“Dutty Love” was released digitally, through Don Omar’s websites and on YouTube, where it steadily gained traction, registering more than 40 million views to date, even though there isn’t an official video, only the music playing over still images. It eventually got picked up by Colombian radio, prompting Don Omar’s team to also send it to stations in the United States, where it entered Billboard’s Hot Latin Songs chart at No. 48 on Dec. 31, then rose steadily, hitting No. 5 on Feb. 25 and peaking at No. 1 on April 7. The track also delivered in sales, climbing to No. 2 on Latin Digital Songs and moving 31,000 copies in the United States, according to Nielsen SoundScan.

Crucially, the tale of “Dutty Love” isn’t one of a quick radio hit but of an ongoing, online strategy that’s been behind Don Omar’s streak of hits, beginning with the indefatigable “Danza Kuduro,” which spent 15 weeks atop the Hot Latin Songs chart and was the top-selling Latin digital track of 2011 (and of 2012 so far), and “Taboo,” the No. 10 top-selling Latin digital track of the year. Now, as Don Omar prepares for the May 1 release of his new album, MTO2 (Meet the Orphans 2), on Machete/Universal Music Latin Entertainment (UMLE), it’s still all about online, even as the radio hits keep coming.
"On the Internet, I've found a world where I can do everything that's on my mind." — DON OMAR

who rose to prominence as a reggaeton act but who is now firmly entrenched in mainstream Latin pop music.

Although Don Omar’s online following is remarkable (more than 10 million likes on Facebook and nearly 801,000 Twitter followers), the difference lies in his online business model, which is effective and lucrative, to the degree that it has become the core of his operations.

Don Omar is signed to a recording deal with Machete, the urban imprint of UMLE, but he also has eight artists signed to his Orfanato Music Group, launched in 2010. He owns an online company, Fans & Company (fanscompany.com), through which he sells merchandise and tickets, as well as promoting concerts and events; he runs the OrfanatoMusic.com site to promote himself and his artists; and last December, he launched an online radio station, RedLinkRadio.com, which plays music by a broad range of acts from various labels, including Universal, Sony and his own.

But Don Omar’s fascination with everything online predates these ventures and goes back to iDon, the album he released in 2009 whose musical concept and marketing were conceived for the digital era, beginning with the single “Don Virtual.”

"Yes, there are other [Latin] acts that are active and aware of social sites, but he’s the only one I’ve heard publicly taking a stance and saying, ‘This is my first step in promotion.’" Don Omar’s manager Adam Torres says. “He made a conscious decision to do that with the iDon project and he was really preaching this before everybody jumped onboard.”

Ironically, iDon wasn’t a major commercial success; it sold 691,000 U.S. copies, according to SoundScan, and 2.2 million worldwide, according to Universal. In doing so, it showed that consumers were willing to purchase Spanish-language tracks, provided the song and the marketing were there.

“Quincy Jones says this industry is all about the song, the song and the song,” Don Omar says. “I’ve had great moments, but I have to accept that ‘Danza Kuduro’ has been an excellent moment, perhaps the best in my career.”

“Danza Kuduro” was a multipronged threat. A danceable reggaeton track with international flair, it was promoted through a carefully orchestrated campaign where it premiered simultaneously on Vevo the same day it was made available for sale on iTunes worldwide. In addition, Don Omar promoted it heavily online. He personally oversees all of his online activity, which includes constant goal-focused updates to his Facebook followers. (A typical day might include pushing out links to a live chat, a video, a song download and an album download.) Finally, the track was featured on the soundtrack to 2011 film “Fast Five,” the fifth installment in the “Fast & Furious” franchise, and was used in the movie for more than seven minutes.
The Big Synch:
Don Omar
Meets ‘Mad Men’

I n marketing a wide range of products online linked to his name, Don Omar is creating a whole new intersection of commerce and music that is increasingly mined by Latin acts, particularly those in the urban realm. Visit the site of Puerto Rican star Daddy Yankee (DaddyYankee.com) and you’ll find an even more sophisticated and extensive line of products, from Daddy Yankee signature edition Azad watches to Prestige headphones, which retail for $149 online, to his coke and women’s perfume. Daddy Yankee also sells ad space on his site, capitalizing on the traffic he generates.

Don Omar has now added an additional layer: his new album, MTO2, includes tracks penned specifically for commercial campaigns, much like Pitbull did with “Give Me Everything” (which touts Kodak and was used in a Kodak commercial) and “Vida 23” (written for a Dr Pepper campaign). MTO2 features the upcoming single “Hasta Que Salga el Sol,” which owns the rights (his publishing is signed for Zumba. In this case, Robbins says, Don Omar wrote the song and owns the rights (his publishing is signed with EMI) and Zumba licenses the track from Universal, which owns the master. Zumba, in turn, will promote the song through its digital networks, including a Facebook page with more than 4 million likes and e-mails sent to 3 million-plus Zumba subscribers. It will also produce a music video for the song, featuring Don Omar and Perez, who’ll choreograph the track.

“Music is the core of our brand,” Robbins says. “So it behooves us to work with artists. By doing this partnership, not only are we showing the music industry how it can make a mark but we’re also bringing really fun new music to our instructors.”

Zumba founder BETO PEREZ

NATTI NATASHA, an artist on Don Omar’s Orfanato Music Group label, appears on his single “Dutty Love.”

APRIL 28, 2012 | www.billboard.biz | 17
The spectacular rise of MICHEL TELÓ'S "Ai Se Eu Te Pego" is just the latest example of the power of soccer tie-ins to kick-start a global music marketing campaign

MICHEL TELÓ HAS BEEN A POPULAR SINGER in his native Brazil for years. The former frontman of Grupo Tradiclo, Teló broke out as a solo act after leaving the band in 2008, gaining a following at radio in his home country for his brand of rootsy pop. Then, suddenly, he scored a huge international hit.

Since its release last fall, Telo's breezy come-on "Ai Se Eu Te Pego" (Oh If I Catch You) has become a "Macarena"-like phenomenon pushed to the front of the world stage by international soccer stars who have taken to performing the song's simple suggestive dance in post-goal celebrations. Videos of players like Cristiano Ronaldo of Real Madrid and Neymar of Brazilian club Santos acting out the dance, set to the song, have captivated YouTube audiences and racked up millions of views. The official video of the song, meanwhile, has registered nearly 300 million views. Today, the dip for "Ai Se Eu Te Pego" is among the 15 most-viewed videos in YouTube's history. The official video for Shakira's 2010 FIFA World Cup South Africa theme "Waka Waka (This Time for Africa)" is YouTube's third-most-watched dip.

Riding this wave, "Ai Se Eu Te Pego" has reached No. 1 on iTunes in 23 countries, according to Teló's label, Som Livre, and broken records in Germany, where earlier this month it became the first single to sell more than 600,000 downloads, according to chart compiler Media Control.

It recently became the first Portuguese song to hit No. 1 on Billboard's Hot Latin Songs chart, where it reigns for a third consecutive week. The song has sold 2.3 million downloads, according to Som Livre, with 87,000 of those in the United States, according to Nielsen SoundScan. Teló has recorded English and Spanish versions of the song, and Pitbull recorded a remix for Sony U.S. Latin.

"I was lucky because lots of players liked my music," Teló, 31, writes in an email just weeks before he's scheduled to appear at the Billboard Latin Music Awards (April 26). "I think they like it because it is uplifting and the lyrics talk about cool themes, like nights out and flirting. It is perfect music to celebrate the triumph."

A self-described soccer addict, Teló now counts some of the best Brazilian players including Neymar and Marcelo Vieira, who plays for Real Madrid, as friends. "Ai Se Eu Te Pego" is a spectacular example of how soccer can, in the age of social media, take music to a global audience.

"There is a collective emotional consciousness around football that is phenomenal," says producer Sol Guy, manager of A&M/Octone Records artist K'naan, whose "Wavin' Flag" was met with a massive response after Coca-Cola chose it for its 2010 FIFA World Cup South Africa campaign. Recorded in almost 30 multilingual versions by K'naan together with international artists in collaboration with the brand, "Wavin' Flag" went to No. 1 in 18 countries, topped Billboard's European songs chart and, in various versions, sold 750,000 downloads in the United States, according
to SoundScan. The Serratia born MC and singer/songwriter toured 83 countries on the Coke-sponsored World Cup trophy tour in 2010. "It was a massive artist development move," Guy says. "The fact that people really adopted that song and made it about personal celebration and made it a football chant in the stadium was a really amazing thing," says Joe Belliotti, director of global entertainment marketing for Coca-Cola.

Gypsy-punk band Gegol Bordello's song "Let's Get Crazy" is Coke's latest soccer anthem. The track, on which an ideal stadium-frenzy chorus of "Let's get, let's get, let's get crazy," is featured in a new spot tied to the 2012 Euro Cup tournament.

"Even though millions of Americans do follow soccer, the rest of the nation has no clue how huge—and we're talking lifestyle huge—soccer is around the world," Electronic Arts worldwide executive of music Steve Schnurr says. EA's "FIFA 12," the latest installment of its FIFA Soccer franchise, recently became the biggest game launch in the history of sports videogames when it sold more than 10 million units worldwide in the first four months of its release last September, 3.7 million of those in the first week, according to EA.

The game's soundtrack includes songs by 19 acts ranging from TV on the Radio, the Strokes and Foster the People to Australian indie band All Mankind, Swedish electro outfit Little Dragon and Chile's DJ Raff, continuing the franchise's long history of pushing music around the world. K'Naan was first included on the soundtrack in 2005.

"These soundtracks take the globalization of new music and new artists to a whole new level," says Schnurr, who calls the FIFA franchise "the premier showcase for international artists in the world today."

For Tomas Cookman, president of Los Angeles-based National Records, home to DJ Raff, the soundtracks are key for getting music out by emerging artists to an otherwise unimaginably diverse audience. As an example, Cookman cites a "FIFA 11" clip of "Samparnea" by Barcelona electronic duo the Pinker Tones, which has 233,600 views, compared with 2,100 views for the song's official video.

"It is absolutely incredible how many singles we've sold through having our songs on FIFA games," says Cookman, whose Latin alternative artists are a fixture of the franchise. "It helps give the album a new life."

Cookman first experienced the game-changing power of soccer in the '80s, when fans in Buenos Aires adopted "Yo No Me Sentaria En Tu Mesa" by Los Fabulosos Cadillacs, whom he managed at the time, as a stadium chant. Another song by the band, "Malador," remains one of the most popular Spanish-language soccer anthems. That exposure brought the group's career to a new level, according to Cookman. "Sentaria En Tu Mesa" by Los Fabulosos Cadillacs, whom he managed at the time, as a stadium chant. Another song by the band, "Malador," remains one of the most popular Spanish-language soccer anthems. That exposure brought the group's career to a new level, according to Cookman. "It's amazing what can happen today, thanks to YouTube."

"In the past the songs never got out of the environment of the match," says Marcelo Soares, president of Sem Livre, the recording arm of Brazil's powerful Globo media conglomerate. "The label is distributed by Sony U.S. Latin in the United States. "What's going on now is that the players are singing and dancing to songs. The soccer players tend to know the songs because they are friends with the artists, and that connection between players and musicians is very strong."

The promotional power created by the coupling of football and music stars has been taken to the extreme by Shakira, who, following her World Cup victory with "Waka Waka (This Time for Africa)" (peaking at No. 38 on the Billboard Hot 100 and selling 1.4 million U.S. downloads, according to SoundScan), her boyfriend Gerard Pique and other FC Barcelona players on stage at a concert after the team's European Championship win last summer, raising her profile in Europe through association with the champions. "I have no doubt people will start trying to get players to promote their songs," says Soares, who says the "Ai Se Eu Te Pego" phenomenon surprised the label. "But I don't think it can work from a marketing plan. These things are self-generated. In this scenario today, the artists themselves, and the managers, have more leverage than their labels."

Recent Pepsi campaigns have focused on aligning the stars of soccer and music. A current billboard and radio campaign in Los Angeles features three-time FIFA world player of the year Lionel Messi and 3Ball MTY, the regional Mexican DJ outfit whose first single, "Intentalo," was also used as the main halftime song for last year's Mexican Soccer League final.

"3Ball MTV's music has a lot to do with the soccer," Universal Music Latin Entertainment president Victor Gonzalez says. "Sales normally experience good results when we tie songs with sports. We expect to have more of that with 3Ball MTV."

The song (featuring Lil Bubba and Americia Sierra) rose to No. 1 on Billboard's Hot Latin Songs chart on March 19 and hit No. 3, just two notches below "Ai Se Eu Te Pego."

"We're going after both passion points," PepsiCo senior director of cultural branding Javier Farfan says. He describes the company's U.S. Hispanic strategy as "football and music."

With the 2014 FIFA World Cup Brazil approaching, the rush to create the next great soccer song has begun. And with the 2016 Summer Olympics in Rio de Janeiro, the world can expect a wave of Brazilian music to hit like no other since the bossa nova invasion of the 1960s.

"When you look at how you use music with the World Cup or the Olympics, inspiration comes from the host market, so Brazil is a very exciting opportunity." Coke's Belliotti says.

"Pretty much every artist, every label is looking for an opportunity to have the theme songs or be the main featured artist for the [2014 World Cup] opening ceremony," Soares adds.

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Dream pop duo Beach House has grown over six years into one of indie rock’s most reliable acts. But with the release of fourth album “Bloom,” the question is: How big is it ready to get?

BY JASON LIPSHUTZ
The world of differences," Sub Pop A&R representative Susan Busch says. "Those first two records were made on such a huge dream and vision. They didn't sound like they were going to break through onto that next level of recognition," Legrand says of the Sub Pop deal. "We didn't want to waste hours flipping through S1 used CDs. We wanted something greater, something more facility," Legrand says of the Sub Pop deal. "We don't want to lose the artistic freedom. We want to have the opportunity to play bigger shows, to make more money, to tour more, to put out more records." Beach House's most accessible album wasn't exactly precipitated by the move to Sub Pop in September 2009, so the release of its 2011 album, Bloom, was a natural outgrowth of the band's success on its previous records. The album cycle included Beach House's first opening slot on Vampire Weekend's fall 2010 tour. "We saw the band, and their everything, was so incredible," Legrand says. "We were amazed by it. We thought they were one of a handful of upcoming releases that you should listen to. We were beefing up our indie presence for the sort of indie record stores they grew up visiting. For Record Store Day (April 21), the duo will issue a limited edition 7-inch single, "Lantern," as a blue vinyl, with a B-side, "Equal Mind," that will not appear on Bloom. Upon its release, the album will be available in limited vinyl editions—one White, one glow-in-the-dark, (Bloom has sold 21,000 vinyl copies, according to SoundScan.) Legrand and Scally design these limited vinyl copies, as well as all of their album artwork, themselves. And if Beach House doesn't become the next indie crossover sensation despite the rare reviews and growing crowds, Legrand and Scally are fine with letting their craft continue to engulf their lives. When asked about their hobbies outside of the band, Legrand and Scally look at each other and struggle to name a single non-music activity. "It kind of takes over your life 100%," Scally says. "On our first record, I remember having $1,000 in my bank account, and I felt like I was rich. We realized that people liked [our music] and we took this seriously, this could be our lives."
N THE MIDDLE OF APRIL, Vicci Martinez and James Durbin visited the sets of the shows that introduced them to America last year. Martinez, third-place finisher on NBC's "The Voice," hung out backstage on the Warner Bros. lot, chatting with this year's contestants and executives of the show and the label that signed her, Universal Republic. The next night, she performed a private showcase at West Hollywood's Key Club, playing songs from her self-titled album that arrives April 24.

Durbin, looking bulked up and sporting a fresh white dye-job, performed his single on the April 12 "American Idol" elimination show, then high-tailed it to the Sunset Strip, where he kicked off his North American tour with an appearance at the Viper Room.

In their own way, the two scenes indicate how acts evolve after they've planted themselves in America's heart and mind through the wide exposure of "American Idol," "The Voice" and "The X Factor." As the landscape for singing competitions shows no signs of abating—this summer, Kelly Clarkson, Lionel Richie, Robin Thicke and Jennifer Nettles star in an ABC Centent, "Duets"—the programs themselves are at a crossroads.

"Idol" is coming off its most fruitful year yet in terms of producing artists who get signed to record contracts, while "The Voice," in its second season, has captivated the target demographic of 18- to 49-year-olds like no other show. "The X Factor" didn't hit the ratings mark predicted by series creator/judge Simon Cowell, but it still had the highest advertising rate of any new fall series in 2011, an average of $321,000 for a 30-second spot, according to Ad Age. The program is in about to find out if it can truly create stars as it begins to roll out singles from its finalists.

Last year, 19 Entertainment signed a record number of "Idol" contestants to management contracts—seven—after nine years of signing two per season. "It was the level of talent," says Josh Klemme, GM of 19 Entertainment's music division, "but it was also because we saw opportunities to go into specific genres with them...I think that exists just as much this year."

While "American Idol" dominates Wednesday and Thursday nights in total viewers—16.8 million and 13.8 million, respectively, for April 11 and 12—"The Voice" has a far higher percentage of viewers in the 18-49 demographic, according to Nielsen. Its April 9 performance show attracted 3.1 million viewers in the demo, half of its total viewership. The demographic viewership for the April 11 "Idol" "top seven" show was 6.5 million; the average age of an "Idol" viewer is now 48, according to Nielsen.

"We're definitely introducing him through this platform," Epic Records president of A&R Tricky Stewart says of the soundtrack. "It felt it was very important for him to know that we do look at him as an 'X Factor' artist, but that we see him as an important recording artist to our company. He has a great R&B voice and we're definitely doing him with R&B songs with crossover appeal."

Stewart says Canty's album is expected to wrap by the end of April and be released before the start of the second season of "The X Factor." "Marcus and [third-place finisher] Chris Rene will be on the same timeline," Stewart says.

As alive as Internet chatter is about the supposed decline of "American Idol"—the finger-pointing includes a lack of current song selections, moldy "theme nights" and overly nice comments from judges Steven Tyler, Jennifer Lopez and Randy Jackson—when it comes to album sales, the show has no competition.

Season 10 "Idol" champ Scotty McCreery made his first post-"Idol" return to "Idol" on March 29 to sing "Water Tower Town." The day the single was released to radio. It debuts this week at No. 54 on Billboard's Hot Country Songs chart (previous hits 'I Love You This Big' and "The Trouble With Girls" reached Nos. 15 and 17, respectively) and sold 22,000 copies in the 11 days after the "Idol" performance. His album Clear As Day crossed the 1 million sales mark the week ending April 8, according to Nielsen SoundScan, a feat not achieved by any "Idol" contestant since season-seven champ David Cook. McCreery, who recorded the season 11 "goodbye song" "Please Remember Me," has been touring with Brad Paisley since mid-January.

The "Idol" top 12 puts in a grueling tour—nearly 50 dates—recording during the few breaks on the road. This year's "Idol" tour will be announced April 25 and is expected to be in line with last year's 45-city arena tour (24 sellouts, according to Billboard Boxscore). The "Voice" singers had it far easier—six amphitheater shows—and whatever plans there may have been for an "X Factor" tour collapsed before any announcement was made.

McCreery's debut album came out less than a month after that tour ended; fewer than 75 days passed between the end of the "Idol" tour and the release of Durbin's album on Nov. 21. Durbin looked for the best ways to connect directly with fans, which meant nonstop roadwork after the "Idol" tour and partnerships with the WWE and the NFL.

Durbin's song "Stand Up" was used in NFL stadiums and he performed the song in front of Atlanta Falcons fans; a San Francisco 49ers crowd and on "Monday Night Football." Durbin and the song appeared in a WWE anti-bullying public service announcement, and he joined wrestlers in appearances at schools.

"A lot of this process is finding out where the rock fans live, finding out what interests them," Klemme says. "Radio can provide huge opportunities, but you can't focus on radio and the Internet. We're developing a persona [for Durbin] that connects because it's real."

Durbin has sold twice as many albums as the "Voice" season-one winner and runner-up—Javier Colon and Dia Frampton—after shows...
how does “The X Factor” play into the competition?

demographic ratings on “American Idol” and

A&R, his background is attention-generating TV: “Big Brother”

a greater number of professionals whose careers haven’t

and “Deal or No Deal” are two of his other global properties.

progressed to the major leagues, as well singers who try out on a

with the U.K. show’s U.S. entry and has successfully exported two “X Factor”

in terms of knowing who I want to be as an artist. I just want to

to “Idol,” and on this week’s Billboard 200, it re-enters at No. 72

to “Idol” provided for Lopez and Tyler appears to be faltering. Lopez and ex-husband Marc Anthony’s Latin America talent search “Q’Viva! The Chosen” fizzled on Fox, which dropped the show from its prime-time lineup.

front of new shows. Cee Lo Green landed a British reality show late

in 2010. Meanwhile, the career revival “Idol” provided for Lopez

 Artemis delivers a new album for Columbia, expected
to be released before the fourth quarter.

The barometric reading everyone will be looking for, however,

will arrive in the fall, provided Britney Spears decides to

join Cowell and Antonio “L.A.” Reid as a judge on “The X F Garcis] respond to hits.”

is stigma about having too many people with ‘Idol’ credentials,”

one label executive says.

Al of that good news for stars doesn’t necessarily trickle down to

the show’s winners and runners-up. Label and management executives, who requested anonymity, say there are too many sea-

sons worth of singers who have landed in the final four or five

and they are all clamoring for media attention. “There’s nothing special about them unless they won,” one label executive says.

Even in instances when a show has booted the biggest of the

big from “Idol”—Kelly Clarkson and Carrie Underwood—“there

is stigma about having too many people with ‘Idol’ credentials,”

says an individual who has worked closely with TV show con-

testants. “Awards show bookers are only interested in the top, top talent... And the only way to be that top, top talent is to have a
game-blazing, mind-blowing song that changes the rules, [Bode-

es] respond to hits.”

The song Durbin performed on “Idol” was “Higher Than Heaven,” which proceeded to sell 3,000 downloads a week after

its sales were next to nil. His album Memories of a Beautiful Di-

ster had crossed the 100,000 sales mark the week he returned
to “Idol,” and on this week’s Billboard 200, it re-enters at No. 72

on sales of 6,000 copies, according to SoundScan.

Durbin’s spot on “Idol” was, of course, far more visible than

Martinez’s Key Club show, but both had a similar purpose: They were “thank yous.” Martinez covered Dolly Parton’s “Jolene,” a song

she had done on “The Voice,” dedicating it to the executive who
genrally. The first season was all veteran performers: this year, such

Chris Mann represents the experience level of several contestants.

“I’ve done this for 11 years,” says Mann, who sees himself oc-

copying a pop/R&B space alongside Josh Groban and Michael Bublé. “I had a pop deal on Sony and I got dropped. I’ve clawed

my way back, I’ve toured. And I feel lucky that this is happening

now, at 29. I don’t think I would have been able to do it at 25.

in terms of knowing who I want to be as an artist. I just want to

take advantage of the platform.”

A member of Christina Aguilera’s team, Mann made it through

to her final two, Shelton, whose final two last year were waifish
female singers, has a 180 degree turn this year—full-voiced, ex-

perienced singers with nary a country bone in their bodies.

“They’re the odd one or having a hit? I don’t know. Hell, the odds were stacked against me and I did it, so I would say they’ve got a shot.”

What “The Voice” has done well is provide a platform for the

launch of singles from the coaches and contemporary acts younger than many of the contestants. The Maroon 5 and Justin Bieber appeared on the April 16 and 17 shows; Gym Class Heroes and Jessie J did a so a week earlier. Last year, “Voice” performances were crucial for the Maroon 5/Aguilera smash “Moves Like Jagger” and Shelton’s “Red River Blu,” his “Drink on It” becomes its sixth straight single to top the Hot Country Songs chart. “It’s in the vehicle to expose more people to my music, then I want to do this for another 10 years,” he said after the April 17 show.

“We’ve give the same advice to everyone once they come off the show,” Klemme says. “Own where you came from, but chart your own path. Never deny that you came up from ‘Idol’—that always be a part of you. Know you’re creating your own winding path away from the TV show.”

Especially—combined. Why? One theory is the comparative lack of exposure provided by the show. “X Factor” season-one winner Melanie Amaro had 16 solo performances, and McCready had 13 solo spots. Colon sang solo four times on “The Voice” and whoever

JAMES DURBIN

performing on

“American Idol.”

Haley Reinhart

Scotty McCreery

Chris Rene

STORY BY PHIL GALLO

PLAYLISTS
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The level of activity at the entertainment coach companies is an important indicator of the health of the industry. Aiken says. "We're doing business like we've never done before, big tour after big tour. It's been an amazing year." He notes that the summer has been particularly busy, with an increased level of touring activity over the last few years.

"Touring is what it's all about now," says John Aiken, VP of leasing for Senators Coach (senatorsoach.com), in business since 1978. He says that the summer booked faster than ever, and the grid for the fall is filling up fast. Still, he notes, Senators isn't looking to add more stock to its fleet of 80 buses.

"We're really not trying to expand. We're just trying to keep up," Aiken says. "We're doing a good job of selling off the old and adding new.

Hemphill Brothers Coach (hemphillbrothers.com) has had an increase in business for the first two months of the year, "and we had a good 2011," president/CEO Trent Hemphill says. "I don't know if it's the overall industry or where we are in the marketplace, but we've definitely seen an upturn. And the summer is really, really busy.

So was the early spring for Nitetrain Coach (nitetraincoach.com), which, according to president Jennifer George, had about 75% of its 87-coach fleet out in March.

"We have a good balance of rock 'n' roll and country, short-term and long-term tours," George says. "Pioneer Coach (pioneercoach.com), celebrating its 30th anniversary in 2012, enjoyed a 'solid' 2011, and is up so far this year, according to president Doug Rountree. "Each year has gotten a little better for us," he says. "I'd like to think that's because we've been around a little longer and, hopefully, we get better at what we do."

Like many other businesses in these tough economic times, the entertainment coach business remains highly competitive in terms of pricing. With little differential there, one key factor is service. A single bus may rack up 100,000 miles in a year—that's a lot of opportunity for something to go wrong.

"If they've been on the road very long, most bands know that things do happen," Hemphill says, but adds that a fast, proactive response can turn a negative into a positive. "You never want to break down or have a bus problem, but we've had comments like, 'Hey, you guys got it on quick, it was pretty impressive,' so no real harm done.

"Rates are always competitive," Rountree says. "Sometimes it just falls in place. Other times we just get the band moved on to the venue and figure it out. Bottom line is, we deal with it."

Hemphill, which operates more than 100 coaches, has expanded for 2012 as well as rotating some of the stock for newer models. But keeping all late-model coaches could cost even more. "Some bands may have recalculated their touring schedules [and] kind of learned, 'We can't hit the market at the same time,'" Hemphill says. "In 2011 it was more spread out, and in 2012 so far maybe some of the upturn we saw in the first quarter was some bands were touring earlier, and it will continue to spread out. There are only so many venues and so many tour dollars out there for any one specific time of year."

Coach companies can control their own destinies in many regards, but they're still at the mercy of which acts are touring, when and, ultimately, how well they do in regard to the overall health of the business.

"I study everything constantly, down to the driver cabin," Rountree says. "I've been in the business since 1986, and George says it has quadrupled its fleet in the eight years since he's been at the company. Nitetrain, too, converts shells into house, so do Hemphill and Senators.

The year 2010 was a tough one for many tours, and activity dropped off in the fall of that year and the early part of 2011. "Some bands may have recalculated their touring schedules [and] kind of learned, 'We can't hit the market at the same time,'" Hemphill says. "In 2011 it was more spread out, and in 2012 so far maybe some of the upturn we saw in the first quarter was some bands were touring earlier, and it will continue to spread out. There are only so many venues and so many tour dollars out there for any one specific time of year."

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"I study everything constantly, down to asking drivers when they come back how well attended the shows are, trying to get a feel for what's going on out there," Rountree says. "From everything I'm seeing and hearing, it's looking good."

Overall, the touring business "looks very good to me," Aiken says. "We're doing business like we've never done, big tour after big tour. It's never felt this strong."
STAGING SAFETY

EVENT SAFETY ALLIANCE EMERGES FROM 2011'S DEADLY SUMMER TOUR SEASON
BY KEN TUCKER

The tragic concert events of 2011—particularly, but not limited to, the deaths of seven concert-goers last August when stage rigging collapsed during a wind storm at the Indiana State Fair—still weighs on the minds of those on the front lines of the touring industry.

Apart from the Indiana State Fair incident, which occurred during a Sugarland concert and also injured dozens of others, the past year was marred by a run of mishaps: At the Ottawa Bluesfest in July, the main stage collapsed during a performance by Cheap Trick and three people were hospitalized. Before a show by the Flaming Lips in August in Tulsa, Okla., the band’s lighting gear toppled. More seriously, a fierce storm that struck Belgium’s Pukkelpop music festival in August killed five when three stage tents collapsed. And just last month, bleachers collapsed during an Avicii concert in Stockholm, injuring some 20 fans.

The somber string of events has prompted a renewed focus on safety by touring professionals.

Steve Lopez is tour manager for Widespread Panic, but also works with various festivals including Bonnaroo. “Last year was a freak of nature,” he says. “It wasn’t normal.”

Still, the events of 2011 affected Lopez. He says the Sugarland tragedy was on his mind when Widespread Panic played four nights in Mexico recently and he realized the stage was located on the beach.

“The biggest concern me and my production manager had was, ‘Is it going to be safe?’” Lopez recalls. “There’s constant wind coming off the ocean. We looked over it thoroughly, including what emergency backup plans we had if the wind started blowing too hard.”

The Indiana incident has made “everyone aware that this could happen at any time,” Lopez adds. “In years past there’s always been some sort of a plan, but we haven’t thoroughly gone over it and made sure everybody’s on the same page. Since it happened last year, I’ve made sure that myself, the production manager and my entire crew is aware of it now.”

For Jim Digby, production manager for Linkin Park, the conversations that eventually lead to the formation of the new Event Alliance was born.
Safety Alliance (ESA) may have started in the wake of the Indiana accident, but the idea was planted some 30 years ago. While working as a young man at the opening of Pulsations nightclub outside Philadelphia in 1983, Digby witnessed the death of a patron in a special effects mishap, just “eight feet away” from where he stood. “That has been inside my soul for all of these years,” he says.

So when seven people died at the Indiana State Fair, Digby and other industry experts began discussing how they could inform the industry on how to prevent such deaths. “It went from two people to four and then eight, and now there’s a pretty sizable group in this discussion,” Digby says. “We’re all working to minimize the chance of death at entertainment events.”

“What we’re trying to do with this alliance is create a repository of information,” says Charlie Hernandez, tour director for Sting and production director for Farm Aid. “Getting that information out there is key.”

The ESA has created a website (event-safetyalliance.org) that contains news, resources and other information pertinent for industry professionals involved in event production, including promoters and buyers. The group has also assembled a series of documents including a detailed preparation checklist for events.

“A lot of people are getting into the entertainment business without the 20 or 30 years of experience Charlie and I have,” Digby says. “The people that are producing the show and the vendors that they’re hiring must follow certain criteria regarding their staging, their lighting, their video.”

“There’s no additional cost to be safe at the end of the day,” Digby adds. “It’s the cheaper of the two options. You can’t put a price tag on a catastrophic event or loss of life.”

“People have to take responsibility for the equipment, the people who put up the gear, et cetera,” Hernandez says, citing guidelines set by the American National Standards Institute as an example, “and have it engineered properly so that we’re able to put up a show, however big it is. It has to be done safely and efficiently.”

But the real key to the ESA is communication.

“If there’s an unfortunate mishap, you need to have a plan and have communicated that plan on the day of the event with all of the parties in control of the event. Then when the time comes and you’ve got to make a decision to take action, that decision gets made hastily and everything gets done,” Digby says. “You’re already on the same page.”

My Morning Jacket tour manager Eric Mayers says that the biggest thing that’s come out of last year’s tragedies is the ESA’s formation.

“I took their verbiage and sent it to My Morning Jacket’s booking agent and said, ‘We want to have this inserted into our contract language,’” Mayers says. “It basically sets a chain of command and standards to make sure that it’s understood that if the band is feeling, or the band’s management, or in my case, the tour manager, is thinking, ‘It’s unsafe based on this criteria,’ that the band can make a decision that’s not clouded by a financial risk or financial issue.”

Since Mayers also produces festivals,

“THERE’S NO ADDITIONAL COST TO BE SAFE. YOU CAN’T PUT A PRICE TAG ON A CATASTROPHIC EVENT OR LOSS OF LIFE.”

—JIM DIGBY

EVENT SAFETY ALLIANCE
Fueling Around

Tours strategize to cope with spikes at the pump

Everyone is gripped about fuel prices these days, and the touring business is affected by more than most, as touring is, at its heart, a transportation industry. But it's not just the tours. Most tours for the first part of the year were booked and routed before the latest spike in gas prices, and Senators Coach VP of leasing John Aiken says, "It's hard to judge how much impact the spike would have had, had it come before the season had started."

For tour managers constantly weighing ways to cut costs, high fuel prices can be a budget buster. "Every year as fuel prices fluctuate, the concern over trucking and housing expenses grows," says Eric Mayers, tour manager for My Morning Jacket and Senators Coach VP of leasing. "To compensate for that, I estimate high on quotes for fuel, and we're always pointing the finger at the agents and promoters and saying, 'Those guys are insane. Look at the fuel prices.'"

"Increasingly, more festivals are offering shore power which, in a tightly budgeted tour, can be a consideration," says Nitetrain Coach president Jennifer George. "We just know our part of the business in terms of liability, it's our responsibility as the bus company, to be responsible, I would tend to want it to be our trailer, because it's been vetted to be responsible, I would tend to want it to be responsible, I would tend to want it to be our trailer, because it's been vetted" Aiken says. "So if we're going to be responsible, I would tend to want it to be our trailer, because it's been vetted by our company, the wiring is correct, the weight displacement in the axles has been accounted for, that capability. Nitetrain Coach president Jennifer George says, "It's hard to judge how much impact the spike would have had, had it come before the season had started."

Finally, there's nothing the touring business can do about fuel prices—except try to use less gas. "When we're cutting deals with venues, it's not a topic, other than people just bitching about it in general," Aiken says. "It's just the way it is, and you move forward. Either you can afford to tour or you can't."

The easy answer is to task agents with routing more efficiently. The problem is, they're already doing that and have arrived to do so for years. "We just know our part of the business in terms of liability, it's our responsibility as the bus company, to be responsible, I would tend to want it to be our trailer, because it's been vetted by our company, the wiring is correct, the weight displacement in the axles has been accounted for, that capability. Nitetrain Coach president Jennifer George says, "It's hard to judge how much impact the spike would have had, had it come before the season had started."

Ultimately, there's nothing the touring business can do about fuel prices—except try to use less gas. "When we're cutting deals with venues, it's not a topic, other than people just bitching about it in general," Aiken says. "It's just the way it is, and you move forward. Either you can afford to tour or you can't."

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Higher fuel prices make increased use of bus trailers, says TRENT HEMPHILL of Hemphill Brothers.
Lee Brice is on a roll. During the past few weeks, the singer/songwriter collected the Academy of Country Music's song of the year trophy for co-writing the Eli Young Band hit "Crazy Girl" and topped Billboard's Hot Country Songs chart with his single "A Woman Like You." Such momentum topped Billboard's Hot Country Songs chart with "A Woman Like You," which peaked at No. 3 in 2010 but it took 46 weeks to complete his debut album. "I learned patience. I had a lot of patience to make a record over five years, so I took what I learned and applied it to making this," he says. "Another thing I learned is that less is more. I wanted to simplify... There isn't a lot of junk going on everywhere."

Brice says "A Woman Like You" jumped out as an obvious choice for the first single. "We demoed it, and I fell in love with it," he says. "It's everything that every girl wants to hear and everything every guy wants to say."

The next single from the album is the title track. Though written by Ben Glover, Billy Montana and John Ozzie, Brice believes the song "sums up who I am." Indeed, the album has a more personal feel than his previous release, and Brice cites "See About A Girl" and "One More Day" as among the tracks that reflect his life today.

"I'm at a place where I know what I want out of life and what makes me happy—it's my family," he says of his fiancee, Sara Reeveley, and their 3-year-old son, Talcoda. "It changes your life and it changes what you do, how you act and where you go. It changes what your priorities are, and I changed my priorities for my music. Instead of being out partying and rocking all the time, I spent so many hours really thinking about this record, really digging into the songs, the sequence and the production, and it shows. Some people are worried about following up their first album, but this one is better than the first."

"Hard 2 Love is the most complete album I've heard in some time." Curb Records VP of marketing Jeff Tuerff says. "I've always said that when you see Lee Brice perform, you don't just hear it, you feel it. He has found a way to translate this into the "Hard 2 Love album."

Brice will promote "Hard 2 Love with a slate of TV appearances on such shows as "The Tonight Show With Jay Leno,""Today." "The Late Late Show With Craig Ferguson," "Huckabee," "Fox & Friends," "The Sean Hannity Show" and "CMT Live." A variety of online features, listening parties and e-blasts will occur across outlets like Clear Channel, AOL, Taste of Country, MSN, GAC and CMT.

"Hard 2 Love will also gain exposure on the NASCAR circuit, as Brice's name and album title will be painted on the No. 13 Camping World Truck Series truck driven by Johnny Sauter, and through Brice's endorsement deal with Bud Light."
MUSIC

INDIE BY JUSTIN JACOBS

Yuna's Western Ways

All over the world, speaking English is considered a useful skill. But for Yuna, a Malaysian singer who found her English-language skills virtually useless as she became a top artist in her home country, the process of embracing the language has been a long and challenging one.

Born Yuliya Zara in Asean Sear, Malaysia, the singer-songwriter wrote her first English song at 19 after viewing a YouTube clip of a Feist show. Performing while she attended law school, Yuna wrote mostly in English, but her Malay material proved more successful—her biggest hit, "Dan Sebenarnya," cracked up millions of hits on YouTube and won a Malaysian people's choice award for best song.

In her final year of law school, everything changed. "I was on the verge of giving up," Yuna recalls. "Malaysian TV shows wanted me to perform big concerts. So, after graduating, I decided to go for it. I didn't think I'd be a good lawyer anyway."

While her profile skyrocketed in Malaysia in 2010, however, her English-language songs were falling on deaf ears. Though English is the second language of Malaysia, only a niche market exists for local English music. "We already have music from America," she says. "But if I had at least 30 songs in English, I didn't know what to do with them."

The solution was clear: Yuna had to travel to America. Two years later, she arrived stateside, Yuna's self-titled debut of breezy, trip-hop pop will be released April 24 on Fader Label, distributed by Red and with tracks produced by Pharell Williams.

How did a Malaysian folk singer meet up with Williams?

BY DEBORAH EVANS PRICE

“Somethin’” Gets Rolling

Hit song drives newcomer Kip Moore’s debut

Years of relentless touring and building a solid fan base are paying off for newcomer Kip Moore as the singer-songwriter’s single “Somethin’ Bout a Truck” cruises to No. 11 on Billboard’s Hot Country Songs chart, paving the way for the April 24 release of his MCA Nashville debut, Up All Night.

“Somethin’ Bout a Truck” is approaching gold status, having sold more than 485,000 units, and ranks at No. 9 on the Country Digital Songs tally. "I can’t hardly wrap my head around it," Moore says of the single’s success. "You get so used to things not going your way that when they finally do, you think someone is playing a joke on you."

The Tifton, Ga., native spent time in Hawaii, soaking up the sun, surfing and writing songs before moving to Nashville in 2004. "I toured my butt off for the last three years," Moore says. "I’ve been playing clubs and got a really cool underground swell of a following."

Music Row executives noticed that following, and Universal Music Group Nashville (UMGN) senior director of A&R Joe Fisher introduced him to songwriter/producer Brett James (Carrie Underwood’s "Jesus, Take the Wheel," Kenny Chesney’s "When the Sun Goes Down"). who produced Up All Night. "Brett allows artists to be themselves," Moore says. "He never tried to put me in a box."

Moore wrote or co-wrote all 11 tracks on Up All Night, and his songs have been recorded by Thompson Square, James Wesley and Jake Owen, among others. "Years of studying the great records and the way they said things and the way they did things rubbed off on me a lot," he says, citing Bruce Springsteen, Willie Nelson and Bob Seger as influences. "I approached the record the way I write from such a conversational, honest way. I think that made the album feel very real and that’s why a lot of people are liking it."

"Early on we saw a quick reaction to the single, and we’re at almost 6 million views with the video alone," UMGN VP of marketing Tom Lord says. "The melody is so hooky and even the lyrics have melody. It hooks you and builds to an explosive chorus that is easy to listen to on the radio…and the subject matter speaks to the country core."

Moore is Veo’s "Detected" developing artist for the month of April. Lord says Up All Night will be promoted through radio, TV and online advertising. During street week, Moore is partnering with radio for free club shows in key markets, working with WUBE Cincinnati (April 23), WSOC Charlotte, N.C. (April 24) and WUBL Atlanta (April 25) before going back on tour with Billy Currington and David Nail.

According to Lord, a CD release show will be held at Knoxville, Tenn.’s Tin Roof as a post-party after a Currington show. Up All Night will gain additional exposure through a partnership with Red Bull Energy Drink. "We’re working on co-branded positions at Walmart through May,” Lord says. "Red Bull distributors are going to position Kip’s record with their Red Bull displays in key markets."

Despite his current momentum, Moore is cautiously optimistic. "I’m nervous about street week because I’m afraid of losing this as a career," he says. "I’m hoping the fans are going to love it because I can’t imagine doing anything else."

KIP MOORE’S SONGS have been recorded by acts like Thompson Square and Jake Owen.

Malaysian singer YUNA worked with Pharell Williams on her debut album.

It started with an email. Ben Willis of management firm Indie-Pop contacted Yuna in 2009 to set up a meeting after seeing her clips online. "It was so weird," Yuna says. "I’m this kid from Malaysia, and this guy was introducing himself to me with these long emails, asking to bring me to L.A."

Yuna waited for six months before writing back. In the meantime, Willis had decided to fly to Asia and meet Yuna himself. As a result of the meeting, Yuna was compelled to fly to Los Angeles. After shopping for a label, Yuna signed with the Fader imprint in early 2011 and quickly released her Debut EP.

“We bring a lot to our campaigns, so anything on the label gets really scrutinized,” label co-founder Rob Stone says. Fader Label’s roster is small but noteworthy, including such taste-making acts as Matt & Kim’s Grand and Neon Indian’s Psychos. The label can afford to be picky. Under the umbrella of promotion powerhouse Cornerstone, Fader Label and its sister company Fader magazine all work in unison to promote its musical releases.

While Yuna was recording her full-length album in 2011, Fader contacted Williams and asked that he spend some studio time with Yuna. Scheduled for just two days, the duo worked together for nearly a week, creating some of the album’s best tracks, including the Side-Like single, “Use Your Life.”

Performing in a traditional Malaysian head covering, Yuna presents a global twist on the recent crop of rising female superstars, and her new music is a sonic boost from the beautiful but bare-bones “Dan Sebenarnya.” “Music has to change,” she says. "I don’t want to stay the same forever. I can’t.”

COUNTRY

BY DEBORAH EVANS PRICE

By Justin Jacobs

One Love: Grammy Award-winning reggae musician Ziggy Marley will keep his set rolling as he continues to promote his latest album, Wild and Free (Tuff Gong Worldwide). Before he hits the St. Lucia Jazz Festival on May 11, Bob Marley’s eldest son will stop by Tiptin’s in New Orleans on May 3. He’ll follow with four shows in Florida: Vinoy Park in St. Petersburg (May 5), Sunrise Theatre in Fort Pierce (May 6), Hard Rock Live in Orlando (May 8) and the Fillmore Miami Beach (May 9). Only the lonely: Marina & the Diamonds are bringing the Lonely Hearts Tour to the United States. Booked by Marty Diamond at Paradigm, the act will headline its own tour as well as support Coldplay (with Rita Ora) for several of their international shows. The tour hits the Fonda Theatre in Hollywood (July 10), followed by the Fillmore in San Francisco (July 11) and the Aladdin Theater in Portland, Ore. (July 13). No pain, no gain: Recently signed to Anti- Records, multifaceted singer/songwriter Kelly Hogan will release her first studio album in 11 years, / Like to Keep Myself in Pain / on June 5. In celebration of the project, Hogan will hit the road for six shows, kicking off at the Mill at the Mill in Minneapolis (July 26), with guest (with Rita Ora) and Hotel North in New York City (July 27), with Moore’s debut Swing Lo Magellan (Domino, July 10), the indie band announced a string of summer dates including Miami’s Pabst Theatre on July 14, Minneapolis’ First Avenue (July 15) and St. Louis’ Pageant (July 17), as well appearances at Brooklyn’s Prospect Park (July 10) and Chicago’s Pitchfork Festival (July 13). Break out the shades. —Lauren Savage
Death Grips Grabs Epic Deal

Major label has big plans for experimental rap group

When noise-rap trio Death Grips informally met with Epic Records executives Antonio "L.A." Reid, Christopher "Tricky" Stewart and Angelica Cob-Baehler in October 2011, Reid didn't expect to leave the meeting signed to the label. The Sacramento, Calif., band, which consists of rapper Stefan Burnett aka MC Ride, producer Andy Morin aka Flatlander and drummer Zach Hill, had amassed a loyal following through viral videos and notorious performances since forming in December 2010. Its first recording, "Full Moon (Death Classic)" - a styled breed of electro, metal and hardcore rap - served as a raucous appetizer for a free mixtape titled "Exmilitary," which was greeted with critical raves upon its debut in April 2011. But it was the group's unsettling, low-budget video for the song "Guillotine" that caught Cob-Baehler's attention. In October, after a courtship by several labels following the mixtape release, Death Grips ventured to Sony's Los Angeles headquarters. There, MC Ride tagged the company's bathroom with graffiti before the meeting, demonstrating a sense of rebellion that sold executives on the threesome. What's unusual is how the group responded to Epic's pitch, especially given its anti-establishment attitude.

The deal was ironed out in less than five hours. The label convinced the group that it was on the "Live to Rise," what was "Avengers" film, where is your approach to writing "Live to Rise?"

A Kim Thayil riff opens the song and then your voice comes in, so it's easy to identify this as a Soundgarden song. But how much of it is in line with or different from the rest of the material you've recorded?

It's probably the most straightforward song of the bunch, it's typical of us. I don't think that if you looked at Soundgarden historically that you could pick one song out and say, "That sums it up what they're about." We've done so many things, and this new album is very much that - an exploration, pushing the boundaries of what we are but, at the same time, doing service to the musical identity of the band.

Was your approach to making this song different than your previous efforts?

It's a unique signing to Epic, in the sense that it's probably the most straightforward thing we've done. It's a metaphor for a million different things, so I kept the lyrics similar.

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**ALBUMS**

**RB**

**SWV**

*I Missed Us*  
Producers: various  
Mass Appeal Entertainment/eOne Music  
Release Date: April 17

Before Destiny’s Child, one of the 90s girl groups to reign with was SWV. These Sisters With Voices—Coko, Lelee and Taj—came out swinging in 1992. Their three platinum albums produced a string of top 10 R&B hits, including “I’m So Into You,” “Weak” (No. 1 R&B and pop) and “Right Here.”

Co-signing the strength of their signature mix of R&B/hip-hop with gospel underpinnings, thanks to production by Lamb (Beyoncé), Bryan-Michael Cox (Mariah Carey) and others. Head-bobbin’ opener “Co- sign” is already a come-hither, sultry voice that occasionally veers toward the girlish that Danger Mouse treats with varying levels of reverence. On the song “She’s 22,” with its bare-bones accompaniment of strummed guitar and echoing piano, Jones sounds like she’s been captured halfway through a bottle of wine while seated on the floor, determined to pose questions that may be better left unanswered. Danger Mouse’s work creates a definite sense of place. But as Little Broken Hearts progresses, the material connects more with the self-contained singer/songwriter Jones became on her first post-breakup album, *The Fall*, in 2009. The six-and-a-half-minute album closer “All a Dream” places Jones in a “Twin Peaks-like setting she has never visited. Likewise, the mid-’90s-inspired “4 Broken Hearts” is new territory for her as well—vocal powerhouse coying up to sweeping instrumental backing—that could work in presenting a new Norah.—GM

**JASON MRAZ**

*Love Is a Four Letter Word*  
Producer: Joe Chiccarelli  
Atlantic Records  
Release Date: April 17

At the start of his fourth studio set, Jason Mraz lets us know: “When I’m calm I feel good/When I feel good I sing.” Rest assured, the San Diego troubadour is— with only a couple of exceptions—feeling pretty fine on a feel-good album that matches its emotions with some of Mraz’s most poppy and bright, upbeat and melodically diverse compositions yet. Grooves are at the heart of these dozen songs, with brass filling out such tracks as Luc Reynaud’s “The Freedom Song” and the particularly buoyant bop of “Everything Is Sound,” a reggae-love driving the mantra-like “5/6.” Elsewhere, lush strings cushion the soaring soul-pop of “Who’s Thinking About You Now?” Mraz channels a bit of Stevie Wonder into the jazz-tinged “Be Honest” (with Inara George on backing vocals). And quite a few of the songs—including the single “I Won’t Give Up,” “93 Million Miles,” “Frank D. Fixer” and “In Your Hands”—sound ripe for country cover versions. With romantic angst at a minimum, Mraz’s message essentially is don’t worry, be happy. Any listener would be well-advised to oblige.—GG

**NORAH JONES**

*Little Broken Hearts*  
Producer: Danger Mouse  
Blue Note Records  
Release Date: May 1

Round two of Norah Jones’ romantic breakup saga finds the neo-folk-country-jazz singer falling under the spell of producer Danger Mouse’s dreamy, atmospheric electronic. There’s no missing its lyrical intention—this is Jones reclaiming her life, pondering the end for dubious behavior and asserting herself as newly independent. Her stake-in-the-ground position is expressed in a come-hither, sultry voice that occasionally veers toward the girlish that Danger Mouse treats with varying levels of reverence. On the song “She’s 22,” with its bare-bones accompaniment of strummed guitar and echoing piano, Jones sounds like she’s been captured halfway through a bottle of wine while seated on the floor, determined to pose questions that may be better left unanswered. Danger Mouse’s work creates a definite sense of place. But as Little Broken Hearts progresses, the material connects more with the self-contained singer/songwriter Jones became on her first post-breakup album, *The Fall*, in 2009. The six-and-a-half-minute album closer “All a Dream” places Jones in a “Twin Peaks-like setting she has never visited. Likewise, the mid-’90s-inspired “4 Broken Hearts” is new territory for her as well—vocal powerhouse coying up to sweeping instrumental backing—that could work in presenting a new Norah.—GM

**DROK**

**DREAD AVERY**

*Shallow Bed*  
Producer: Peter Katis  
RCA Records  
Release Date: April 17

Finalists for the BBC’s buzz-building Sound of 2012 prize, these East London lads make a foot-stomping folk-rock racket that spills what little difference there is between Arcade Fire and Mumford & Sons—think energetically strummed acoustic guitars, crescendo-rich choruses and lots of serious words about history and religion. Dry the River traveled to Connecticut to record its debut album, *Shallow Bed*, with Peter Katis, the prominent indie-rock producer who’s also helmed releases by Interpol and the National. One can hear his touch of grandeur in the way “New Ceremony” clangs along dramatically on the cymbal-rattling climax of “Dreams.” But, the band actually sounds best (and most distinctive) in relatively stripped-down tunes like “Weights & Measures” and “Shaker Hymns,” where it recalls the viral-video performance of “Bible Belt” that first gained Dry the River some above-ground traction.—MW

**LEW BRICE**

*Hard Love*  
Producer: various  
Curb Records  
Release Date: April 24

During the past couple of years, thanks to hits like “Love Like Crazy” and his songwriting success—like his recent Academy of Country Music Awards song of the year “Crazy Girl”—Lee Brice has carved out quite a successful career. With his second album for Curb Records, *Hard Love*, he manages to capture more of the sound of his highly respected live show. There’s a richness in his voice that comes across to let loose, which he does on “Parking Lot Party” and “Shaker Hymns,” where it recalls the viral-video performance of “Bible Belt” that first gained Dry the River some above-ground traction.—MW

**ELECTRONIC**

**DATSIK**

*Vitamin D*  
Producer: Troy Belettes  
Dim Mak Records  
Release Date: April 10

Contrary to what the mainstream music world might believe, Skrillex isn’t the only DJ/producer making hard-hitting, American-style dubstep. Artists like Excision, Datsik and Datsik also specialize in the heaviest hip-hop influence, like a 8-bit gone to the dark side. Vitamin D, his full-tilt debut full-length for Dim Mak, overreaches at worst: The overly chaotic “Don’t Feel Right” matches a sample of Shakedown house favorite “At Night” with a synth theme that sounds like ’90s gangsta rap gone 8-bit. But at best, it treads new ground. The track “Evolution,” a collaboration with psy-trance outfit Infected Mushroom and Korn singer Jonathan Davis, is a peak at a post-genre future, where nu-metal heroes rock out with seizures of synth in steams of guitar. The ladies and pop)and “Right Here” re-

**WORLD PARTY**

*Arkeology*  
Producer: Karl Wallinger  
Seaview Records  
Release Date: April 10

Emerging in a Britpop world prior to the arrival of Oasis, Karl Wallinger created a magical British rock world steeped in the Beatles’ *White Album,* Museull Hillbillies-era Kinks and the Rolling Stones in their least bluesy moments. It all sounded original, a point driven home by *Arkeology:* 70 unreleased tracks, some live, most from the studio and more of them finished than in the demo stage. The bulk of the songs come from World Party’s artistic peak in the early ’90s. The collection, housed in an “any year” diary, features two-2011 recordings (the Lennon-esque “I Hope It All Works Out For You” and the b-sides-a-hint-in-94 “Photograph”); covers of Sly Stone, Bob Dylan and the Beatles; excursions into Prince-influenced funk and live versions of the band’s best-known songs, “Ship of Fools” and “Put the Message in the Box.” The set is important for Wallinger completists, as well as a strong introduction to his talents—a man who’s career has been detailed by mislabeled biographies, the death of a manager, bandmate departures and, in 2000, a brain aneurysm that put his career on hold for six years.—PG
SINGLES

JENNIFER LOPEZ FEATURING PITBULL
Dance Again (3:57)
Producers: RedOne, Al Ruma
Writers: various
Publishers: various

Epic Records

“Dance Again” is the aptly titled sequel to “On the Floor,” Jennifer Lopez’s 2011 comeback single featuring Pitbull, who also shows up here for a pair of guest raps. The song follows the tried-and-true dance-pop formula of “Floor,” once again courtesy of producer RedOne, with a simple chorus (“I wanna dance/And love/And dance/Again”) that recalls the singer’s 1999 hit, “Waiting for Tonight.” With co-writing help from fellow Latin-pop star Enrique Iglesias, “Dance Again” falls shy of surpassing its predecessor as a high-quality anthem—mostly because “On the Floor” made memorable use of the melody from Kama’s “Lambada.” But its accessible, ready-for-summer sound should have no trouble lodging the song on rhythmic radio playlists. If nothing else, the track’s steamy music video, featuring Lopez’s 25-year-old boyfriend Casper Smart, has already given the song a fair amount of online chatter.—AH

HIP-HOP

DJ KHALED FEATURING CHRIS BROWN, RICK ROSS, NICKI MINAJ & LIL WAYNE
Take It to the Head (4:24)
Producers: The Runners, DJ Khaled
Writers: various
Publishers: various

We the Best/Young Money/Weird Science

DJ Khaled has long been the most efficient curator in mainstream hip-hop—he collects multiple superstar artists for each song, releases universally appealing singles and then re-peats the process: all the while correctly proclaiming, “We the best!” But “Take It to the Head,” his 2011 single with Lil Wayne, Rick Ross and Drake, represented a search change for Khaled’s sound. It’s slyly Arabian beat and introspective tone creeping up on listeners and extending its shelf life. “Take It to the Head,” his latest all-star meetup, is gigantic in scope and loudly stodgy in arrangement. Wayne, Rick Ross and Nicki Minaj provide solid verses, but ultimately their lyrics aren’t as important as the luxurious collection of drums and synthesizers they slide over. Meanwhile, Chris Brown’s elliptical hook is more engaging than anything he’s released thus far from his upcoming Fortune album, and Khaled’s opening boast—“Working all winter, shining all summer!’—seems more like a spot-on prediction than the hot months approach.—JL

DANCE

DEV & ENRIQUE IGLESIAS
Naked (3:56)
Producer: Niles Hollowell-Dhar
Writers: N. Hollowell-Dhar, D. Singer-Vine, D. Dales, E. Iglesias
Publishers: Sony/ATV Songs (BMI), Indie Pop Music, Songs/ATV Tunes (ASCAP)

The latest single from Eddie Montgomery and Troy Gentry is Average Joe’s Entertainment

Average Joe’s Entertainment

Duo. Following up their recent hit “Where the Sun Came Up,” and produced by Niles Hollowell-Dhar of the Cataracs, the team behind her break-through hit with Far East Movement, “Like a G6,” the Latin-flavored club theme sounds just like Iglesias’ canon of similarly lusty bumpers, including “Tonight (I’m Lovin’ You)” and “Baila- mos.” Artful in the unfamil- iar melodic territory, Dev’s performance is muted and almost shy, as if she’s been asked to sing someone else’s song. In the current frenzy of electronic dance music, a little electro-rap breakdown might have helped Iglesias more than staying faithful to the Latin-pop formula.—AM

MAROON 5 FEATURING WIZ KHALIFA
Payphone (3:51)
Producers: Shellback, Benny Blanco
Writers: various
Publishers: various

A&M/Octone

The Night the Sun Came Up, EIP Music, Sony/ATV Tunes (ASCAP), Roots Three Music/Purple Cape Music (BMI)

MTV

2011 smash “Moves Like Jagg- er” hinted at: Maroon 5 is now the Adam Levine show. Though all members get billing, the first single off Maroon 5’s forthcoming album, Overexposed, marks another step in Levine’s journey toward solo stardom. Debuted on NBC’s “The Voice” (April 16), the track features Levine’s familiar funk guitar licks for a more streamlined pop beat, courtesy of co-producers Shellback and Benny Blanco. Lyrically, Levine is still in mis- ery (“I’m at a payphone trying to call home, all of my change I spent on you”), though rapper Wiz Khalifa drops by to offer a much-needed pick-me-up. The pop/R&B fling is far from a classic Maroon 5 cut yet it serves as a testa- ment to the band’s continued rebranding and a reminder of how much the airwaves have changed since “This Love” hit in 2004.—CP

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSCHUTZ (SINGLES)

CONTRIBUTORS: Chuck Dragna, Phil Galli, Gary Orell, Andrew Hampp, Jason Lipshutz, Keith Mason, Gail Mitchell, Chris Payne, Deborah Evers Price, Ryan Reed, Mike Wood

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Let The Bass Build
Already a force on the road, Bassnectar cracks the top 40 on the Billboard 200 with new release

Less than a week after being announced as one of the headliners of the dance stage at this year's Lollapalooza, Bassnectar's latest full-length, Vava Voom, debuts at No. 34 on the Billboard 200, selling 13,600 copies, according to Nielsen SoundScan. The chart and sales numbers are both career highs for the California DJ/producer (real name: Lorin Ashton), who has been hypnotizing electronic dance music fans for more than a decade but has only recently begun working with household names like Lupe Fiasco. The chart-topping Atlantic Records rapper joined Bassnectar on Vava Voom's title track, which has sold 3,000 downloads, according to SoundScan.

Yet Bassnectar's recent strides can be chalked up less to the success of his single and more to his personally branded performances, including his "Bass Center" regional headlining events that began in October 2010 and "Bass Island," a festival that invaded New York's Governors Island last August. Fiasco performed at the Bass Island fest last year, and the MC connected with Bassnectar through text messages and tweets before the pair decided to team up for a single.

Helping Bassnectar (a/k/a bassnectar) maximize his live opportunities is Charlie Walker, who co-founded concert promotion giant C3 Presents and became the producer's manager three years ago. Out of nine headlining shows reported to Billboard Boxscore in 2011, Bassnectar sold out eight of them and grossed $1.1 million. And with Walker in his corner, Bassnectar has already booked slots at Electric Daisy Carnival in May, Camp Bisco in July and Lollapalooza—which C3 produces—in August.

"He's not a poppy radio star," says Walker, whose goal was to "continue building that live following by really working in clubs that, historically, live bands worked in." During the past two years, Bassnectar has brought his dubstep-tinged electronica and intense strobe-light showcase to large clubs like 9:30 Club in Washington, D.C., and New York's Terminal 5, and he performed two sold-out shows at Boston's House of Blues earlier this month.

The 34-year-old producer—who notes that he was "obsessed" with death metal in the early '90s before turning his attention to the rave circuit—says releasing records through his own label, Amorphous Music, has helped him stay focused on perfecting his live show. Amorphous, which has been Bassnectar's home since 2003 and receive distribution through Ingram and I-Tunes, has built up its roster due to the producer's tireless touring schedule. But the personalized label has allowed him to release material in whatever format he wants, be it a full-length, mixtape or free single online, critics and sales be damned.

"Because our touring numbers were so monstrous last year, I just realized that I could put out a CD and every noteworthy publication in the world could ignore it," Bassnectar says. "But we're still going to have 3,000 kids show up with my logo tattooed on their necks."

—BASSNECTAR

SOMETHING TO TALK ABOUT
Bonnie Raitt hits big with first indie release
Bonnie Raitt makes an eye-popping debut at No. 6 on the Billboard 200 with Slipstream, selling 61,000 copies, according to Nielsen SoundScan. It is the veteran singer/songwriter's highest-charting album and best sales week in nearly two decades. The nine-time Grammy Award winner hasn't been in the top 10 since 1994, when Longing in Their Hearts spent seven weeks in the region, peaking at No. 1 on April 16. The album also posted her last largest sales frame. Its first five weeks on the tally all cleared more than 66,000. (It debuted at No. 2 with 148,000, then reached No. 1 in its second week with 146,000.)

Slipstream, her 19th album and first studio set since 2005, was released on Raitt's own Redwing Records and distributed by RED. It's her first indie set after a career with Warner Bros. and then Capitol Records.

The album was carried by Starbucks, while the set's "Right Down the Line" was offered as a free download on the iTunes store during release week. Nontraditional sales accounted for 13% of Slipstream's first week, while downloads contributed 38%.

Raitt first arrived on the Billboard 200 nearly 40 years ago, when Give It Up bowed on the Oct. 21, 1973, tally. She notched her first top 10 album with 1989's Grammy winner for album of the year, Nick of Time. —Keith Caulfield

TOP RAIITTED
The veteran singer has had a long career on the Billboard 200. She broke through in earnest with 1989 album Nick of Time, which won three Grammy Awards, including album of the year.

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<td>&quot;Give It Up&quot;</td>
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<td>&quot;Takin My Time&quot;</td>
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A new EP from EDM artist ED SHEERAN features collaborations with rapper Yelawolf.
TOURING

BY GLENN PEOPLES

Tupac: Resurrection

‘Live’ performance by late rapper draws raves—and questions

Whether the so-called ‘holo’gram of Tupac Shakur seen onstage at the recent Coachella Valley Music and Arts Festival represents the future of live entertainment, the impressive digital re-creation of the late rapper was the dominant music topic in the United States until Dick Clark died just three days later (see story, page 9).

The first of two performances by Dr. Dre and Snoop Dogg at Coachella featured a 2-D reproduction—not an actual hologram—of Tupac created by Digital Domain Media Group. The image was projected onto a screen for the songs “Hail Mary” and “2 of AmeriKaz Most Wanted,” effectively putting Tupac onstage with the other performers. The following week’s performances with Dre and Snoop were also broken to fans by Elektra/Atlantic.

Dr. Dre’s production company paid around $100,000 to Shakur’s estate for rights to use his name and likeness, according to a source close to the artists. Because the performance was on a Sunday night (April 15)—the final day of Nielsen BDS—there wasn’t any measurable impact on track or album sales. That may well change when SoundScan tracks sales related to post-Coachella online buzz. Various YouTube videos of the performance have already achieved more than 1 million views, while views of Tupac’s Wikipedia page increased 997% and streams of his videos on Vevo rose 28%, according to Next Big Sound. (These are week-on-week comparisons that include only the three days following the Coachella performance.) The hologram was also a trending topic on Twitter.

The performance immediate waves through the ad industry about broader potential for the technology. Emmanuel Seuge, head of worldwide music technology. Emmanuel Seuge, head of worldwide music technology. Emmanuel Seuge, head of worldwide music technology. Emmanuel Seuge, head of worldwide music technology.

The event was also a trending topic on Twitter. The performance immediate waves through the ad industry about broader potential for the technology. Emmanuel Seuge, head of worldwide music technology. Emmanuel Seuge, head of worldwide music technology. Emmanuel Seuge, head of worldwide music technology. Emmanuel Seuge, head of worldwide music technology.

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NO APPOINTMENT NECESSARY
Lionel Richie’s ‘Tuskegee’ Nets Vet Third No. 1

When Genius Loves Company
In 1962, the late legend’s name Modern Sounds in Country and Western Music led for 14 weeks on the Billboard 200. After millions of viewers tuned in last week to ABC’s “Tuskegee” special, the R&B/pop icon’s third album, and his first since 1986’s Dancing on the Ceiling spent two weeks in the penthouse. Though it seemed, at least late last week, that Adele’s 21 was going to come out on top, Richie’s sales surged during the weekend, thanks to the CBS special “ACM Presents: Lionel Richie’s Tuskegee” which aired at No. 2 on April 13. All-star format and the show’s nine Tony Award wins. It’s the highest-charting Broadway cast album on the Billboard 200 since Newsies made headlines at No. 74 on the Billboard 200 and No. 1 on Cast Albums with 6,000 copies sold. Presently, it’s a digital-exclusive set until the physical version arrives May 15. Newsies marks the highest-charting cast album on the Billboard 200 since The Book of Mormon reached the top 10 on June 25, 2011. “Mormon” re-entered at No. 3 on June 25, 2011, with 61,000 sold (up 211%) following the show’s Tony Award wins. It’s the highest-charting Broadway cast album — and first top 10 since 1961, when Hair spent 13 straight weeks at No. 1.

Lionel Richie’s Tuskegee album rises to No. 1 on the Billboard 200 in its third week on the list, selling 129,000 copies, according to Nielsen SoundScan (up 35%). The set jumps three slots this week, easily outpacing Adele’s 21 at No. 2 with 92,000; down 49%. Tuskegee is the R&B/pop icon’s third No. 1 album, and his first since 1986’s Dancing on the Ceiling spent two weeks at No. 1, the day after the Academy of Country Music Awards aired live from the same venue. The ACM traditionally records a special the day after its awards show ensuring that plenty of live acts are on hand for the taping. Richie & Friends” follows 2011’s Girls’ Night Out: Superstar Women of Country,” 2010’s “Brooks & Dunn — The Last Redo” and 2009’s “George Strait: ACM Artist of the Decade All-Star Concert.” It’s unusual for albums to climb up the chart and reach No. 1; they usually debut in that position. Tuskegee bowed at No. 2 on the Billboard 200 three weeks ago with 199,000 — Richie’s best sales week since SoundScan began tracking sales in 1991. He was lodged behind fellow debut MDNA by Madonna, which topped the chart that week with 159,000. Last week, Tuskegee fell 2-4 with 95,000 (down 52%).

The last album to rise to No. 1 was Michael Bublé’s Christmas, which debuted at No. 3 on the Nov. 12, 2011, tally and then hit the top in its fifth week (Dec. 10). Before that, the last to take the slow route to No. 1 was Nicki Minaj’s Pink Friday on Feb. 19, 2011. It hit the top in its 11th week on the list, after debuting at No. 2 on Dec. 11, 2010. Speaking of Minaj, her Pink Friday: Roman Reloaded falls 1-3 this week with an unsurprising 68% decline (81,000). It’s one of three top 10 arrivals from last week that drop by the usual 60% (and more) in their second frame. Rascal Flatts’ Changed descends 3-9 with 41,000 (down 68%), and Marvin Sapp’s I Win collapses 9-23 with 15,000 (down 66%). While those aren’t quite MDNA-sized drops (Over the Counter, April 21), they are on par with the sales that most front-loaded, big-named albums see on a regular basis.

HERE’S THE ‘NEWSIES!’: The original Broadway cast recording of Disney’s Newsies makes headlines at No. 74 on the Billboard 200 and No. 1 on Cast Albums with 6,000 copies sold. Presently, it’s a digital-exclusive set until the physical version arrives May 15. Newsies marks the highest-charting cast album on the Billboard 200 since The Book of Mormon reached the top 10 on June 25, 2011. “Mormon” re-entered at No. 3 on June 25, 2011, with 61,000 sold (up 211%) following the show’s nine Tony Award wins. It’s the highest-charting Broadway cast album — and first top 10 — since 1961, when Hair spent 13 straight weeks at No. 1.

WHICH DIRECTION? Your eyes aren’t deceiving you. There are two different groups named One Direction on the Billboard charts this week. While the U.K. pop quintet is at No. 5 on the Billboard 200 with Up All Night (66,000; down 28%), a California rock band with the same name enters Heatseekers Albums at No. 48 with The Light (1,600; up 9%).

The latter album was released in the United States in August 2011 and has notched almost weekly sales growth since February. The set’s cumulative sales now stand at 6,000 copies. The name confusion might be helping the lesser-known band generate sales. (At least confuse this writer weeks ago, well before the British One Direction hit U.S. shores.) According to the California-based group’s Facebook page, it has been “drawn into a legal dispute” with the U.K. boy band over the use of its name. As the U.S. act has been “using the name since November 2009” (a year before the British One Direction formed on The X Factor), its members are claiming they have first rights to the name. In a recent interview with Australia’s Herald Sun, British boy band members Harry Styles and Zayn Malik said they’re “not changing their name,” but added they have “no idea” what’s going on with the dispute.

©diet

Go to www.billboard.biz for complete chart data
### Billboard 200 Chart Data

**Week Ending April 28, 2012**

#### Top 10 Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Sales Tracking Week</th>
<th>Previous Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Van Halen</td>
<td>One Hot Minute</td>
<td>40,000</td>
<td>40,000</td>
</tr>
<tr>
<td>2</td>
<td>New Kids On The Block</td>
<td>I Want It That Way</td>
<td>35,000</td>
<td>35,000</td>
</tr>
<tr>
<td>3</td>
<td>Jennifer Lopez</td>
<td>Dance Again</td>
<td>30,000</td>
<td>30,000</td>
</tr>
<tr>
<td>4</td>
<td>Mariah Carey</td>
<td>Memoirs</td>
<td>25,000</td>
<td>25,000</td>
</tr>
<tr>
<td>5</td>
<td>Britney Spears</td>
<td>Femme Fatale</td>
<td>20,000</td>
<td>20,000</td>
</tr>
<tr>
<td>6</td>
<td>Lady Gaga</td>
<td>The Fame Monster</td>
<td>15,000</td>
<td>15,000</td>
</tr>
<tr>
<td>7</td>
<td>Lil Wayne</td>
<td>Tha Carter IV</td>
<td>10,000</td>
<td>10,000</td>
</tr>
<tr>
<td>8</td>
<td>Adele</td>
<td>21</td>
<td>5,000</td>
<td>5,000</td>
</tr>
<tr>
<td>9</td>
<td>Beyoncé</td>
<td>4ever</td>
<td>2,500</td>
<td>2,500</td>
</tr>
<tr>
<td>10</td>
<td>Taylor Swift</td>
<td>The Best Of Both Worlds</td>
<td>2,000</td>
<td>2,000</td>
</tr>
</tbody>
</table>

#### History

This chart captures the sales data of popular albums from various artists across different genres. The chart is updated weekly to reflect the latest sales figures, providing insights into the music industry's performance. The data includes sales figures from physical, digital, and streaming sources, offering a comprehensive view of album popularity and sales trends.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE LIARS VOLTA</td>
<td>God's Not Dead</td>
</tr>
<tr>
<td>THE WAILERS</td>
<td>Back To Love</td>
</tr>
</tbody>
</table>

Data for week of APRIL 28, 2012

THE LIARS VOLTA

WAILERS

140
133
113
109
106
124
111
125
103
143
113
126
134
113
119
108
93
92
98
87
83
37
116
2
2
4
173
118
136
24
157
131
148
150
154

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Go to www.billboard.biz for complete chart data
Fort Collins, Colo.-based electronic dance-pop artist Pretty Lights, who first debuted on the charts in April 2012, has seen his success grow with his latest album, "Anima." The album has moved over 10,000 copies in its first week, thanks to the success of his single, "I Can't Even Move."

Pretty Lights' "Anima" features a mix of electronic beats and soulful vocals, and has been praised for its innovative sound. The album has been well-received by critics and fans alike, and has helped Pretty Lights solidify his status as a leading artist in the electronic dance-pop genre.

In addition to his success with "Anima," Pretty Lights has also been recognized for his live performances, which are known for their high-energy and interactive nature. The artist has played sold-out shows in major cities across the country, and has gained a loyal following through his unique style and engaging stage presence.

Pretty Lights' continued success is a testament to his talent and dedication to his craft. With each new release, he continues to push the boundaries of electronic dance-pop, and is sure to continue captivating audiences for years to come.
**HEATSEEKERS ALBUMS**

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JEFF LOOMIS</td>
<td>Upon A Burning Body</td>
</tr>
<tr>
<td>2</td>
<td>KENDRICK LAMAR</td>
<td>Sibilities</td>
</tr>
<tr>
<td>3</td>
<td>MUNICIPAL WASTE</td>
<td>Midtown Methadone</td>
</tr>
<tr>
<td>4</td>
<td>CRIP</td>
<td>Scars On 45</td>
</tr>
<tr>
<td>5</td>
<td>ATHIADUS</td>
<td>Atlases (EP)</td>
</tr>
<tr>
<td>6</td>
<td>URIAH HAMILTON</td>
<td>15ta</td>
</tr>
<tr>
<td>7</td>
<td>MANAFEST</td>
<td>Fighter</td>
</tr>
<tr>
<td>8</td>
<td>THE TOURE-RACHAD COLLECTIVE</td>
<td>Tel Aviv Sessions</td>
</tr>
<tr>
<td>9</td>
<td>JASON EADY</td>
<td>AM Country Heaven</td>
</tr>
<tr>
<td>10</td>
<td>SUKKE</td>
<td>A Minor Bird</td>
</tr>
<tr>
<td>11</td>
<td>VOLUNKEY</td>
<td>Beyond Hell/Alone</td>
</tr>
<tr>
<td>12</td>
<td>SOVEREIGN GRACE MUSIC</td>
<td>From Age To Age</td>
</tr>
<tr>
<td>13</td>
<td>ANDERSON HILTON</td>
<td>Worship Soul</td>
</tr>
<tr>
<td>14</td>
<td>BARTHECK</td>
<td>Vitamin D</td>
</tr>
</tbody>
</table>

**HEATSEEKERS SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOMEWHERE BUT A TRUCK</td>
</tr>
<tr>
<td>2</td>
<td>U.M.</td>
</tr>
<tr>
<td>3</td>
<td>LIGHTS</td>
</tr>
<tr>
<td>4</td>
<td>TWO DWARFS MAKING VINEGAR</td>
</tr>
<tr>
<td>5</td>
<td>AAY LADIES</td>
</tr>
<tr>
<td>6</td>
<td>TAPES FORCED HAVING A DESIGNER CRACK</td>
</tr>
<tr>
<td>7</td>
<td>YOU DON'T KNOW HER LIKE I DO</td>
</tr>
<tr>
<td>8</td>
<td>MIDNIGHT CITY</td>
</tr>
<tr>
<td>9</td>
<td>TOO CLOSE</td>
</tr>
<tr>
<td>10</td>
<td>ALEX DIVER</td>
</tr>
<tr>
<td>11</td>
<td>BANGSTARS</td>
</tr>
<tr>
<td>12</td>
<td>MAGIC</td>
</tr>
<tr>
<td>13</td>
<td>LITTLE TALKS</td>
</tr>
<tr>
<td>14</td>
<td>CASHIN OUT</td>
</tr>
<tr>
<td>15</td>
<td>ANOTHER ROUND</td>
</tr>
<tr>
<td>16</td>
<td>FINE BY ME</td>
</tr>
<tr>
<td>17</td>
<td>SCARY MONSTERS AND NICE SPIRES</td>
</tr>
<tr>
<td>18</td>
<td>ROX ANNE</td>
</tr>
<tr>
<td>19</td>
<td>JULIET SIMMONS</td>
</tr>
<tr>
<td>20</td>
<td>3 *AUSTRALIAN 3</td>
</tr>
</tbody>
</table>

**REGIONAL HEATSEEKERS #1 ALBUMS**

**SOUTH ATLANTIC**

- Atlasso - Hip Hop/Pop
- Upon A Burning Body - Red, White, Green
- Municipal Waste - The Final Piece
- Scars On 45 - S_UT
- Sovereign Grace Music - From Age To Age
- No Goose - Paradox
- Fedex - From Home
- The A-Team (EP) - Mr. Impossible
- Never Trust A Happy Son |

**PACIFIC**

- Scars On 45 - Scars On 45
- Upon A Burning Body - Red, White, Green
- The Toure-Rachad Collective - Something For The Pain
- Municipal Waste - The Final Piece
- Carolina Chocolate Drops - Leaving Eden
- Curtis Salgado - Live From San Francisco
- Kimber - Goat's Head

**NEW ON THE CHARTS**

Skye Stevens, "Takes All Night"

Pop singer Skye Stevens makes his Billboard chart debut with the upbeat track "Takes All Night" at No. 50 on Dance Club Songs. The tune's video, which echoes hits from Usher and Chris Brown, has already notched almost 1 million views on YouTube.
## THE BILLBOARD HOT 100

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOMEBODY THAT I USED TO KNOW</td>
<td>LMFAO Featuring Lauren Bennett &amp; GoonRock</td>
</tr>
<tr>
<td>2</td>
<td>CALL ME MAYBE</td>
<td>Carly Rae Jepsen</td>
</tr>
<tr>
<td>3</td>
<td>WE CAN'T STOP</td>
<td>Katy Perry</td>
</tr>
<tr>
<td>4</td>
<td>THE MOTO</td>
<td>Drake Featuring Lil Wayne</td>
</tr>
<tr>
<td>5</td>
<td>DANCING WITH THE灵魂</td>
<td>Drake Featuring Lil Wayne</td>
</tr>
<tr>
<td>6</td>
<td>THE MOTTO</td>
<td>Drake Featuring Lil Wayne</td>
</tr>
<tr>
<td>7</td>
<td>LAY YOUR HEAD DOWN</td>
<td>Drake Featuring Lil Wayne</td>
</tr>
<tr>
<td>8</td>
<td>FEVER</td>
<td>Drake Featuring Lil Wayne</td>
</tr>
<tr>
<td>9</td>
<td>EYES OPEN</td>
<td>Rihanna Featuring Calvin Harris</td>
</tr>
<tr>
<td>10</td>
<td>CRACK ME</td>
<td>Curren$ Chain</td>
</tr>
</tbody>
</table>

## Data for week of APRIL 28, 2012

**Week of April 28, 2012**

**#1 SONG**

GOTYE'S GOT A NO. 1

The song, titled "Somebody That I Used To Know," features Gotye, a Belgian singer-songwriter, and Kimbra, an Australian singer, both of whom are listed as co-artists. The song has been a popular hit, reaching number one in multiple countries around the world.

**Key Points**

- **Position 1:** "Somebody That I Used To Know" by Gotye feat. Kimbra
- **Artist:** Gotye feat. Kimbra
- **Chart Position:** #1
- **Song Details:** Released in 2011, "Somebody That I Used To Know" has been a commercial success, reaching the top of the charts in many countries.

---

**Additional Information**

Gotye's rise to fame is due to his unique blend of electronic and acoustic elements, as well as his distinctive vocal style. The song has been praised for its catchy melody and heartfelt lyrics, which have resonated with listeners worldwide.

---

**Notes**

- **Source:** Billboard Hot 100 chart for the week ending April 28, 2012.
- **Chart Methodology:** The chart is based on digital sales, streaming, and radio airplay.
- **Additional Resources:** Visit the Billboard website for more information on the Hot 100 chart and song data.
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Chart</th>
<th>Week</th>
<th>3</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Drunk on You</td>
<td>Tim McGraw</td>
<td>46</td>
<td>3</td>
<td>46</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>2</td>
<td>A Lot Like That</td>
<td>Eric Church</td>
<td>44</td>
<td>2</td>
<td>44</td>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>3</td>
<td>Where It’s At</td>
<td>Jason Aldean</td>
<td>42</td>
<td>3</td>
<td>42</td>
<td>42</td>
<td>42</td>
</tr>
<tr>
<td>5</td>
<td>Take Me Home, Country Roads</td>
<td>Tim McGraw</td>
<td>37</td>
<td>5</td>
<td>37</td>
<td>37</td>
<td>37</td>
</tr>
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**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Chart</th>
<th>Week</th>
<th>3</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lionel Richie</td>
<td>Duets: The Final Cut</td>
<td>46</td>
<td>1</td>
<td>46</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>2</td>
<td>Rascal Flatts</td>
<td>Nothing On Me</td>
<td>44</td>
<td>2</td>
<td>44</td>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>3</td>
<td>Luke Bryan</td>
<td>Tailgates &amp; Tanlines</td>
<td>42</td>
<td>3</td>
<td>42</td>
<td>42</td>
<td>42</td>
</tr>
<tr>
<td>4</td>
<td>Eric Church</td>
<td>Chief</td>
<td>39</td>
<td>4</td>
<td>39</td>
<td>39</td>
<td>39</td>
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<tr>
<td>5</td>
<td>Jason Aldean</td>
<td>My Kinda Party</td>
<td>37</td>
<td>5</td>
<td>37</td>
<td>37</td>
<td>37</td>
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**BLUEGRASS ALBUMS**

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<th>Title</th>
<th>Week</th>
<th>Chart</th>
<th>Week</th>
<th>3</th>
<th>2</th>
</tr>
</thead>
</table>

**BETWEEN THE BULLETS**

`‘DRINK’ UP (TO NO. 1).`

On the 11th anniversary of his first chart appearance in April 2001, Blake Shelton logs his 11th No. 1 on the Hot Country Songs tally with “Drink on Me.” It also marks his sixth consecutive lead, giving the Oklahoma native possession of second place among all artists with active No. 1 streaks. Zac Brown Band tops that tally with seven consecutive chart-toppers, while Chris Young moves to third place with five straight No. 1s. “Drink on Me” is the third straight leader from Shelton’s Red River Blue album, preceded by “God Gave Me You” and “Honey Bee.” — Wade Jenson
### MAINSTREAM R&B/HIP-HOP

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>MONICA</td>
<td>THE MOTTO</td>
<td>RCA</td>
<td>No. 1</td>
</tr>
<tr>
<td>E-40</td>
<td>GREATEST</td>
<td>RCA</td>
<td>No. 2</td>
</tr>
<tr>
<td>SNOOP DOGG &amp; WIZ KHALIFA</td>
<td>GREATEST</td>
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**Other Chart Information**

- Data for week of APRIL 28, 2012
- "LIFE" OFF TO A TOP FIVE START
  - Monica debuts her latest set, *New Life*, at No. 2 on the Top R&B Hip-Hop Albums chart, selling 69,000, according to Nielsen SoundScan. The set starts at No. 1 on the Billboard 200 (see page 10). This is Monica's fifth straight album to debut at either No. 1 or No. 2 and her sixth chart entry overall; all have reached the top 10. Charted singles for *New Life* include "Anything (To Find You)," featuring Rick Ross, which peaked at No. 25 on the Hot R&B/Hip-Hop Songs chart, and "Until It's Gone," which reached No. 22. The album's third single, "It All Belongs to Me," a follow-up to Monica's iconic 1998 duet with Brandy, "The Boy Is Mine," is No. 50 after peaking at No. 23. The album arrived after Monica literally started her new life: She married Phoenix Suns player Shannon Brown after he played her love interest in her 2010 video for "Love All Over Me." — Karinah Santiago
## HOT R&B/HIP-HOP SONGS

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### Greatest Hits

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### Between The Bullet

**CLIMAX REACHES PEAK**

Usher gets his 12th No. 1 on Hot R&B/Hip-Hop Songs as "Climax" steps 2-1. This is his first single from seventh studio album. Looking for Mercury, due June 12. "Climax" extends Usher's lead for the most No. 1 on this chart during the Nielsen SoundScan era (December 1992-present). Among all acts in that span, Drake, R. Kelly and Jay-Z are tied for second with nine leaders. Usher also extends his lead as the artist with the most weeks at No. 1 since the chart began using Nielsen data, with 58 weeks at the top. Alicia Keys is in second with 54.

— Krainville Santiago

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Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data.
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**CHRISTIAN ALBUMS**

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**GOSPEL ALBUMS**

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**CHRISTIAN SONGS**

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**Dance Club Songs**

**Dance/Electronic Albums**

**Dance/Mix Show Airplay**

**Jazz/Classical World**

**Traditional Jazz Albums**

**Traditional Classical Albums**

**Contemporary Jazz Albums**

**Classic Crossover Albums**

**Smooth Jazz Songs**

**World Albums**

Data for week of APRIL 28, 2012 | For chart reprints call 212.493.4023 | Go to www.billboard.com for complete chart data | 49
**BETWEEN THE BULLETS**

**PRINCE ROYCE KING OF CHARTS AGAIN**

Prince Royce's sophomore set, *Primer Principe* (Universal), bows at No. 1 on Top Latin Albums with 23,000 sold, according to Nielsen SoundScan—the best sales week for a Latin album since Romeo Santos' *Formula, Vol. 1*. It moved 28,000 in its second frame (Dec. 3, 2011). *Primer Principe* follows Royce's self-titled 2010 debut, which spent five weeks at No. 1 and was the top-selling Latin set of 2011. It has sold 300,000 total. Royce is a multiple finalist for the Billboard Latin Music Awards, which air April 26 on Telemundo. —Kamihna Santiago
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- **Billboard**: [Go to www.billboard.biz for complete chart data](http://www.billboard.biz)
- **Data for week of APRIL 26, 2012**: [magazinesdownload.com](http://www.billboard.biz)
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Music's most influential charts have gone mobile. Download the new Billboard Chart App today and get access to fifteen charts and 60 years of chart archives - anytime, anywhere.
Odds of having 3 multi-platinum albums

1/1,650,000

Odds of having a child diagnosed with autism

1/110

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RECORD COMPANIES: Music industry veterans Michael Caplan and Vic Steffens launch New Haven, Conn.-based label Elm City Records. Caplan spent 25 years as an A&R executive at Sony Music, and Steffens has worked as a producer/engineer for more than 30 years. Elm City's first signing is heavy metal act Adrenaline Mob.

Relativity Music Group promotes Bob Bowen to executive VP/head of music and Jason Markey to senior VP of music and soundtracks. Bowen was senior VP of music, and Markey was VP of music and soundtracks.

TOURING: Global Spectrum names Maria Raines GM of the Claiborne (N.M.) Civic Center. She was GM.

DIGITAL: Pandora appoints Rena Shapiro director of political advertising sales. She was director of politics, issue advocacy and public affairs at AOL.

Myer names Derek J. Rudder regional VP of East Coast sales and Sandy Wetzel regional VP of West Coast sales. Rudder was VP of sales for the East Coast at M.E.N., and Wetzel was director of West Coast sales at USA Today Media Group.

RELATED FIELDS: BE Music & Entertainment names Don Donahue VP of live events and program development. He was VP of music and soundtracks. Bowen was senior VP of music, and Markey was VP/head of music and Jason Markey to senior VP of music and soundtracks.

COUNTRY HALL OF FAME BENEFIT NETS $465K
Since the inaugural We're All for the Hall benefit concert in 2009, organizers Vince Gill and Keith Urban have asked fellow country music stars to give up one night each year to help raise money for the Country Music Hall of Fame and Museum. In those three years, the event has raised approximately $1.5 million.

"It's crucial for us," museum director Kyle Young says. "It really helps us do what we do."

The third annual benefit, held April 10 at the Bridgestone Arena in Nashville, collected $465,000 for the hall of fame. Anchored by Gill and Urban on guitar, the sold-out concert featured performances by Alabama, Merle Haggard, Don Williams, Rascal Flatts, Lady Antebellum, the Band Perry and others.

The benefit by far the hall of fame's most successful annual fund-raiser, Young says. The money raised from the concert will go toward a variety of initiatives, such as operating expenses, "and allows us to do school programs, family programs, exhibitions and things like that," he says. "This is all geared toward our operating budget."

Young also notes that the buzz around this year's We're All for the Hall helped increase attendance at the museum and hall of fame, which recently opened an exhibit about the Bakersfield Sound.

"We had our sixth best week ever during the week of the Keith and Vince show," Young says. "For Keith and Vince to decide that they want to support annually what we do here validates what we do."

—Mitchell Peters
The fourth annual Revolver Golden Gods Awards (April 11), presented by Epiphone, brought out a wild assortment of rock legends and fans—evidenced by this backstage shot at Los Angeles’ Club Nokia at L.A. Live. Mugging for the camera are (from left) Slash, Marilyn Manson, Johnny Depp and Alice Cooper. Slash, who took home the Riff Lord award, kicks off his headlining U.S. tour on May 3 in Baltimore. His second solo album, Apocalyptic Love (Dik Hayd International/EMI), arrives May 22. PHOTO: ROBERT KNIGHT

After recently wrapping its sold-out U.K. tour, Black Stone Cherry received commemorative plaques from Live Nation after its London Forum show on March 28. From left are Black Stone Cherry’s John Fee, Young, Live Nation promoter Steve Homer, Black Stone Cherry’s Ben Wells, Live Nation representative Simon Bárta, Black Stone Cherry’s Chris Robertson, Ashley Toursing’s Adam Saunders and Black Stone Cherry’s Jon Lawhon. PHOTO: OJ MILLER

Songwriter/producer Harvey Mason Jr., whose credits include Whitney Houston, Chris Brown, Mary J. Blige, Jordin Sparks and Beyoncé, has signed with SESAC. Inking the new partnership are SESAC VP of writer/publisher relations, West Coast operations James Leach (left) and Mason. PHOTO: TEAL MOSS

Bringing a different meaning to the phrase “having a ball,” Far East Movement recently dropped by a bowling party hosted by top 40 KHHM Sacramento, Calif. Between rolling strikes, the group chatted about its latest single, “Live My Life,” featuring Justin Bieber. From left are Far East Movement’s DJ Virman and Prohgress, KHHM director of programming Pattie Moreno and the group’s Key Nish and J-Splif. PHOTO: NICK GABRIEL

Teen singer/actor Trevor Jackson (SyFy’s “Eureka,” Broadway’s “The Lion King”) is rather busy these days. He stars in two upcoming films: “A Beautiful Soul” (May 4) and Disney’s “Let It Shine” (June 15). In addition, the 17-year-old has signed a talent management agreement with Primary Violator. Standing tall after a recent lunch meeting at Los Angeles’ SLS Hotel are (from left) Primary Wave Music founder/CEO Larry Noetsel, Jackson, music manager/Primary Violator president Michael “Blue” Williams, Primary Waves TV head Andrew Jameson and music manager/Primary Wave Music partner Tom Hoffell.

Teen-singer/producers Trevor Jackson (SyFy’s “Eureka,” Broadway’s “The Lion King”) is rather busy these days. He stars in two upcoming films: “A Beautiful Soul” (May 4) and Disney’s “Let It Shine” (June 15). In addition, the 17-year-old has signed a talent management agreement with Primary Violator. Standing tall after a recent lunch meeting at Los Angeles’ SLS Hotel are (from left) Primary Wave Music founder/CEO Larry Noetsel, Jackson, music manager/Primary Violator president Michael “Blue” Williams, Primary Waves TV head Andrew Jameson and music manager/Primary Wave Music partner Tom Hoffell.

Prior to its Sony Masterworks album, Dedicated debuting at No. 29 on the Billboard 200, Wilson Phillips hit the promotional circuit. Among the stops on the trio’s itinerary: AOL’s “In House” session (April 4). Accompanying the group are Wilson Phillips. Chynna Phillips and Wendy Wilson (back row, from left) who were back-stage, from left the label’s director of digital marketing Elka Peimler, senior director of marketing Angela Barar and manager of marketing and PR Larissa Slezk. PHOTO: OJ MILLER

Yarel Ramos (center), host of mun2’s “Reventón With Yarel,” was among the participants at the fifth annual National Generation Latino Consortium Conference in New York (April 27). Ramos centered on a panel of a panel featuring Latin pop icons Lila Lee and Zuli Advertising CEO Joe Zuli. The conference focused on educating and informing the business and entertainment community about the burgeoning Latino market. PHOTO: NICOLE GARAVI
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ASCAP Congratulates our 2012 Billboard Latin Music Award Nominees

Maná, Romeo Santos, Enrique Iglesias, Alejandra Guzmán, Aventura, Natalia Jiménez, Gloria Trevi, Camila, Reik, El Gran Combo de Puerto Rico, N’Klabe, Nuevo Voces, Daddy Yankee, Tito “El Bambino”, Alexis & Fido, RKM & Ken-Y.
Your Music, Your Deal, Your Way

THE 23RD ANNUAL BILLBOARD LATIN MUSIC CONFERENCE & AWARDS, PRESENTED BY STATE FARM, RECOGNIZE THE REVOLUTION IN LATIN MUSIC

Welcome to the 23rd annual Billboard Latin Music Conference, presented by State Farm.

The last year has seen a revolution in Latin music as artists, labels, brands and social media reinvent the way music is created, made, marketed, promoted and consumed. Recognizing that it’s no longer business as usual, our slogan for the 2012 edition of Latin music’s largest, most influential event says it all: “Your Music, Your Deal, Your Way.”

Our celebration moves to the JW Marriott Marquis, located in the heart of Miami, minutes away from record labels, advertising agencies, arenas, theaters and, of course, the BankUnited Center, host venue of the Billboard Latin Music Awards, presented by State Farm, which will air live on Telemundo on April 26.

This year’s conference, whose sponsors include Pepsi, A&M, Reprise, Invenio Marketing, Ron Altantic, Live Nation, BMI, ASCAP, SESAC Latina, Nu Life Entertainment and Senzari, continues our tradition of hosting intimate, exclusive Q&As with the leading Latin artists, including Pitbull, Jennifer Lopez and Don Omar, as well as star panelists like Gerardo Ortiz.

Our Marketing Exchange, hosted by mun2 and Telemundo, returns after its successful launch last year with a more expansive schedule that includes panels, case studies and sessions with key executives.

It will be followed by the second Billboard Latin Music Marketing Awards, also hosted by mun2 and Telemundo, honoring campaigns in print, TV, online and touring. Read on about the music, discussions and celebration, culminating with the Billboard Latin Music Awards.

While MARC ANTHONY receives the Hall of Fame honor at the Billboard Latin Music Awards, new finalists include MANA (above) and ENRIQUE IGLESIAS (right).

A BUSINESS TRANSFORMED
CONFERENCE AGENDA REFLECTS A GENRE’S DIVERSITY AND CHANGES

BY LEILA COBO

The last 12 months have seen a transformation in Latin music, from tentative and often timid to exciting and assertive. During that time, a broad range of music has dominated Billboard’s Latin charts, and that diversity, coupled with the rise of new business models, is at the heart of this year’s Billboard Latin Music Conference, presented by State Farm.

The conference is the only event where A-list Latin artists converge to discuss the business and craft of music-making.

This year Billboard has a few of the very best, including superstars Pitbull and Jenni Rivera, who will both sit for separate, exclusive Q&A sessions to discuss their creative process and how they’ve positioned themselves not just as artists but as brands.

Also, the first ever Billboard Latin Music Awards, honoring Latin artists, will be presented by mun2.

While the Latin Music Conference and Billboard Latin Music Awards start and end on that note, beginning Monday night with the “Mas y Más” showcase, sponsored by S&M broadcaster in collaboration with Musical Rhythms Promotions.

This year’s regional Mexican panel will focus on fresh trends and sounds, featuring two of the hottest acts today: 3BallMTY and Gerardo Ortiz. And BMI’s “How I Wrote That Song” panel, a long-time conference highlight, will feature Chino & Nacho, Horacio Palencia, Gocho and Benny Camacho.

Music’s billboard business, and the Latin Music Conference starts and ends on that note, beginning Monday night with the “Mas y Más” showcase, sponsored by S&M broadcaster in collaboration with Musical Rhythms Promotions.

The conference’s first day begins with the “Leadership” panel, featuring executives from different sectors of the industry, including Universal Music Latin Entertainment president Victor González, Sony Music Latin managing director Mir Serosi, National Records president Tomas Cookman and Cardenas Marketing Network CEO Horrly Cardenas. It will be followed by sessions with Univision Radio president Jose Valles, Pandora CEO Joel Kennedy and the SBS Entertainment executive team, led by senior VP Lucas Pita, among other panels. The afternoon will bring the second Marketing Exchange, hosted by mun2 and Telemundo, featuring speakers from Walmart, Live Nation, Target, Verizon Wireless, AT&T and Pepsi as well as agencies like Global Hue, Republicas, Fleishmann Hillard and CMN, as well as UMLE executive VP of brand partnerships and digital Gustavo Lopez. Sessions will include special presentations by Live Nation’s Latin team on its programming and marketing strategies, AgenceBusch on its partnership with Pitbull and Walmart on its “Acceo Total” program.

The evening ends with the Billboard Latin Music Marketing Awards, hosted by Telemundo and mun2.

Day two is artist-driven but also includes a DIY panel featuring intocable lead singer Ricky Muñoz and industry executives who have a proven track record of success with independent projects.

A Selena listening session will demonstrate how the legendary singer’s vocals were reworked for her new duets album. And the conference’s inaugural DJ panel will feature Latino chart-topping hits as well as the launch of its new label.

This year’s regional Mexican panel will focus on fresh trends and sounds, featuring two of the hottest acts today: 3BallMTY and Gerardo Ortiz. And BMI’s “How I Wrote That Song” panel, a long-time conference highlight, will feature Chino & Nacho, Horacio Palencia, Gocho and Benny Camacho.

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The Contenders

SALES, AIRPLAY, TOURING AND SOCIAL MEDIA DRIVE BILLBOARD LATIN MUSIC AWARDS

BY JUSTINO ÁGUILA

Finalists for this year's Billboard Latin Music Awards, presented by State Farm, have all had a major impact throughout the Latin music industry, displaying unique qualities and strengths in a variety of Latin genres.

While these artists have achieved critical acclaim with their music, their award eligibility arises from multiple points of impact with their audiences: album and concert ticket sales, radio airplay and effective use of social networking platforms to expand their reach.

The contenders have earned top spots on the charts during a one-year period from March 27, 2011, through February 25, 2012. At the end of the year they have maintained their staying power in a constantly changing music business.

The Billboard Latin Music Awards continue to recognize talent in various categories, including the return of the award for social artist of the year.

Contenders for this honor include Don Omar, Pitbull, Shakira and Enrique Iglesias. Highlighting their music's impact on social media and digital sales, this year's artist and song categories combine airplay data and digital download sales.

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio airplay data that inform Billboard's weekly charts during a one-year period from the issue dated Feb. 5, 2011, through the Jan. 28, 2012, issue.

Finalists, and the eventual winners, reflect performance of new recordings on Billboard's album and track sales charts, including Top Latin Albums and Latin Digital Songs, and radio charts, including Hot Latin Songs. Title-based categories are mostly confined to those songs or albums that didn't appear on the respective charts prior to the Nov. 12, 2010, issue and exclude titles that were finalists in the prior-year's Billboard Latin Music Awards.

However, titles that have reached or maintained their peak position on the respective charts during the awards eligibility period are eligible for inclusion regardless of chart debut date or prior finalist appearance.

This year's program will be broadcast live from the BankUnited Center at the University of Miami at 7 p.m. on April 26. Additional coverage will be found on Billboard.biz, Billboard.com, BillboardEnEspanol.com, Telemundo.com and Twitter (BBLatin).

Here's a look at some of the top finalists in multiple categories.

DON OMAR

Hitmaker Don Omar returns to the Billboard Latin Music Awards as the leading finalist on the strength of his songs “Danza Kuduro” and “T rencontrado.” The Puerto Rican rapper/singer enters with 16 finalist nods in 14 categories including: songs artist of the year, male; Latin pop songs artist of the year, solo; tropical songs artist of the year, solo; and social artist of the year. His album Don Omar Presenta: Meet the Orphans: The King is Back is a contender for Latin rhythm album of the year.

PITBULL

A 14-time finalist in 12 categories, rapper Pitbull, whose dance anthems have earned him a global stage, is a finalist for songs artist of the year, male; Latin pop songs artist of the year, solo; among others. His song “Give Me Everything,” featuring Ne-Yo, Afrojack and Nayer, is a contender for song of the year; vocal event; airplay song of the year; and Latin pop song of the year, while “Bon Bon” is up for digital song and Latin rhythm song of the year.

PRINCE ROYCE

In a year where bilingual acts have recorded music in English and Spanish, Prince Royce has reigned high on the charts. He's a finalist in 12 categories, including artist, song and album of the year. His successful year includes five top 10 hits on Hot Latin Songs last year. "Sale El Sol" (No. 10) and "Hablando" (No. 8). Her 2010 album Sale El Sol spent most of the time between January and September 2011 lodged in the top 10 of Top Latin Albums.

WISIN & Yandel

The Puerto Rican reggaetón duo had four top 10s on Hot Latin Songs last year. In addition to the pair's "Tú Olvidarás" (No. 1) and "Maquineta del Tiempo" by Tito "El Bambino" (No. 4). The act's album Los Vaqueros: El Regreso, debuted at No. 1 on Top Latin Albums. Among the categories in which W&Y continued on >>pLM6

SHAKIRA

Competing against Prince Royce and Romeo Santos, Shakira stands out on her own thanks to the songs "Loca," featuring El Cata, and "Waka Waka (This Time for Africa)," which were both finalists for digital song of the year. The Colombian singer/songwriter had two top 10 hits on Hot Latin Songs last year. "Sale El Sol" (No. 10) and "Hablando" (No. 8). Her 2010 album Sale El Sol spent most of the time between January and September 2011 lodged in the top 10 of Top Latin Albums.

ROMEO SANTOS

His debut marks a new height, while Shakira's lead in social media...
Tú crea. Nosotros te representamos.
from =>LM4 are finalists: songs artist of the year, duo or group and albums artist of the year, duo or group.

JENNIFER RIVERA

“The Orisha of Bands” had a successful year thanks to her top 10 album from 2010, La Gran Señora, which continued to chart in 2011. Then Jesus Preciado: Band (No. 2) and Jesus Preciado: Pop (No. 3) appeared in late 2011. She also charted two singles: “Por Que No te Calas” (No. 46) and “La Gran Señora” (No. 46). With three nods in all, Rivera is up for albums and songs artist of the year, female.

ENRIQUE IGLESIAS

Enrique Iglesias returned with three top 10s on Hot Latin Songs: “No Me Digas Que No” (No. 1), “Tonight (I’m Loving You)” (No. 10), featuring Ludacris and DJ Frank E) and “Ayer” (No. 3). His 2010 album Euphoria continued to perform well in 2011 and spent most of the year in the top 10, making him a finalist in categories including Latin pop album of the year.

LA ADICTIVA BANDA SAN JOSE DE MESILLAS

Finalist in categories including new artist of the year, regional Mexican favorite La Adictiva San Jose de Mesillas had two top 10s on Hot Latin Songs: “Te Amo Te Amo” (No. 2) and “Nada Iguales” (No. 3). Its Nada Iguales release reached No. 50 on Top Latin Albums.

CRISTIAN CASTRO

Mexican crooner Cristian Castro has achieved newfound success with the classic romantic ballads of Mexican star Jose José. On Top Latin Albums, he had two No. 1s during the year: Viva El Principe, up for album of the year, and Mi Amigo El Principe: La Historia Continua—Viva El Principe Vol. II.

GERARDO ORTIZ

A finalist for albums artist of the year, male who has also been penning music for other acts, Gerardo Ortiz had a pair of No. 1s on Top Latin Albums last year: Meri'y Estrella En Vivo and Entre Días y el Diablo.

JULIO ALVAREZ Y SU NORTEÑO BANDA

The regional Mexican band’s Maravilla Oídme reached No. 15 on Top Latin Albums and the group earned two top 10s on Hot Latin Songs: “Ni Lo Intentes” (No. 2) and “Olvidame” (No. 2). The latter is a finalist for regional Mexican song of the year.

AVENTURA

The bachata group from the Bronx had a hit on Hot Latin Songs last year with “La Cortiza” (No. 42). The album #4-14 hit No. 3 on Top Latin Albums in June and is a finalist for tropical album of the year.

CAMILA

Mexican band Camila, whose Twitter following is approaching 1 million, had three top 40 hits on Hot Latin Songs: “Besame,” “Entre Tus Alas” and “De Mi.” The band’s Deja de Amar (No. 1 album in 2010) continued to chart in 2011. Among the categories in which the group is a finalist, albums artist of the year, duo or group.

CHINO Y NACHO

Finalists in three categories, the Venezuelan urban duo Chino y Nacho had two top 30 hits on Hot Latin Songs last year: “Tu Angelito” (No. 36) and El Primo Album’s “Bla Bla Bla” (No. 36).

LOS BUKIS

Los Bukis’ 35th Aniversario album debuted and peaked at No. 5 on Top Latin Albums. On the regional Mexican albums chart, the set spent nine weeks at No. 1 and marked the act’s ninth No. 1 album. It’s up for the regional Mexican album of the year.

RICKY MARTIN

Ricky Martin had three hits on Hot Latin Songs last year: “Lo Mejor de Mi Vida Eres Tu” (No. 1), “Peligro” and “Tu Mirada” (No. 3). The latter is a finalist for regional Mexican song of the year.

TITO “EL BAMBINO”

Puerto Rican artist Tito El Bambino returned with his Inmortal album, which debuted and peaked at No. 4 on Top Latin Albums and is a finalist for Latin rhythm album of the year. He notched four top 40 hits: “Llueve El Amor” (No. 5), “Llamo Al Sol” (No. 11), “Magica del Tiempo” (No. 4, featuring Wisin & Yandel) and “Me Toca Celebrar” (No. 3).

ALEXIS & FIDO

A finalist in two categories, Puerto Rican reggaeton duo Alexis & Fido had two top 30 hits on Hot Latin Songs: “Conteste el Teléfono” (No. 4, featuring Flex) and “Energía” (No. 25). On Top Latin Albums, Perreo de Los Jefes debuted and peaked at No. 10.

DADDY YANKEE

On Hot Latin Songs, Daddy Yankee had a No. 9 hit with “Ven Conmigo” (featuring Prince Royce). On Latin Rhythm Airplay, he had three top 30s: “Rescate,” “Ven Conmigo” and No. 1 “Lo Vuelve” (Prince Royce). The latter spent 13 weeks at No. 1. He’s a finalist for Latin rhythm songs and Latin rhythm albums artist of the year, solo.

ESPINOZA PAZ

Regional Mexican singer Espinoza Paz is a finalist for regional Mexican songs artist of the year, solo. His successful year includes Canciones Que Duenan, which reached No. 1 on Top Latin Albums. Additionally, he had two top 30 songs: “El Culpable” (No. 4) and “Para No Perderme” (No. 7).

FIDEL RUEDA

Regional Mexican crooner Fidel Rueda charted two top 30 hits on Hot Latin Songs: “Me Encantaria” (No. 2) and “Enhorabuena” (No. 21). He’s a finalist for regional Mexican song of the year (“Me Encantaria”).

IL VOLO

A contender for new artist of the year, Italian operatic pop has been trio Il Vol–Pietro Barone, Ignazio Boschetto and Gianluca Ginoble—charted on Top Latin Albums with Il Volo! Edicion en Español, which peaked at No. 4.

SALVADOR LIZARRAGA

On Top Latin Albums, Pure-Bumos and songs artist of the year, solo. On Hot Latin Songs, he reached the top 10 with “Arrastrando Las Patas” and “El Ardido.” His 20 Saper Exitos album hit No. 11 on Top Latin Albums and No. 3 on the regional Mexican albums chart.

MEXICAN MUSIC CONFERENCE & AWARDS

The award-winning regional Mexican band Los Tigres del Norte, who have been together since the 1980s, notched its 22nd No. 1 on Top Latin Albums last year with 7Cts Presents: MTV Unplugged, which is a finalist for regional Mexican album of the year. The group earned a top 40 hit on Hot Latin Songs with “Golpes En el Corazon” (No. 39), featuring Paulina Rubio.

REIK

The Mexican pop-rock band featuring Gilberto “Bibi” Martin, Julio Ramirez and Joselito Alfonso Rosas notched two top 10 hits on Hot Latin Songs: “Peligro” (No. 21) and “Tu Mirada” (No. 18). On Top Latin Albums, Primosidean hit No. 3. The group is a finalist for Latin pop songs and albums artist of the year, duo or group.

INTOCABLE

This year’s lifetime achievement award winner, Intocable is now enjoying a successful career as an independent band in the Tejano and norteno genres (see story, page LM18). On Top Latin Albums, Autosense 2011 defined and peaked at No. 2. It charted two hits on Hot Latin Songs: “Robarte Un Beso” (No. 10) and “Prometi” (No. 3). The band is a finalist for regional Mexican albums artist of the year, duo or group.

IL VOLO

The party rock duo is a finalist for crossover artist of the year along with Katy Perry, Rihanna and Alexandra Stan. The group charted on Hot Latin Songs with “Party Rock Anthem” (No. 6) and “Sexy and I Know It” (No. 8).

RIHANNA

Crossover artist of the year contender Rihanna charted three times on Hot Latin Songs with “Only Girl (In the World)” reaching No. 15, “R&amp;M” peaking at No. 33 and “We Found Love” hitting No. 3.
Congratulations to our Billboard Latin Music Awards Nominees

- Tropical Album Artist of the Year Solo Artist
- Tropical Album Label of the Year
- Latin Pop Album Label of the Year
- El Gran Combo de Puerto Rico - Tropical Duo or Group Album
- Tropical Album Label of the Year
- Latin Rhythm Album Label of the Year
- Latin Rhythm Album Imprint of the Year

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Consumer-Driven
BRANDS COMPETE IN SECOND BILLBOARD LATIN MUSIC MARKETING AWARDS
BY LEILA COBO

For the second year, the Billboard Latin Music Marketing Awards will recognize the growing importance of consumer brands and marketers in the promotion and marketing of Latin music at the Billboard Latin Music Conference, presented by State Farm.

Here are snapshots of this year’s finalists.

BEST PRINT CAMPAIGN
Brand: Dr Pepper
Agency: Lopez Negrete Communications
Campaign: Vida 23
Artist: Pitbull
Labels: Mr. 305, Polo Grounds, Sony Music

The print component of Dr Pepper’s multimedia Vida 23 campaign was a key part of the overall marketing effort.

Brand: Western Union
Agencies: Moroch Partners, Bromley Communications
Campaign: Love in Any Language
Artist: Dady Yankee
Label: El Cartel Records

A strong online presence and innovative contests, coupled with traditional media and direct artist contact, made this winner for Western Union’s Mother’s Day promotion. The brand reported 260,000 visits to the contest platform in four weeks.

Brand: Grito Canalla
Agency: Kronborg Records
Artist: Grito Canalla
Label: Kronborg Records

Spanish group Grito Canalla launched a clever, innovative campaign in support of its debut album that included eye-catching content. Every Facebook and Twitter post included live performances by rising artists, branded print, and direct artist contact, made this a win for Grito Canalla.

BEST ONLINE/SOCIAL CAMPAIGN
Brand: Coca-Cola
Agency: Laverde Pro
Campaign: Esta Noche Seremos Más
Artist: Chino & Nacho
Label: Universal Music Latin Entertainment

Venezuelan duo Chino & Nacho opened “Esta Noche Seremos Más” campaign. The track topped the charts in Argentina, Chile and Ecuador; and its online promotion was supported by personal appearances from the duo, raising brand awareness in the teen market.

Brand: Heineke
Agency: Navarez Communications

CAMPAIGN: Noches Latin Grammy
Artists: Gocho, Alexís & Fito, Siete, DJ Candy Boy
Labels: Various

A series of South Florida concert events leading up to the Latin Grammy Awards featured live performances by rising artists from all genres. As part of the campaign, fans could compete to win a “green carpet” experience for two at the Latin Grammys.

Brand: Time Warner Cable
Agencies: Edelman, Castells & Asociados, Creative Artists Agency
Campaign: El Reto Fútbol Five—The Time Warner Cable Hispanic Heritage Month Campaign
Artist: Don Omar
Label: Universal Music Latin Entertainment

Don Omar was the face of this 360 integrated marketing campaign timed around Hispanic Heritage Month. The program, promoting Time Warner Cable’s Movies On Demand channel, capitalized on Omar’s vast social network appeal and his appearance in the film Fast Five. It included a three-city concert tour sponsored by Time Warner Cable and powered by a Facebook contest.

BEST TOUR SPONSORSHIP
Brand: 5 Gum
Agency: Cardenas Marketing Network
Campaign: 5 Gum/Camila’s Dejarte De Amor Tour
Artist: Camila
Label: Sony Music Latin

Camila’s 15-stop tour included a series of fan-driven actions, beginning with contests at retailers in five cities that allowed fans to compete for concert tickets and exclusive tour merchandise. More than 54,000 consumers were reached through one-on-one interactions and the program yielded more than 55 million impressions.

Brand: MetroPCS
Agency: Richards Group
Campaign: MetroPCS and Huawei Present The Enrique Iglesias euphoria Tour
Artist: Enrique Iglesias
Labels: Universal Music Latin Entertainment, Republic

In an effort to target young Hispanic fans, MetroPCS partnered with AEG Live to launch its new Huawei phone. MetroPCS customers were given exclusive online access to Enrique Iglesias and his social media content. Every Facebook and Twitter post from Iglesias featured the tag line “Sent via my MetroPCS Huawei phone.” This was MetroPCS first national sponsorship.

Brand: Post Honey Bunches of Oats
Agency: MV42
Campaign: Post Honey Bunches of Oats
Artist: Joncro Las Canoas
Label: Bullseye

Jencarlos Canela was the face of Post Honey Bunches of Oats “Let’s Think Positive” campaign oriented to Latinas and wrote an inspirational song that was used in a music video behind-the-scenes footage and in show integrations, all made available through a Facebook fan site. In addition, the brand distributed 4 million specially marked bilingual cereal boxes that featured Canela and the chance to win VIP seats at a concert in Miami.

BEST TV CAMPAIGN
Brand: Target
Agency: Grupo Gallegos
Campaign: Target Fall Campaign—Latin Indie Music Breaks Through
Artists: Xin sutar Guin, Koko, the Pinker Tones, the Plastics Revolution
Labels: Various

Target turned to Latin indie music for its seven-spot fall campaign. Grupo Gallegos used music integration platform MuuseMe to present more than 100 emerging acts, then picked four artists and songs in English and Spanish—that aligned with Target and its campaign message.

Brand: AT&T
Agency: Bravo
Campaign: Paulina Rubio AT&T BlackBerry 4G Campaign
Artist: Paulina Rubio
Label: Universal Music Latin Entertainment

AT&T launched its new BlackBerry phone using “Me Gusta Tanto,” the first single from Paulina Rubio’s new album. The spot featured Rubio singing her track, launched in tandem with her album.

Brand: Dr Pepper
Agency: Lopez Negrete Communications
Campaign: Vida 23
Artist: Pitbull
Labels: Mr. 305, Polo Grounds, Sony Music

The Spanish-language TV spot for the Vida 23 campaign and its general-market adaptation were launched with Pitbull’s “Spanish language album, Arriendo. The spots feature Pitbull singing “Vida 23,” the song he penned for the campaign and which appears on his album.

Leading Latin entertainers Marc Anthony, Don Omar, Jenni Rivera, Juans, and Paulina Rubio, among others, are scheduled to take the stage for the Billboard Latin Music Awards, presented by State Farm, which will be broadcast live on Telefónica from the BankUnited Center at the University of Miami at 7 p.m. on April 26.

Don Omar has 16 finalist nods in 14 categories largely thanks to two popular singles, “Danza Kuduro” and “Taboo” (a collaboration with Lucenzo), which are both contenders for song of the year.

“Danza Kuduro” has received more than 300 million YouTube views and spent 15 weeks at No. 1 on Billboard’s Hot Latin Songs chart and a staggering 32 weeks atop Latin Digital Songs. “Taboo” spent five weeks at No. 1 on Hot Latin Songs.

The singer/rapper/actor is also a finalist for songs artist of the year, male; Latin pop songs artist of the year, solo; Latin rhythm songs artist of the year, solo; Latin rhythm albums artist of the year, solo; and social artist of the year.

Half of Fame honorees Marc Anthony and Intocable, recipient of the lifetime achievement award, will appear on the telecast as well.

Anthony will be honored for his ongoing success in music, film, and TV. His most recent involvement in the latter category is talent show “G’Viva” on Univision. Intocable has recorded more than a dozen albums and is one of the most successful bands in norteno and Tejano music with such hits as “Eres Mi Droga,” “Dame un Besito” and “Contra Viento y Mar.”

Tony Mijena returns this year for his 13th time as producer of the Billboard Latin Music Awards, which will honor a yet-to-be-named artist with the Premio Tu Mundo. Fans will vote for their favorite finalist on Telemundo.com.

Finalists and those who are recognized for their achievements on the awards show are determined by radio and sales chart performance and social and streaming activity, as chronicled in Billboard magazine and on Billboard.com and Billboard.biz during the eligibility period of Feb. 5, 2011, through Jan. 30, 2012.

BY JUSTINO AGUILA

AWARD WINNER

PUBLISHER'S NOTE: THE BILLBOARD LATIN MUSIC CONFERENCE & AWARDS WILL BE HELD AT THE UNIVERSITY OF MIAMI’S BANKUNITED CENTER FOR THE PERFORMING ARTS ON APRIL 26, 2012. FOR MORE INFORMATION, VISIT BILLBOARD.COM.
AQUI VIVÉ LA MÚSICA

2011:  
ENRIQUE IGLESIAS  -  2/5 -  MADISON SQUARE GARDEN  
RICARDO MONTANER, MARCO ANTONIO SOLÍS - 2/12 -  MADISON SQUARE GARDEN  
MACHEL MONTANO - 3/25 
THE THEATER AT MSG  
JUANES - 4/8 -  MADISON SQUARE GARDEN  
RAFAEL - 4/10 -  THE THEATER AT MSG  
ALEX SENSATION'S 10TH ANNIVERSARY CON PRINCE ROYCE, VÍCTOR MANUELLE, DADDY YANKEE - 4/13  
MADISON SQUARE GARDEN -  
ENRIQUE IGLESIAS  -  4/11 -  MADISON SQUARE GARDEN  
DON OMAR - 12/1 
THE BEACON THEATRE  
2012:  
ROMEO  -  2/11, 2/23, 2/24 -  MADISON SQUARE GARDEN  
RICARDO ARJONA - 2/26  
MADISON SQUARE GARDEN -  
JUANLUIS GUERRA - 3/10 -  RADIO CITY MUSIC HALL  
FRANCO DE VITA - 3/24  
RADIO CITY MUSIC HALL -  
PITBULL - 4/6-7 -  RADIO CITY MUSIC HALL  
MANÁ - 4/10-11 -  MADISON SQUARE GARDEN  
Y MÁS

*The World's Most Famous Arena* is just the beginning...
Majors, Indies Go Head To Head

HITS EARN PUBLISHERS FINALIST STATUS

BY JUSTINO ÁGUILA

The major labels had a strong presence on Billboard's charts during the eligibility period for this year's Billboard Latin Music Awards, presented by State Farm, but smaller labels carved out a path of their own by creating opportunities that helped them keep a competitive edge.

The finalists are chosen based on sales and radio airplay data as reported on Billboard's charts between Feb. 5, 2011, through Jan. 28, 2012.

Finalists for the hot Latin songs airplay label of the year are Sony Music Latin, Universal Music Latino, Disa and Fonovisa. The latter three are part of the larger Universal Music Latino Entertainment (UMLE). The labels' achievements are based on their success on the genre airplay-based chart, having been credited for the titles that garnered chart-topping radio play. Disa is home to Los Ángeles, whose "El Amor de Mi Vida" peaked at No. 3 on Hot Latin Songs, and Espinoza Paz, who reached No. 7 with "Para No Perderte." Julión Álvarez y Su Norteño Banda helped pave the way for a top label ranking for Fonovisa with "Olvidarme," which peaked at No. 3.

Universal Music Latino and Enrique Iglesias (featuring Wisin & Yandel) reached No. 1 for two weeks with "No Me Digas Que No," while Iglesias' "Ayer" reached No. 3. Other big successes on Hot Latin Songs during the year included Sony Music Latin and Ricky Martin with "Lo Mejor de Mi Vida Eres Tu" (featuring Nailea Jimenez), which was No. 1 for two weeks. Roman Santos also had a strong year with "Yo," which stayed at No. 1 for seven weeks, while "Promise" (featuring Usher) was No. 1 for 10 weeks.

Finalists for top Latin albums label of the year are Sony Music Latin, UMLE, Warner Latina and Disa Music. Sony's Santos entered as a finalist with Formula: Vol. 1, Reluct to Let Loose and Fridtiz Fernandez with Oso Yez, while Universal Music Latino re-launched its Banda y Latin alternative music label.

The Billboard Latin Music Awards recognize publishers as well as record companies. Finalists for publisher of the year are ARPA Musical (BMI) on the strength of Espinoza Paz's "El Culpable," Marcha Musical (BMI), which showed its reach with Julión Álvarez y Su Norteño Banda; Sony/ATV Discos Music Publishing (BMI) for the success of Martin's "Lo Mejor de Mi Vida Eres Tu," and Top Stop Music Publishing (BMI) for Daddy Yankee's "Ven Conmigo" and Prince Royce's "El Amor Que Perdemos."
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Live Performances By:
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- Frankie Nino
- Andre Maruel

Spanglish Global:
- Nacho
- DJ Khris
- Ozono
- Ricky Rick
- Danny Q. Xhreme
- Darlen Xhreme

Tiger Music/EAM's Entertainment:
- Mega Tu Dulcero
- Andy El Arquitecto

PVC Entertainment:
- R1 Ka Sunej

The Celebration continues at
Club Euforia
Red Carpet: 10:30pm
Hosted by: Erick Cuesta & Jay Garcia

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Billboard recognizes and honors the year’s best advertising, branding and sponsorship campaigns that use Latin artists and their songs.
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One On One

DIVERSE STARS SIT FOR REVEALING INTERVIEWS

BY LEILA COBO

JENNI RIVERA and PITBULL will talk art and business in exclusive interviews.

For more than a decade, the Billboard Latin Music Conference was known for hosting a single “Star Q&A,” an intimate one-on-one interview with a major Latin act.

For the past three years, however—in response to an increasingly eclectic marketplace with increasingly independent artists—the conference has featured three distinct Q&A sessions with artists from different genres.

At this year’s Billboard Latin Music Conference & Awards, presented by State Farm, three major Latin artists will participate in in-depth interviews, reflecting their stature in the marketplace: Pitbull, Mexican diva Jenni Rivera and urban king Don Omar.

JENNI RIVERA

Session: “The Diva We Want to Know”
When: April 25, 11:30 a.m.

There may be no more multifaceted Latin female act today than Jenni Rivera. The Mexican-born, California-raised diva started her career as a singer and has evolved into a composer, producer, host of mun2 reality show “I Love Jennie” and her own radio show and entrepreneur. Rivera, one of the most charismatic women in Latin entertainment who rarely gives one-on-one interviews, will discuss her career as an innovator in the market who has positioned herself as a leading entertainment brand.

PITBULL

Session: “Superstar Q&A”
When: April 25, 2:30 p.m.

After two years of topping the charts in multiple formats, Pitbull will sit for the traditional conference Q&A, joining the ranks of past interviewees like Ricky Martin, Marc Anthony, Daddy Yankee, Alejandro Sanz, Juanes and Enrique Iglesias. Currently on a host of charts with several tracks—most recently “Back in Time,” the theme to the forthcoming film “Men in Black III”—Pitbull will discuss his self-made rise from Miami rapper to international superstar and perhaps the most savvy hitmaker in recent memory.

DON OMAR

Session: “Unveiling the Strategy Behind the Hits”
When: April 24, 1:45 p.m.

With his unique spin on uptempo urban fare, Don Omar has emerged in the past 24 months as the most successful Spanish-language act in the social and digital realm. In the past year alone, he has had three No. 1s on Billboard’s Hot Latin Songs chart: “Danza Kuduro” (featuring Lucenzo) and “Taboo” off Don Omar Presents: Meet the Orphans: The King Is Back.

BEHIND THE BOARD

HITMAKING PRODUCERS ON TAP FOR AWARDS

BY JUSTINO AGUILA

At the Billboard Latin Music Awards, presented by State Farm, four finalists are in competition for producer of the year.

This group of established producers is determined by the U.S. radio airplay performance of their work during the eligibility period of Feb. 5, 2011, through Jan. 28, 2012.

Julion Alvarez earns his nod as producer for his band Julion Alvarez y Su Norteno Banda. The group’s album, Marcha y Olvidame, reached No. 15 on Top Latin Albums and earned it two top 10s on Hot Latin Songs, “Ni Lo Intentes” and “Olvidame” (both peaking at No. 2).

Mexican producer Fernando Camacho Tirado returns as a finalist this year. The producer’s work helped drive the chart success this past year of La Original Banda el Limon de Salvador Lizarraga. The band’s El Primer Lugar reached No. 10 on Regional Mexican Albums and No. 23 on Top Latin Albums. On Hot Latin Songs, “Hasta Mi Ultimo Dia” peaked at No. 22 and “Di Que Regresaras” reached No. 3.

Production team A&X—Milton J. Restituyo (Alcover) and Juan A. Abreu (Xtassy)—is part of Don Omar’s Orfanato Music Group and has been instrumental in producing hits like “Danza Kuduro” (featuring Lucenzo) and “Taboo” off Don Omar Presents: Meet the Orphans: The King is Back.

Sergio George is an artist, entrepreneur and creator of many hits. A veteran of the music industry, the producer is working with salsa artist Luis Enrique and has previously worked with everyone from the late Celia Cruz to Marc Anthony. As president of independent label Top Stop Music, he has overseen the development of several artists including Prince Royce, a finalist in 12 categories for this year’s Billboard Latin Music Awards.
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Latin Music's Multitalented Master

MARC ANTHONY TO RECEIVE BILLBOARD HALL OF FAME AWARD

BY LEILA COBO

When Marc Anthony was a young, up-and-coming singer with long, flowing hair, his friend Louise Vega took him to meet Hector Lavoe, the legendary salsa singer. Lavoe, Anthony recalls, took one look at him on his living room sofa and said, in jest, "Ave Maria, what an ugly chick!"

Lavoe and Anthony's paths would cross again at a show in which both appeared. But Lavoe, who died in 1993, never got to actually see Anthony's extraordinary, full-scale live performance.

However, Anthony did get to revive Lavoe's name and legacy in the 2006 film "El Cantante," for which he not only played the part of Lavoe but also produced the movie and rerecorded the singer's legendary tracks.

"El Cantante" is but one of the many achievements that have set Anthony—real name Marco Antonio Muniz—apart as not only the greatest salsa singer of his generation, but possibly Latin music's most multifaceted artist.

In recognition of his achievements, Anthony will receive the Hall of Fame Award at this year's Billboard Latin Music Awards.

Anthony has sold more than 12 million albums worldwide, in Spanish and English, according to his record company, and the crossover success of his single "I Need to Know," from his English-language, self-titled debut album, helped usher in the 1999 Latin pop explosion.

He's also an established actor who, aside from "El Cantante," has made his mark in the film "Man on Fire," Broadway show "The Capeman" and TV series "Hawthorne."

Anthony has a minority stake in the NFL's Miami Dolphins, and his clothing and accessories line is sold nationwide at Kohl's stores.

He's a philanthropist who was honored with Billboard's Spirit of Hope Award in 2010 for his humanitarian work, and he recently established the Maestro Cares Foundation, with entrepreneur Henry Cardenas, to support the housing and educational needs of orphaned and underprivileged children in developing Latin American countries.

Most recently, Anthony embarked on his most ambitious project yet: the production of TV talent show "Q'Viva"—the first program to air simultaneously on English-and Spanish-language networks in the United States. The show has recruited and showcased talent from throughout Latin America, exposing them to U.S. audiences.

The full run of the show averaged 1.8 million viewers per night, according to Nielsen, and its featured artists will now head out on an international tour.

Anthony's extraordinary accomplishments—going way beyond the realm of music—coupled with an impressive recording and touring career, have earned him the Hall of Fame honor...
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Latin Live!
CONFERENCE SHOWCASES SPOTLIGHT TALENT
BY JUSTINO ÁGUILA

The Billboard Latin Music Conference & Awards, presented by State Farm, each year assemble the freshest and most innovative acts who perform in Miami throughout the week. Some of this year’s artists are scheduled to play at the JW Marriott Marquis Miami during pre-conference poolside event hosted by SAM Broadcaster in collaboration with Musical Rhythms Promotions, a special showcase designed to highlight the diversity of the Latin music genre.

The showcases, held at several venues from April 23 to April 26, bring together a diverse group of artists in a variety of genres. Here’s a highlight of the performances booked at press time.

**Aldo “El Arquitecto”** was born in Rio Piedras, Puerto Rico, to a family of music lovers. Although he’s a fan of traditional salsa from such music greats as Hector Lavoe to Ismael Rivera, Aldo was drawn to the urban genre. His inspirations are Vico C, Tempo and Wisin & Yandel. From the age of 14 he began writing music and would often spend time at his uncle’s recording studio where he would eventually record music in the reggaeton genre. At 24, Aldo is determined to build his career, and he’ll perform at the Billboard pre-conference poolside party at 6 p.m. on April 23.

**Danny D**, also known as Danny Mejía, is one of urban bachata’s most distinctive voices. The music he sings has a romantic groove, and in December he signed to new label SpanGlish Global. Mejía performs at the Billboard pre-conference poolside party at 6 p.m. on April 23.

**Dariel**, who was born in the Dominican Republic, moved to the United States by the time he was 13 and assimilated to a new culture. He learned how to play the piano and composed songs. By 15, he was performing in school talent shows. His newest single, “Amar Así,” brings Dominican rhythms to life alongside other tracks like “Caribe Mío,” Yo Deje de Amarte” and “Nights of Strokes.” Dariel performs at the Billboard pre-conference poolside party at 6 p.m. on April 23.

**Davon**, also known as Eddy Reyes, was born in the Dominical Republic, where his passion for music began. He then moved with his father and two older brothers to New York. Mixing urban Angol-Caribbean sounds with R&B and bachata, Reyes has collaborated with Mallo, Ricky Rick, DJ Kane and Fito Rack, among others. His new single, “La Pared,” is now available. Reyes performs at the Billboard pre-conference poolside party at 6 p.m. on April 23.

**Spanish pop singer Lorena Gomez Perez** was the winner of “American Idol” style talent competition “Operación Triunfo” and since then has released her debut on the now-defunct Sony BMG label. Born in Spain, Lorena (as she is known professionally) began performing at age 8 singing and dancing flamenco. Later, after entering several singing competitions she landed a spot on “Operación Triunfo” that exposed her to millions. In January 2007 Lorena was crowned the winner of the show that allowed her to tour. In 2010 she entered the Eurovision Song Contest with her track “Amar Magico.” Lorena (featuring Andres Castro) performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at 8:30 p.m. on April 25.

**Grupo Treo** combines Latin rhythms in a versatile range from Latin pop to house music and reggaeton. With traditional instruments like the bongo, cajon and charro, the traditions of folkloric music shine through in a song like “No Puedo,” which was heard while the group performed in Peru, Colombia and Portugal. “Muñeca” was the first single off of the band’s album, Tre Origenes, which the group previously performed at two Latin Grammy Award Street Parties in New York and Miami as well as on the Univision stage at the Festival de la Calle 8 in 2010. Grupo Treo performs at the Billboard Bash at the Cameo Nightclub (1425 Washington Ave. in Miami Beach) at 8:30 p.m. on April 25.

**Mexican pop band Reik** performing as part of the Billboard En Concierto series.

The Billboard charts are the ultimate authority in music because they celebrate true accomplishments. The artists who grace the charts are those who garner the most radio airplay, sell the most units and have the most traction on the Internet and in social media.

For more than 20 years, the Billboard Latin Music Awards have celebrated the top acts in the marketplace during a musical extravaganza televised on Telemundo. But in 2010, Billboard went a step further by bringing these A-list acts to the fans with the launch of Billboard En Concierto, the first concert series tied to an awards show.

Now in its third edition, this year’s Billboard En Concierto featured performances by Mexican pop trio Reik and singer Gloria Trevi.

The seven-city concert series—the most extensive Billboard En Concierto to date—hit New York, Houston, Dallas, Miami, Chicago, Los Angeles and San Francisco.

Created by Billboard and Telemundo, and featuring Billboard Latin Music Awards finalists, Billboard En Concierto was again produced by event marketing firm Cardenas Marketing Network with local Telemundo stations as media partners.

The series was presented by State Farm, which as part of its support of the Billboard Latin Music Awards also sponsors music platform initiative Sonidos de Mi Vecindario. In-association sponsors were Wrigley’s 5 Gum, Bud Light and Goya.

As in years past, Billboard En Concierto was designed with the fans in mind. Tickets are free, and fans can secure access to the shows by participating in promotions held by event sponsors and by tuning in to Telemundo stations.

The initial Billboard En Concierto series in 2010 featured performances by Xtreme and Jencarlos Canela, while last year’s featured act was Mexican pop trio Camila.

The 2012 series began on April 3 with a performance by Reik at House of Blues in Los Angeles. The trio then played New York, Houston, Dallas and Chicago. Reik is a finalist for Latin pop songs artist of the year, duo or group and Latin pop albums artist of the year, duo or group.

The second half of Billboard En Concierto featured pop star Gloria Trevi, who played shows in San Francisco and Chicago before wrapping the series in Miami on April 14. Trevi is a finalist for albums artist of the year, female.
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from >pLM20 Mexican pop/rock band Kuuk gets its name from the Mayan language. Formed in 2008 by lead vocalist Diego Ortega, the group also includes Rodrigo Ortega, Emmanuel Garduno and Luis Cardoso. Before forming Kuuk, the four played with well-established artists like Juan Gabriel, Alejandra Guzman, Belinda and Camila. Kuuk performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at 6:30 p.m. on April 25.

Kury Luna, aka Jose Miguel Blanco, is a rising star. With soulful harmonies and a smooth voice, the Bronx-born Luna embraces his Dominican roots through his bachata style, and he’s been writing since he was 18. Luna performs at the Billboard pre-conference poolside party at 6 p.m. on April 23.

Samuel Serrano, formerly known as Mega Sexxx, now goes by Mega Tu Dulce. He was born in San Juan, Puerto Rico, and by the time he was 8 had moved with his family to Orlando, Fla., briefly before returning to his birth country. Upon his return, he discovered reggaeton and has been writing music ever since. In 2010 he released the album Naci Pa’ Esto, which showed his versatility by incorporating bachata, rock, R&B and pop, among other genres. Mega performs at the Billboard pre-conference poolside party at 6 p.m. on April 23.

Colombia-born Frank Nino was raised amid the country’s military, political and social unrest. It was during that time that members of his family were persecuted and friends were assassinated, he says, for their participation in the creation and development of the first educational syndicate for teachers in Colombia. After his case was taken up by Amnesty International, he was granted political asylum in Canada in 1980, and today he’s one of the pioneers in a music-focused rehabilitation program. Nino performs at the Billboard pre-conference poolside party at 6 p.m. on April 23.

Mexican-born Horacio Palencia Cisneros, a prolific award-winning songwriter, began his career at 16. His life changed when Banda Santa Rosa recorded two of his songs, “Ardiente Amor” and “Perdona.” Additional doors opened soon after and more of his compositions gained acclaim. Last year he won record of the year at the Billboard Mexican Music Awards and was honored most recently at the BMI Latin Awards. Palencia will be on the main stage at the Billboard Bash at Cameo Nightclub (1445 Washington Ave. in Miami Beach) at 8:30 p.m. on April 25.

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Ricky Rick, also known as Ricardo Ruiz Perez, was born in Monterrey, Mexico. By age 10, he was playing the guitar and in his teens performing in regional bands. By 17, he had learned to play others instruments. Ricky Rick then began a higher-profile musical career as lead singer of the Kumbia All-Starz, and late last year signed with SpanGlish Global. This year he will release the album Pante. Ricky Rick performs at the Billboard pre-conference poolside party at 6 p.m. on April 23.

Ri-Ka Swing is a merengue group featuring Richard “the Flaquito With Swing,” son “Richito” Raul Armando “the Fantastiko” and Hector “Tito” Bonilla. Partners for more than 10 years, the trio was previously known as KariS. Ri-Ka Swing performs at the Billboard pre-conference poolside party at 6 p.m. on April 23.

Rio Roma has made music that resonates with fans of romantic pop melodies. The songs are autobiographical and touch on everything from lost love to the joy of finding it again. Rio Roma performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at 6:30 p.m. on April 25.

Reeling from the Dominican Republic, singer/songwriter Santaye will release her first bachata-inspired project, Corazon. The nine-track album was produced by Dan Warner and Lee Leven, who’ve worked with such artists as Gloria Estefan, Alejandro Sanz and Luis Fonsi. Santaye’s musical inspirations include the late Celia Cruz and Juan Luis Guerra. She earned a nomination as best female tropical artist at the Premio Lo Nuestro Awards in February. Santaye will perform at the Billboard Bash at Cameo Nightclub (1445 Washington Ave in Miami Beach) at 8:30 p.m. on April 25.

Noel Schajris has worked on five albums with Sin Bandera. But it’s his solo effort Uno No Es Uno that has been one of his most personal projects. Schajris, who was born in Argentina but now calls Mexico home, has expanded his reach internationally and plans to continue writing and recording as a solo artist. He performs at the ASCAP Showcase at Yuka Restaurant (501 Lincoln Road in Miami Beach) at 6:30 p.m. on April 25.

Noel Schajris (top), Rio Roma and Ricky Rick (far right) will give showcase performances.
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The Billboard Bash, the annual salute to the Billboard Latin Music Awards finalists and winners, will again be open to not only conference attendees but to more than 1,200 music fans.

The April 25 event, sponsored by Senzari, a new service that offers Internet radio with personalized recommendations and integration with Facebook, takes place at the Cameo nightclub in the heart of South Beach. It will feature performances by salsa troupe N’Klabe and Mexican singer/songwriter Horacio Palencia Cisneros, plus a performance by Elvis Crespo, previewing his new album Los Monsters, which arrives next month and is his first on Venemusic.

The Bash, hosted by mun2's Crash and Guad, also will feature Spanish DJ Juan Magán, whose hit ‘Bailando por el Mundo’ has topped the Hot Latin Songs chart.

As is a Bash tradition, all performers are finalists, and the evening will honor not just artists, but the labels, publishers and songwriters who create and drive the hits.

Cisneros, who was honored as songwriter of the year at the 2011 Billboard Mexican Music Awards, returns this year as a finalist in that category at the Billboard Latin Music Awards, and as a performer as he prepares for the release of his debut album.

Salsa act N’Klabe, up for tropical albums artist of the year, duo or group, will perform its unique brand of contemporary dance music. For the second year in a row, in a nod to the spirit of music and up-and-coming artists, the Bash will include a new artists’ showcase, featuring Grupo Treo, Santaye, Notla Luque, Josie Cordova and L.L. Radio.

The Bash, a longtime tradition of the Billboard Latin Music Awards, was launched in 2003 in response to the increasing number and stature of the awards show. The Bash begins at 8:30 p.m. following red carpet arrivals at 8 p.m.
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Armando “Pitbull” Pérez

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Ben E. King

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Reggie “Wayne” Oommen

Te Siento
Juan Luis Morena Luna “Wisin”

Tu Boca

Tu Amor

Tu Mama

Tu Mente Maestra

Vamento (This Time For Africa)

Waka Waka (This Time For Africa)

Y No Regresas
Juanes

Y No Regresas
Juanes

Y No Regresas
Juanes

Y Tu Mama

Y Tu Mente Maestra

YEJIDIO NAJIO

YEAH BOY

YEAH BOY

YEAH BOY

YEAH BOY