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Database Dilemma

Global song directories benefit rights holders, but pose problems for data collectors

While the music industry continues to be hurt by digital piracy, another issue lurks in the digital realm: a lack of global databases impairs the flow of revenue to rights holders. And as music use continues to grow in films, TV shows and videogames, there’s a need for registries for those industries as well. Such registries would need to be able to communicate with any music databases, so rights holders know which musical works are used in which films or games, and proper renumeration can be made. Until resolved, a booming information crisis could get worse.

At NARM’s “Music Biz 2012” meeting held in Los Angeles this month, executives involved in establishing databases gave a status report on where the industry stands during a round-table discussion. Moderator Nic Garnett, a digital media lawyer with London-based InterRight, says setting up digital deals’ terms is very straightforward.

“The hard part is sorting the information,” he said. Often digital service providers are presented with invoices containing multiple claims to the same work, adding up to, say, 100% of the ownership stake in the song. When that happens, payments are held until ownership is settled. Conflicts of this sort pose a major industry problem that could be solved by definitive databases, accessible to all, with correct information.

Currently, however, the industry is filled with numerous private music databases, often containing conflicting data on the same works. To address that problem, the World Intellectual Property Organization (WIPO) created by the United Nations wants to build a database, based upon the unique international sound recording code (ISRC) for each record. Meanwhile, the Global Repertoire Database is an effort kick-started by the European Commission to establish a standardized database containing music publishing information so that digital service providers can easily license songs and make proper payments to the actual rights holder.

“The GRD will focus on publishers associated with each work, with every song carrying a unique international standard musical work code (ISWC). Besides situations in which claims add up to more than 100% of song ownership, a single work might have 10 or 15 splits, which means that more than one publisher might have registered the work — leaving a song with multiple ISWCs, instead of a single code. One House managing director Jim Griffin said. CISAC, the trade group of songwriter collection societies around the world, has spent a lot of time mending such problems, Griffin added.

On the master recordings side, RIAA senior VP of technology David Hughes reported that the organization is building an ISRC database on a global basis, identifying both tracks and underlying works to make that data automated so it’s machine-readable. The ISRC registry isn’t a rights database, however, but a database for authenticating the metadata defining the backing track and the ISRC assigned to it, he said. When it works, it will mean everyone is talking about the same track.

“If it is implemented properly,” Hughes said, “we won’t have to spend hundreds of hours to match up the data.” After examining each database for publishing and master rights, music users can then turn to an International Standard Name Identifier, which identifies creators and rights owners.

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Putting all this data together is a project of unimaginable scope, according to Mark Isherwood of the Digital Data Exchange. Somehow, musical works and sound recording databases have to be linked in order to ensure proper payments are made to rights holders, but the problem is even bigger than that, Isherwood said. Music isn’t the only media format facing an information crisis to facilitate payments. There will be a need to build registries for films, TV shows and videogames, all of which use music.

If these databases through out the various media industries are built in separate silos, they will be inperable, “which means we will have wasted our time,” Isherwood said. Once all the databases can be linked, eventually the industry will need a way to resolve disputed claims on musical works. “We need a dispute resolution infrastructure that can handle such issues quickly,” Griffin said. “We need government involvement; that’s why we need WIPO. Without them, we won’t succeed.”

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Robin Gibb
1949-2012

In a career that spanned six decades, Robin Gibb was among the key figures in the evolution of pop music. Born on December 22, 1949, in London, he was part of the iconic Bee Gees band along with his brothers Maurice and Barry. The group, known for their harmonies and emotional lyrics, became one of the most successful groups of the 20th century, with hits like “Stayin’ Alive” and “Saturday Night Fever.”

The Bee Gees were inducted into the Rock and Roll Hall of Fame in 1997 and the Songwriters Hall of Fame in 2012. Gibb, who has been credited with the songwriting of hits such as “How Deep Is Your Love” and “To Love Somebody,” passed away on May 20, 2012, from liver cancer.

Gibb’s passing marked a significant loss for the music industry, and his legacy continues to inspire new generations of artists. His contributions to music have been celebrated through various tributes, including a documentary film and a biographical series. The Bee Gees themselves have continued to perform and release music in his honor, keeping his memory and musical legacy alive.
to love somebody

ROBIN GIBB 1949 – 2012

FROM THE WARNER MUSIC GROUP FAMILY.
Another Round

Spirits brand Jim Beam finds its rock sponsorships highly rewarding

Corporations spend an estimated $1.2 billion on music tie-ins in 2011, according to sponsorship analytics firm IEG. But do these sponsorships actually help sell more products?

The answer is decidedly “yes” for Beinc's Jim Beam, which successfully launched a cherry-infused bourbon called Red Stag through its partnership with Kid Rock. Not only did the deal deliver strong awareness for the new beverage through a tour sponsorship and heavy in-store promotion, but it also resulted in stronger-than-expected retail sales. Beverage Information Group senior analyst Adam Rogers declared that the product was “the bourbon launch of the decade.”

“Certainly, having a partner like Kid Rock was his client. Busch, Busch misstated he had worked on a case against New York’s Daily News. In fact, the newspaper was his client.”

Analysts have hailed KID ROCK'S deal with Jim Beam's Red Stag the "bourbon launch of the decade."

The label will stick one in my face, like, 'We can get the 90 proof vs. 80 proof and a play on the term 'angel's share,' which refers to the bourbon that evaporates from the barrel during the distilling process. In addition to a TV campaign that kicked off in early March, the company is putting Devil's Cut at the center of its Jim Beam Concert Series this summer, with a half-dozen acts visiting six different cities—Kid Rock (Boston, June 1), Daughtry (Denver, June 2), David Gray (Chicago, June 30), Darius Rucker (Dallas, July 14), Bush (Tampa, Fla., Aug. 2) and Train (Philadelphia, Aug. 18).

As another part of the sponsorship arrangement, each artist recorded a song from Rolling Stone's "500 Greatest Songs of All Time," offered exclusively to fans for downloading through a code on select boxes of Jim Beam White and Devil's Cut starting June 1. The artists were selected by Vector Management, whose partner Adam Rogers declared that the product was "the bourbon launch of the decade."

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Televisa Tunes Back

Media giant air month-long concert series, rocking the Latin broadcast and music industries

While music-oriented shows have been dwindling on Spanish-language TV in recent years, Mexico TV giant Televisa just devoted a 200-hour block of programming—much of it in prime time—to live music. Under the banner Mexico Suena (Mexico Sounds) and produced entirely by Televisa, the series of concerts aired April 21 through May 20 on the company’s four broadcast channels (2, 4, 5 and 9) and three cable networks.

The programming block marked an unprecedented display of musical muscle from Latin America’s biggest producer of Spanish-language content, with the televised concerts ranging from arena performances by superstars Wisin & Yandel to mini-sets by up-and-coming bands.

Ironically, Mexico Suena—which offered 120 hours of programming in 2011—ended its expanded block just as U.S. Spanish-language networks announced their new programming lineups. Unfortunately, in contrast to Televisa’s musical commitment in April and May, the offerings for the rest of the year seem meager, posing a potentially serious problem for the Latin music business.

Spanish-language TV has nothing comparable to successful U.S. shows such as “American Idol” and “The Voice” that introduce new talent, though Teleundo recently announced production of “La Voz Ninos,” a kiddie version of “The Voice,” also with the exception of “Esta Noche Tu Noche” on Mega TV. Spanish-language TV doesn’t broadcast late-night talk shows like “The Tonight Show With Jay Leno” or “Late Show With David Letterman,” which provide important platforms for acts of all stripes.

(Off the record, TV executives often complain how, with the possible exception of various award shows, music-driven programming in Spanish rarely delivers high ratings.)

“The windows to air concerts are few, and this [large programming block] is an exception that other networks in the region should follow,” says Jorge Juarez, co-founder of management/promotion firm Westwood Entertainment, whose roster includes Camila and Gloria Trevi. “One of the most relevant aspects of [Mexico Suena] is that all of the Televisa channels support it, so it truly becomes a month of music.”

For Televisa, which has a long tradition of breaking new acts through its multiple platforms including Thalía, Paulina Rubio and RBD, the challenge is re-establishing itself as a musical brand.

“It was like mouth-to-mouth resuscitation,” says Televisa Música director Arturo Velasco, who helped launch Mexico Suena with a major concert promoter Ocesa. Among other advantages, the partnership allowed Mexico Suena to feature several Ocesa-sponsored shows, including Paul McCartney’s Mexico City concert.

“In many countries, [daily] music programming has declined,” Velasco says. “So, instead of trying to find programming slots throughout the year or for a season, we decided to concentrate on music for 30 days.”

Because Televisa is a multimedia company, it can devote a continuous flow of Mexico Suena information and cross-promotion on its multiple websites, radio stations and magazines. For advertisers, having such a recognizable and important block of programming is considered invaluable. After last year’s sponsorship by Coca-Cola, this year’s edition of Mexico Suena was supported by Corona Beer and the Acapulco Office of Tourism.

Indeed, the final week of the program (May 13-19) coincided with the revival of Festival Acapulco, an annual music fest produced by Velasco’s father that was formerly a major tradition in the country, but which hadn’t been held since 2005.

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Latin Merch Maturing

Slow but steady sales for T-shirts and other items as Spanish-language music audience grows

Almost every major musical act has merchandise emblazoned with its or her name, and Latin performers are no exception. Fans of Jennifer Lopez, Prince Royce and Marco Antonio Solis often want to leave with at least a T-shirt in hand after attending a concert by their favorite star.

While Latin merch has sometimes struggled to achieve large sales figures, the business is becoming increasingly important as the genre’s audience grows to an ever-widening global market. About a year ago, Los Angeles-based publisher Hugo González launched HiMerch, and today the company works exclusively with strong-selling acts from Belanova to Enrique Bunbury. “Not very many people [appropriately] target the Latin merch market,” says González, who recently oversaw sales at a Gloria Trevi show at Los Angeles’ Nokia Theatre. “I work shows in the U.S. and Mexico, and I’ve come to realize that CDs and T-shirts sell extremely well.”

González’s price points are usually less than those of arena-level Anglo rock bands—between $10 and $30 for a T-shirt and around $10 for a CD. Some acts, including Belanova, offer “bundles” to fans that include products and a photo with the act at the venue.

But for every successful tour, there are times that González has barely broken even.

Tomás Cookman, president/owner of Cookman Management and Nacional Records, who has seen Latin merch evolve through the years, maintains that prices need to stay low. He says that a Latin act charging high prices is not only being unreasonable, but also making potentially hazardous career moves for the long term. (Nacional charges $15 for T-shirts.)

“If you’re a Jaguars or a Molotov,” he adds, citing the two Mexican rock bands as examples, “you want fans coming back, so don’t charge $45 for a T-shirt.”

Avi Ellman, managing director of Tribeca Licensing Group, says that for every Latin band of the moment that explodes onto the scene for a short time there are others that need to develop their merchandise and approach to the market.

“Most artists will develop organically from smaller to somewhat larger groups of highly intense fans who crave an experience of connec-
tion,” Ellman says. “The broad stroke of merchandising will not work, identifying and understanding how to monetize these niche markets is the key to success.”

Ellman says that, except for some early bumps, his business has generally increased 100% year over year. He attributes the growth not only to additional U.S. touring, but to new business with artists already on the road.

“In Latin entertainment, merchandising historically was the domain of the piracy,” Ellman says. “Artists had good reason to assume this too. With few exceptions, standard merchandise programs did not produce exciting results in the Latin space.”

Ellman adds that he’s expanded into sports and other entertainment. “All these factors, as well as the fact that we’ve increased the depth of our work with Latin artists in the U.S., helped us grow.”

—Justino Águeda

BEBAKED BACK FOR SPANISH SALUTATION

Spanish pop singer Miguel Bosé and Academy Award-winning director Fernando Trueba are among those supporting a proposal to honor Cuban pianist Bebo Valdés with Spain’s prestigious Prince of Asturias Award for the Arts. The campaign for Valdés’ nomination is spearheaded by the Barcelona-based Internet radio portal GlsysPalmera.com, whose popular streaming channels and blogs focus on tropical Latin music. Valdés, who served as the house pianist at Havana’s Tropicana nightclub before going into exile in the 1960s, began a spectacular comeback in his 70s that resulted in nine Grammy and Latin Grammy Award wins. Now 93 and retired, Valdés was last heard on the soundtrack to the 2012 Oscar-nominated animated film “Chico y Rita,” directed by Trumbull and based on Valdés’ life story.

—Judy Cantor-Noves
The Vilcek Foundation is seeking applicants for the 2013 Vilcek Prizes for Creative Promise in Contemporary Music. The awards panel will select three winners, who will each receive a $35,000 unrestricted cash prize.

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Kenny Chesney Stretches His Limits
Country's biggest star keeps searching with “Welcome to the Fishbowl”

BY RAY WADDELL

THERE ARE A LOT of captivating photos on the walls of Kenny Chesney’s home office, but one stands out both visually and symbolically.

Eagles guitarist Joe Walsh is center stage, signature guitar in place, arms spread wide, hands flashing the devil horns, his face contorted in Walsh-ian fashion, while in the background are Marshall amps and what looks like a collection of bikini tops. To Walsh’s right stands Chesney, dressed in his traditional stage attire of T-shirt, jeans and expertly blocked cowboy hat.

The audience—a packed house at Denver’s Red Rocks Amphitheatre, we discover—is surely focused on Walsh as the shutter clicks, and so is Chesney. It’s a rock’n’roll moment for a country music singer, and the story behind this photo speaks volumes about Chesney and the journey he’s taken to become the genre’s biggest star, with million-ticket-selling tours, more than 30 million albums sold, 22 Billboard Hot Country Songs No. 1s and eight Country Music Assn. and Academy of Country Music entertainer of the year awards.

Chesney’s 13th record, Welcome to the Fishbowl, bows June 19 on Sony Music Nashville imprint BNA, and what could be his biggest tour ever begins June 2. Creatively, the artist has “never felt more comfortable in my own skin,” he tells Billboard on this impossibly gorgeous spring afternoon in middle Tennessee.

The album finds Chesney both focused and vulnerable, venturing further down the ambitious path he began on 2009’s Hemingway’s Whiskey, an album that found him seeking out rhythms and an emotional rawness seldom heard on country radio. Produced by Chesney and his longtime studio collaborator Buddy Cannon, Fishbowl alternates among party music,
unadulterated romance and aching sentimentality. The formula has been used throughout Chesney’s career (and country music in general), but Chesney ups the ante on *Fishbowl* with songs (written by both himself and top-shelf Nashville tunesmiths) that are by turn deeper, heavier and more insightful.

*Fishbowl* is the mark of a seasoned singer who has moved beyond the frenetic climb to the top and is focused on challenging both his legions of fans (the No Shoes Nation) and himself as an artist. “I’m more comfortable as a vocalist and as an interpreter of songs and a songwriter, more than I have been on the previous 12 records,” Chesney says at his home located south of Nashville, taking a break from intense rehearsals for the upcoming Brothers of the Sun tour with Tim McGraw.

“We think a lot about how to balance that fine line of being artistic and creative, but also being mainstream,” Chesney says.
I felt it. The time was right for me vocally and emotionally to sink into the expansive world of country music and risk involved in cutting such songs. “You can feel it in his voice,” says Sony Music Nashville chairman/CEO Gary Overton. “If you don’t get it right in the studio, you’re not going to get it right on the radio and out on the road. When I’m in the studio, I imagine myself being in the grass at an amphitheater. ‘What’s going to turn me on? What’s going to make me care?’”

Chesney says Chesney knows what he wants and brings a diverse toolbox of musical ideas to the studio. “I keep my antennae up, because I learn something every time I go in the studio with him.” Cannon says. “He’s younger than I am. He listens to more different types of music than I do. His iPod is as varied as anybody’s, and when he comes into the studio he mixes all that stuff in with what we’re doing.”

The traditional recording process in Nashville focuses on crafting songs that sound great on the radio, but Chesney says Chesney’s always thinking about what a song will sound like live, a tacit confirmation. “Making a song is a wonderful, creative time, but for me it can be a very stressful time,” Chesney says. “I have this knack for connecting with thousands of people in an audience and, in an ironic kind of way, in the middle of doing that I’ve felt this disconnect from the people that love and care about me the most and molded me as a person growing up in East Tennessee. It’s one thing for Chesney to move in a new direction, but it was a shift artistically,” Chesney says. “The first one I recorded for it was ‘While He Still Knows Who I Am,’ and even that has one different,” Chesney says. “The first one I recorded was ‘While He Still Knows Who I Am,’ and even that has element of searching for meaning in it.”

The character in the song is going back home to visit a father suffering from Alzheimer’s disease. “But it’s got so much more than that,” Chesney says. “This guy’s going back to reconnect with his father, but in a sense he’s trying to connect with himself, too. He’s busy and he’s getting lost in the world, and that was me to a T, really. It’s interesting that I have this knack for connecting with thousands of people in an audience and, in an ironic kind of way, in the middle of doing that I’ve felt this disconnect from the people that love and care about me the most and molded me as a person growing up in East Tennessee. In lesser hands, these sorts of songs could fall flat if the interpretation doesn’t rise to the occasion, and Chesney realizes the risk involved in cutting such songs. “El Cerrito Place” was one of them, because it’s been cut twice before and both were really good,” he says. “and how this whole thread started on this record.”

As the recording process moved on, a common theme of emotional longing and alienation began to take shape, consciously.

**TEAM CHESNEY**

**ALBUM:** Welcome to the Fishbowl

**RELEASE DATE:** June 19

**LABEL:** BNA

**MANAGEMENT:** Clint Higham, Morris Management Group

**ENGINEERS:** Justin Niebank, Drew Bolman

**STUDIO:** Ocean Way Studios, Nashville

**PUBLISHING:** SonyATV

**ATTORNEY:** Jess Rosen, Greenberg Traurig

**TOURING:** Louis Messina, TMG-AEG Live

**TOUR:** Brothers of the Sun tour with Tim McGraw, Grace Potter & the Nocturnals and Jake Owen, June 2-Aug. 25

**BIG DEALS:** Corona Light, GAC (tour), Costa del Mar Sunglasses, Takamine Guitars, No Shoes Radio

**SITES:** KennyChesney.com, Facebook.com/kennychesney

**TWEETS:** @kennychesney

**UPCOMING TV:** “Today,” “Late Night With Jimmy Fallon,” “The Tonight Show With Jay Leno,” “The Ellen DeGeneres Show,” “Nightline,” Macy’s Fourth of July Fireworks Spectacular, CMT Awards

**TIME WELL WASTED**

Chesney surprised the country music business when he announced in September 2009 that he was taking a year off to recharge, a move off the grid that informed the music on *Hemingway’s Whiskey*. Chesney says, referring to the mastering done at Ocean Way/Eden Rock in St. Barts in the French West Indies. “Me and [first engineer] Justin Niebank, Buddy and [second engineer] Drew Bolman went down there and mixed my record for two weeks.” Chesney recalls. “I didn’t want to drive down the same road, I didn’t want to go to the same studio . . . It was a lot of work, but in the middle of all that work we pumped in some sunshine and some fun, too, and you can hear that. It’s amazing what you can do when you get out of your comfort zone.”

Chesney recharged physically after 20 years of relentless touring and replenished his creative juices. “I was able to actually pick up my guitar and play it for no reason at all,” he says. “There were three or four years there where I just played guitar when it was my job, not because I loved it. I didn’t just walk through the house and see it there and pick it up and play for an hour trying to come up with something, and I caught myself doing that in 2010. I fell in love with music and what I do all over again.”

With songs like the syncopated “Somewhere With You” and compelling ballads like the title cut and “You and Tequila” (with Tim McGraw) and “Time Flies”—but it’s those risk-taking ballads that leave the biggest impression.

**FILLING THE FISHBOWL**

Chesney and Cannon are one of the most successful artist/producers duos in the history of country music, churning out hits that have defined the genre for the past decade and provided the ammunition to rock thousands of paying customers for Chesney’s annual runs through stadiums, arenas and amphitheaters. The melding of traditional country instrumentation with arena rock bombast and a dash of island spices has become the trademark Chesney sound, and he and Cannon have struck on a process that clearly works. “Buddy has always been my rock in the studio,” Chesney says. “Sometimes I might get a little far out there—just because it hasn’t been done before doesn’t mean you can’t do it. But Buddy is my equalizer. He hears things that I could never hear.”

Cannon says Chesney brings what he wants and brings a diverse toolbox of musical ideas to the studio. “I keep my antennae up, because I learn something every time I go in the studio with him.” Cannon says. “He’s younger than I am. He listens to more different types of music than I do. His iPod is as varied as anybody’s, and when he comes into the studio he mixes all that stuff in with what we’re doing.”

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As the recording process moved on, a common theme of emotional longing and alienation began to take shape, consciously.
where With You" and "You and Tequila" were both chart-toppers, the road. It's like that Jackson Browne song: 'Looking out at the road, I've never felt like I sacrificed a whole lot to be able to do this, consuming, one wonders what he's given up to get to this place. I'm onstage in front of thousands of people, I don't even feel everyone else. In a rare social commentary, Chesney takes an as hard as he works, he has in no small part gotten to his place

It's somewhat surprising that for the first time in his career, Chesney is launching an album and a mega-tour in the same time frame. The strategy isn't uncommon, and Sony Music Nashville's Overton says the decision for Chesney came early in the recording process. "This way we could combine the growing excitement for the new tour with the anticipation for his new album," Overton says. "We will cross-market these two events through all our media efforts and across all the social network properties at our disposal."

That might just seem like synergistic marketing, but for an artist who diligently—some would say obsessively—micromanages all aspects of his career, it's also a heavy load to bear. "If you're as driven as I am, doing just one of those things consumes your life," Chesney says. "Now I'm doing both of those things at once. On paper, it sounds like a great idea: Start the tour and then three weeks later the album comes out. Perfect timing, great marketing, and I signed off on it. It's the right thing to do, but for me, who tries not to leave any stone unturned, it's consuming every day." Overton calls Chesney's work ethic: "the best I've ever seen" and reeks of effort. "In less than three months, Kenny will finish recording; design and create an exciting new production for the tour; participate in pre-media to support the album release; shoot a music video; conduct band, crew and production rehearsals in Nashville; shoot prerecorded interviews for the album; lead on-site band rehearsals until the first show; shoot another music video; perform in several weeks of sold-out stadium and amphitheater shows; fly all across the country from New York to L.A. and everywhere in between for television, radio and live appearances during street week of the album," he says. In the period leading up to this interview, Chesney says he begins each day at 5 a.m., works out "really hard" for 90 minutes, cleans up and then heads to rehearsals until at least 8 p.m. Once home, he digs into details, which is by email, phone or tweaking set designs on his computer. "That's been my last month, every single day," he says, though on this day he knocked off early to do this interview. "Today we went first song to last song, getting the timing down. The key is to get where everybody knows what everybody else is doing, but still keep it fresh."

THE CHEMISTRY OF A MEGA-TOUR

**Kenny Chesney has sold more than 1 million tickets for eight consecutive tours and grossed more than $500 million since 2002, according to Billboard Boxscore. The streak will surely continue with the 2012 Brothers of the Sun tour, which begins on June 2 at Raymond James Stadium in Fl's Tampa, Fla.'s Raymond James Stadium. When Chesney won his sixth top package award at the 2011 Billboard Touring Awards last November, promoter Louis Messina, president of TMG/AEG Live and longtime director of Chesney's touring operations, declares, "I guarantee you I'll be back up here next year." The next day, word came that Chesney's former tour mate and country star Tim McGraw would be part of this year's stadium extravaganza, along with Grace Potter & the Nocturnals and Jake Owen. The pairing with McGraw, an arena-level headliner in his own right, reunites a duo that first worked together as part of the Geico Country Music Fest stadium tours, and then later as a run of mostly sheds in 2001 headlined by McGraw. The careers of both artists have grown exponentially since. "Ten years ago when Kenny and I toured, he was just getting his feet under him, and now he's gone on to have incredible success," McGraw told Billboard when the tour was announced. "I can't remember when two artists at the top of their games that have such a history together have gone out and done something like this." Chesney wants to ensure all his band and crew are also at the top of their games, and prior to rehearsals he was searching for a way to motivate the team. "I want them to feel what it's like to be a fan," he says. "So I bought 30 tickets to Van Halen [at Nashville's Bridgestone Arena] on the last night they were there, and bought tickets on the floor with my band and crew and we watched the show—as fans. You get so lost in this cocoon of what we're doing, it's important for them and me to feel what that's like." Hank Williams Jr. and Alabama brought rock production values to country in the 1980s, and country stars like McGraw and Chesney upped the ante even more in this century. Today, Chesney's stadium production is second to none, regardless of genre. Band and crew rehearse intensively right up until the tour begins, and the tweaking doesn't end there. "The first weekend we play Tampa and Atlanta, and I'll watch [video from those shows]," Chesney says. "You can rehearse for months, do all the things you think will make the show have hands-up-in-the-air rock'n'roll moments, but until you get out in front of people, you don't know if it's going to work or not." Messina, Chesney and manager Clint Higham have impressively brought the Chesney touring machine with strategic bookering from the clubs up, playing each market with care. Beyond Chesney's charisma as a performer, his success on the road is due to a long-term vision that prices tickets conservative and does not go to the well too many times. By playing only stadiums, an option aided by McGraw's drawing power, the Brothers of the Sun tour can reach the same number of people in fewer dates than if amphitheaters and arenas were in the mix, as is typical for Chesney. "That was a definite strategy," Chesney says. "We don't think it's good to play every market every year. In playing 23 stadiums, it's almost the equivalent of doing 46-50 shows, with the amount of people that are there." Chesney's fans are passionate and loyal, and whether it's in a club or a stadium, his connection with the audience is palpable. This is an artist who not only knows his audience, but also is keenly aware of his powers—and his limitations. "I can't play guitar as well as Keith Urban or Vince Gill. I just can't," he says. "Part of my success is knowing what I'm not good at. But when I put that hot on and I go up on stage with my band, something inside of me knows for a fact that I can take my index finger and make 60,000 people move left or right. That's a connection that's indefinable. I don't know where in my family I got that from, but it's like a laser vision. That high music, through my band, through raw energy and heart and passion, there's a connection up there that I know I can do. I know I got that."

**UNE 19, 2012**

**Kenny Chesney and Tim McGraw's Brothers of the Sun will play stadiums this summer.**
After a disastrous 2010 and a better 2011, touring pros are cautiously optimistic about this year’s ticket sales and superstar schedules.

BY RAY WADDELL

Whether you’re a stakeholder in the touring industry or just an enthusiastic concert fan, the list of acts touring in 2012 looks very good on paper. Ultimately, however, the only paper that matters on the business end of things is the green stuff.

With a 2012 concert schedule that features Radiohead, Roger Waters, Van Halen, Coldplay, Nickelback, Kiss/Mötley Crüe, Aerosmith, Bruce Springsteen, Madonna and Lady Gaga, a number of major touring superstars are bringing tickets to market.

Add to that list about a dozen or so other live favorites, including Dave Matthews Band, Jimmy Buffett, Red Hot Chili Peppers, Kenny Chesney (see story, page 16), Jason Aldean, Justin Bieber, Wiz Khalifa/Mac Miller, Enrique Iglesias/Jennifer Lopez and Drake, along with mega-festivals Coachella, Jazzfest, Bonnaroo and Lollapalooza, as well as such multi-act events as American Idols Live!, and it could be a sensational year.

But, as the double-digit downturn of 2010 proved, big names aren’t always enough. On the bright side, heading into the summer of 2012, these acts are doing what they’re supposed to do: Sell tickets. Combined with the boom in the festival business, the growth of newer artists in hip-hop, electronic dance music (EDM), rock and pop; and the ongoing popularity of several enduring live acts, the touring industry should continue the rebound that began last year, and is positioned well for the future.

“It’s going to be a good summer,” says Dennis Afla of Artists Group International, the New York-based booking agency for acts like Billy Joel, Metallica and Linkin Park. “The unknown is still out there, except for a handful of tours where the story has been told in terms of success. But, overall, a lot of tours look good, and hopefully they’ll sell through.”

Mark Campana, who shares the co-president title with Bob Roux for North American concerts at Live Nation, says ticket sales are outpacing last year’s numbers by 25%. “We’re seeing people getting excited about going to shows,” he says. “We still have some rose winds in regard to the economy and how things are progressing. We’re not out of the woods yet, but to
LATIN SUMMER SIX PACK

LATIN LEADERS

Releases from Daddy Yankee, Wisin & Yandel and others mark a high-profile season for the genre

BY LEILA COBO AND JUSTINO AGLUA

DADDY YANKEE

ALBUM TITLE: Prestige
LABEL: El Cartel/EMI
MANAGEMENT: El Cartel
RELEASE DATE: TBD

In the past year, Daddy Yankee has released three singles while debating where to take the new studio album he was recording on his own El Cartel Records. He chose EMI (following distribution deals with Sony and Universal), which will release Prestige this summer, distributing the album in the United States and licensing it for the rest of the world. Fans have been treated with “Llegamos a la Disco,” “Veo Corazó” (featuring Prince Royce) and “Lovumba,” which topped Billboard’s Hot Latin Songs chart in February and has spent 20 weeks in the top 10. An English-language remix of “Lovumba” is getting play on top 40 and rhythmic stations, and new single “Pasarela” is on the horizon. “Pasarela” will be used in Verizon’s “My Fabulous Quince” campaign and appear in TV and radio spots promoting an essay contest in which teens will vie for a sweet 15 party, with a Yankee performance as part of the prize. Prestige includes such guests as Australian duo Yolanda Be Cool (of “My Name Speaks America”) fame and Spanish singer Natalia Jiménez. Yankee just finished a European tour and he’ll launch a U.S. club tour in July with plans to leverage his multiple sponsorship deals to help push album sales. For example, he will sell his Section 8 headphones as part of a promotional pack that includes the CD at Walmart. He also expects to launch his own tequila line—Tequila Cartel—this summer.

BETO CUEVAS

ALBUM TITLE: Transformacion
LABEL: Warner Music Latina
MANAGEMENT: Amir Agai
RELEASE DATE: June 26

The second solo album from Beto Cuevas, former frontman of Chilean rock band La Ley, has a decidedly dance sound, judging from first single “Quiero Creer,” which features Pop Smoke rapping in English. It’s a departure for Cuevas, who wrote the album’s 11 tracks (Laredo, Lee Gosselin produced) and collaborated with Leina and Deborah Del Corral. The album includes one all-English track, written by Cuevas with his son, Diego.

HORACIO PALENCIA

ALBUM TITLE: Que Pensabas
LABEL: Fonovisa
MANAGEMENT: Eddie Orjuela, Primera Fila Entertainment Group
RELEASE DATE: June 23

For nearly a decade, award-winning songwriter Horacio Palencia has been penning songs of love and heartbreak. And for many years, artists in the regional Mexican genre have lined up to record his compositions. Now, Palencia is singing his own songs with the release of his first CD, Que Pensabas. “Nina de Mi Corazón” (Girl of My Heart). The album, recorded mostly in banda style, features 13 songs, including such classics as “Nina de Mi Corazón.”

GERARDO ORTIZ

ALBUM TITLE: El Primer Ministro
LABEL: Del Records/Sony U.S. Latin
MANAGEMENT: Angel Del Villar, Del Records
RELEASE DATE: July 10

A popular YouTube following led Gerardo Ortiz to a recording contract with Del Records. Now, more than three years later, the singer/songwriter of corridos and romantic ballads is preparing to release his fifth album. The title track brings back Ortiz’s edgy lyrical style chronicling Mexico’s drug scene, compositions that have catapulted the young singer to stardom.

THE RECOVERY

see this type of year-over-year ticket sales is one of the strongest indicators in what’s going on.”

Nederlander Concerts CEO Alex Hodges says the Greek Theatre in Los Angeles improved from last year’s boom season by 26% in admission dollars and 5% in ticket sales. Nederlander is seeing a similar trend at other venues where it promotes shows. Volume is pretty much even with 2011, and ticket prices are skewing a bit higher due to the talent mix.

“I don’t want to say the economy is back to 2007 levels, not by any stretch of the imagination, but there’s much more positive feeling and actual sales that are beating 2009, 2010 and even 2011,” Hodges says.

THE RECOVERY

After 2010 was marked by cancellations, postponements, downsizing and overall malaise, the concert industry was up last year, with double-digit percentage decreases in gross and attendance turning into modest upticks for both heading into 2012. Many reasons can be cited for the improvement—of course, touring has
always been a cyclical business—but one major factor was a back-to-basics approach to muting, pricing and packaging tours and a focus on providing value to the customer. There was a clear consumer revolt in 2010, much of it likely driven by the economic downturn.

“You hate to say that you’re blindsided by a recession, but the depth of the recession was shocking to us because we had a good season booked at all of our venues,” Hodges says. “We just hit walls too soon on all of the shows. We adjusted our prices down in 2010 and managed our business better, but we were a little down even though we managed our profit-and-loss sheet better.

As the world’s largest concert promoter, Live Nation bore the brunt of the 2010 downturn, rebounding nicely last year with strategic approaches to pricing, muting and marketing.

“We talked a year ago about getting the train back on the track, and staying true to good pricing and packaging,” Campana says. “It turns out that last year was a good recovery year for us. This year, we’re continuing on that same trajectory.

Campana says the Live Nation team was able to get the season booked earlier, and then put shows on sale earlier, which is a contributing factor to the current increase. “When people have tickets in their hands for a show, they become the best marketing tool we have,” he says. “The 25% [increase] will not hold up for the whole year—the schedule and calendar will start to catch up—but we will definitely surpass last year’s sales.’

While Live Nation is still sensitive to pricing, it has avoided the deep discounting seen in 2010. Hodges says Nederlander has dropped its average ticket price for two consecutive years. “This year, show mix is a part of it, certainly, but I feel cautiously bullish about ticket pricing,” he says. “We’re seeing people open up their pocketbooks and, in a competitive market, if other people are saying the same thing, then we’ve got to pay a little bit more for talent. But there’s still a good mood among agents, artists, managers and promoters being ticket price-conscious.

Another factor is smart talent buying and targeted, efficient promotion. Digital marketing, while not all new to the concert business, has never been used more effectively, with promoters, venues, ticket sellers, artists, agents and other parties all driving awareness. Digital marketing is also relatively inexpensive. When marketing budgets are smaller, that trickles down to ticket prices, and few would argue that a more affordable ticket drives attendance.

Most ticket prices begin with how much a promoter pays an act, and Arfa says the free-wheeling, open-checkbook days are gone. “Sometimes there’s a little pushback from the promoter community in how far it would go,” he says, “and you see venues much more aggressive, engaged and also in the subsidizing mode. There’s more risk and backing with promoters than ever before.”

Agents may be the sellers, but it’s not as if they have complete control over pricing. “Sometimes, the agent is just the messenger,” Arfa says. “The artist or manager will say, ‘You have to get this for me,’ and if you don’t, someone else will claim they can. An artist has certain overhead or production costs, and many times that will lead to a more expensive guarantee. It’s more challenging to get a bigger guarantee today than it’s been in a long time. You try to maneuver. Some acts show flexibility, some don’t. So you do what you have to do.”

Competitive bidding by promoters for tours can indirectly drive up ticket prices. “There’s always somebody that says, ‘We’re going to lose a show to the Geek—but let me just add another $35,000-$30,000 into the equation and steal it back,’ just to get it away from us,” Hodges says. “A lot of people are really working well with us in that realm of paying attention to ticket price. If we’re too low and the agent thinks we can change more, we’ll listen to that and work together on the show. If we’re too high and the agent says, ‘You’re outpricing our market,’ we’ll say, ‘We’ve got competitors who’ll pay whatever, so let’s discuss the ticket price and see if together we can’t assess what’s fair.’ That level of diligence has increased substantially in the last two years, and we’re seeing it pay off this year even more.”

KINGS OF ROCK

Contrary to reports, rumors and speculation, the genre continues to roar

BY MITCHELL PETERS AND PHIL GALLO

THE SMASHING PUMPKINS

ALBUM TITLE: Oceania
LABEL: Matador’s Music/EMI Label Services
DISTRIBUTION: Concord Distribution
MANAGEMENT: Peter Katsis, Prospect Park
RELEASE DATE: June 19

After experimenting with gradually releasing free tracks during the past three years as part of its ongoing 4-A-song “Teargarden by Kaleidoscope” project, Smashing Pumpkins frontman Billy Corgan switched gears and began rethinking the traditional album approach. “We were seeing that the fans were swallowing the songs so fast and literally pitting one song against my entire back catalog,” he says. “It’s just the culture we’re living in, where everything is almost assumed to be disposable.” Instead of completely abandoning “Teargarden,” Corgan will release the band’s new album, Oceania, as part of the project. It’s the group’s first studio set since 2007’s Zeitgeist.

Reverting back to the traditional album format was refreshing, Corgan says. “With the song-by-song approach, it was almost like I was over-producing each song and trying too hard to make them perfect,” he says. “Maybe something was getting lost in that process.” Corgan notes that the partnership with EMI to release Oceania almost didn’t happen. “I pretty much wrote EMI off because of all of the years of contentious issues. Every time you turn around there’s a new regime in there, so you can’t even blame the new people,” he says. “My manager, Peter Katsis, felt it was still prudent to give EMI that

Serj Tankian

The Smashing Pumpkins

Serj Tankian, ex-frontman of System of a Down, will release his initial solo album on July 10. Tankian’s three solo efforts as a member of System of a Down have sold 100,000 copies in the UK and 200,000 in the US. Serj Tankian’s third solo effort, the album of the same name, is set for release on July 10. Tankian is excited about the release of his solo album, saying, “This is their 20th record, I’m thrilled that we got there.”

The Gaslight Anthem

ALBUM TITLE: Handwritten
LABEL: Mercury Records
MANAGEMENT: Tom Sarig, Esther Creative Group
RELEASE DATE: July 24

New Jersey rockers The Gaslight Anthem released their fifth album 2011. The album’s success, the band’s 2010 album, American Slang, has sold 90,000 copies, according to Nielsen SoundScan. Nick Raskulinecz, Rush has “revisited elements of electronica, orchestral music and jazz found on his second album, ‘2007’s ‘90s rock record. The group’s 2010 album, American Slang, has sold 90,000 copies, according to Nielsen SoundScan. The band’s 2010 album, American Slang, has sold 90,000 copies, according to Nielsen SoundScan.

Linkin Park

ALBUM TITLE: Living Things
LABEL: Warner Bros.
MANAGEMENT: Jordan Berliant,
RELEASE DATE: June 26

The band’s new album, Living Things, was released June 26. Linkin Park’s seventh studio album is hitting multiple platforms in the marketing plan. The first single, “Burn It Down,” was used in TNT’s NBA playoffs ads. Presales linking the album with tickets to an August North American tour topped expectations at the Costco. Prior to playing the show, Linkin Park will be in Europe where its music will be tied in with the Euro Cup soccer tournament. Film and videogame tie-ins are forthcoming later in the year.

Neil Young & Crazy Horse

ALBUM TITLE: Americana
LABEL: Reprise
MANAGEMENT: Elliot Roberts, Lookout
RELEASE DATE: June 5

The first album from Neil Young with Crazy Horse in nine years is a collection of murder ballads and protest and campfire songs reinterpreted by Young’s electric outfit. Young covers Woody Guthrie’s “This Land Is Your Land,” “Jesus Christ,” “Circus” and folk works plus the Silhouettes’ doo-wop classic “Get a Job.”

“The Smashing Pumpkins

But it’s a very melodic, classic songwriting. The act has yet to experience radio success, but new single “45” is bubbling under Billboard’s Alternative chart. The group’s 2010 album, American Slang, has sold 90,000 copies, according to Nielsen SoundScan.

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Music has been on a path of fragmentation for many years, which has been problematic in terms of traditional marketing. As niche acts become more mainstream and social media takes hold, the diversity of live music can be a positive. Classic rock still sells tickets to a luxury demographic, while pop, EDM, R&B and country (the lattermost genre being the most fragmented in terms of radio airplay) are all finding new audiences.

"There are all kinds of diverse tastes and ethnic backgrounds out there," Arfa says. "A lot of people may only go to a couple of shows a year, but there's something for everybody ... Also, as expensive as a concert is, it's not like a vacation, a college education or buying a house. It's a night out. It may be expensive, but people need to live.

Live Nation is addressing that diversity by offering a range of concerts and events to hit varied tastes and demographics. If there's a scene that's happening, Live Nation is there, whether it's classic rock (Water, REO Speedwagon/Keys, Del/Levi/Poison, Aerosmith, Van Halen), hip-hop (Drake, Khalifa/Miller) pop (Gaga, One Direction, Jason Mraz, Nicki Minaj), country (Allman Brothers, Brad Paisley, Rascal Flatts), metal (Iron Maiden, Kiss/Cruise), dance (Madonna, LMFAO) rock (Coldplay, Radiohead, Nickelback, Dave Matthews Band).

"We're not just selling one type of music now, so that diversity has really allowed us to see these ticket sales," Campana says. "We're not just going back to the classic rock market again and again.

While slow to come onboard with U.S. festivals, Live Nation is going full bore this year with acquisitions and startups covering a wide range, with new events including Mixtape, Jay-Z's Made in America, the River's Edge festival in St. Paul with Dave Matthews Band and Tool and a new country fest called Watershed at the Gorge in George, Wash., home of the Sasquatch festival.

"We looked at that business closely over the last three or four years, and we've added some events into our mix that we think can grow to the same stature as Lollapalooza, Coachella or Bonnaroo," Campana says. "We want to feed markets that are hungry.

AEG Live, the second-largest concert promoter worldwide, is also tapping into this diversity, with tours currently on sale yielding strong results including Iglesias/Lopez, American Idols Live, Chesney and Tim McGraw playing stadiums and a June on-sale date for a Bieber tour that begins in the fall.

AEG Live president/CEO Randy Phillips predicts Iglesias/Lopez will sell out "by the time the acts hit the stage." AEG Live's last major tour of 2012 is Bieber, but AEG is starting ticket sales months earlier, at a time when probably more shows go on sale than any other period of the year. Cyrcys have their own reasons why the promoter is making such an early move. Phillips says the strategy, I want to go up when the album's out, so we have all this media banging at the same time. And, he's got a monster single in ["Boyfriend."]. Remember, we did over $120 million with him the first time around-without a hit single.

Phillips says the Idols tour will likely do better than 90% business, and Leonard Cohen also looks strong in presale ticketing. Why the promoter is making such an early move. Phillips says the strategy, "I want to go up when the album's out, so we have all this media banging at the same time. And, he's got a monster single in ["Boyfriend."]. Remember, we did over $120 million with him the first time around-without a hit single."
HOT IN HERE
With releases from Chris Brown, R. Kelly, Brandy and more, the R&B slate comes correct

BY GAIL MITCHELL

CHRIS BROWN
ALBUM TITLE: Fortune
LABEL: RCA
MANAGEMENT: Tine Davis, "TDC/ Phase Too
RELEASE DATE: July 3

Chris Brown continues down the comeback road he began paving with 2011’s F.A.M.E. That project’s cache of hot singles (“1 Oasis,” “No BS,” “Look at Me Now,” “She Ain’t You,” “Wet the Bed”) has been succeeded by a new crop of songs from Fortune, including “Turn Up the Music” and “StoP” featuring Kevin “Kh-MAC” McCall. Also in play are “Sweet Love” and “Ill Die” featuring Big Sean and Wiz Khalifa. Waiting in the wings is a new single “Don’t Wake Me Up.”

And that’s not counting the assists Brown has given others; Rihanna’s “Birthday Cake,” Fat Joe’s “Another Round,” DJ Khaled’s “Take It to the Birthday Cake,” Fat Joe’s “Another Round,” DJ Khaled’s “Take It to the Block” and Wiz Khalifa. Waiting in the wings is a new single “Don’t Wake Me Up.”

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BOBBY BROWN
ALBUM TITLE: The Masterpiece
LABEL: Bobby Brown Productions/ Bronco Bridge Entertainment/Fontana
MANAGEMENT: Alicia Etheredge
RELEASE DATE: June 5
Currently on tour with New Edition, Bobby Brown sound so far this summer with his first solo album in 14 years. The set’s lead single—“Don’t Let Me Die”—was penned several years before the death of ex-wife Whitney Houston. “Died” is produced by Fred “Blaze” Crawford, who, together with Jared Gosselin, helmed “The Masterpiece.” Features include New Edition mates Johnny Gill and Ralph Tresvant plus Bobby “Jaye” Brown Jr., who makes his debut on the track “Starmaker.” Brown Sr. calls Masterpiece his effort to “bridge the gap between good old R&B and today’s R&B.”

R. KELLY
ALBUM TITLE: Write Me Back
LABEL: RCA
MANAGEMENT: Derrel McDavid, Winkler McDavid; Ann Carli, Fuzzy Bunny Films
RELEASE DATE: June 26
“Share My Love” is the debut single from R. Kelly’s 11th studio album, Write Me Back. Picking up where 2010’s Love Letter left off, the new release filters in such influences as Smokey Robinson and Barry White. Kelly also served as executive music consultant on the film “Sparkle” (Aug. 17) and penned three original songs for the soundtrack including the Whitney Houston/Ondina Sparks duet “Celebrate,” his memoir, “Souls of Sway: The Diary of Me,” arrives June 28.

BRANDY
ALBUM TITLE: Two Eleven
LABEL: Chameleon/RCA
MANAGEMENT: Ryan Ramsey/ Bronco Bridge Entertainment, the set features collaborations with producers including Timbaland, Hit-Boy, Danja, Rico Love, Sean Garrett, Eddie Ozen and Frank Ocean. Earlier this year, Brandy told Billboard that her goal was to record an “album that has something for everybody; real R&B with dance songs and bang-out ballads.” Following on the heels of her reunion with Monica (“It All Belongs to Her”), Brandy teams with Chris Brown for her set’s first single, “Put It Down.”

TREY SONGZ
ALBUM TITLE: Chapter V
LABEL: Songbook/Atlantic
MANAGEMENT: Kevin Liles, KWL Enterprises
RELEASE DATE: TBD
A release date hasn’t been stated, but Trey Songz’ Chapter V has already spun off the hit single “Heart Attack.” If the Benny Blanco and Rico Love co-production is any indication, then Songz and Atlantic can expect a warm reception from fans as he’s coming off a hit single from Trey’s Angel by Adele (7.1 million) that adds some depth to top 40. For every dance track like the Black Eyed Peas’ “I Gotta Feeling” (8 million sold), there’s a “Rollin’ in the Deep” by Adele (7.1 million) that adds some depth to top 40.

SUMMER 2012 PREVIEW

IN THE FILM INDUSTRY, summertime is blockbuster season, with popcorn movies arriving on schedule and taking in millions. But things are less simple in the music industry. Tent-pole albums are usually saved for the fourth quarter. Only three albums released between June and August last year—Lil Wayne’s Tha Carter IV, Jay-Z and Kanye West’s Watch the Throne and Beyoncé’s 4—sold more than 300,000 copies in their debut weeks, according to Nielsen SoundScan. And TV platforms like “American Idol,” “The Voice” and “Dancing With the Stars” are between cycles. So how do music marketers make the most out of the summer months?

A hit single typically does the trick, though the fabled summertime anthem isn’t exactly predictable. “Traditionally a summer song is the whole windows-down, play-it-loud-in-your-car song,” RCA Records senior VP of marketing Aaron Borns says. “But there is a lot of melancholy that comes with the emotions associated with summertime. For every dance track like the Black Eyed Peas’ ‘I Gotta Feeling’ (8 million sold), there’s a ‘Rollin’ in the Deep’ by Adele (7 million) that adds some depth to top 40.

Summer songs don’t need to debut anywhere close to the season, either. This year, tracks intentionally released on the cusp of summer—like Usher’s “Scramp” and Maroon 5’s “Payphone”—will try to repeat the success of songs like Katy Perry’s “California Gurls” (5.3 million downloads since debuting in May 2010). But LMAO’s “Party Rock Anthem” arrived on New Year’s Eve 2010 and sold 270,000 downloads from January to April last year. Then it grew on radio as the weather improved, selling 1 million downloads from May to August and topping Billboard’s 2011 Songs of the Summer list. “There probably is a summer song formula, but . . . we never set out to do the song of the summer—we just set out to do something great,” says GoonRock, who co-produced, co-wrote and was featured on “Party Rock Anthem.” “That something great goes hand in hand with the feeling of summertime—feeling hot, feeling good—and that’s why it worked so well.”

If the science of a summer song is difficult to engineer, TV opportunities can be even trickier to navigate during the summer. But fluctuating prime-time schedules open the door to more experimental. In 2012, that means fresh opportunities for the ABC’s new singing competition “Duets” and E!’s upcoming talent show...

CHRIS BROWN

BY JASON LIPSHUTZ

Selling

Key opportunities open up as the temperatures climb

IN THE FILM INDUSTRY, summertime is blockbuster season, with popcorn movies arriving on schedule and taking in millions. But things are less simple in the music industry. Tent-pole albums are usually saved for the fourth quarter. Only three albums released between June and August last year—Lil Wayne’s Tha Carter IV, Jay-Z and Kanye West’s Watch the Throne and Beyoncé’s 4—sold more than 300,000 copies in their debut weeks, according to Nielsen SoundScan. And TV platforms like “American Idol,” “The Voice” and “Dancing With the Stars” are between cycles. So how do music marketers make the most out of the summer months?

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CHRIS BROWN

BY JASON LIPSHUTZ
down "Opening Act," which allow established artists like Kelly
superstar albums opening to 0.N.LFC. (through Def Jam). Currently on the
sold 260,000 downloads, according to SoundScan, nicely setting up the group's Living Things album, out June 26.
For branding companies like New York-based agency Cornerstone, whose current clients include Nike, Pepsi and Converse, summertime means less online minutes for the average consumer, so music festivals offer an immediate pressure point. Cornerstone co-CEO Jon Cohen says that the most effective brand initiatives take advantage of consumers' heightened willingness to get some fresh air and experience new products. "Festival attendees need some other things to focus on at an all-day festival," Cohen says. "You're seeing food become a bigger part of the festival experience ... you're seeing food be-
ter several times to air his differences with Interscope regarding the progress to surface, on May 5, 50 told KVEG Las Vegas DJ Bootleg Kev that the "project is pretty much done." Interscope reps say the date is "tentative."
2012 IS SHAPING up to be an exceptionally strong year for synchs, with two of the year’s biggest hits—fun.’s “We Are Young” (featuring Janelle Monáe) and Kelly Clarkson’s “Stronger (What Doesn’t Kill You)” —driven onto the charts after appearing in car commercials. Expect the momentum to accelerate this summer. “Right now advertisers are focused on a light, feel-good summer trend. They are asking for free-spirited, ‘driving with the sunroof open and the windows down’ songs,” Universal Music Publishing Group (UMPG) executive VP/head of film and TV music Brian Lambert says. Here’s a look at six of the summer’s biggest synchs—featuring indie bands, nostalgia acts and alt-rock faves—and how they came to be.

1 ARTIST: ZZ Top
SONG: “I Got To Get Paid”
BRAND: Jeremiah Weed

It’s only natural that a song called “I Got to Get Paid,” ZZ Top’s first new single in nearly 10 years, would debut in a commercial. The band teamed up with Diageo’s Jeremiah Weed Premium Flavored Malt Beverages for a TV ad campaign and music video for the Rick Rubin-produced track from the band’s first new album in nine years. As part of the new relationship, brokered by Jeremiah Weed’s creative agency CAA Marketing, the brand will also sponsor local activations around ZZ Top’s Gang of Outlaws tour all summer featuring road-mates 1 Doors Down and Gretchen Wilson.

2 ARTIST: Wilco
SONG: “I’m Always In Love”
BRAND: Sprint

Much to his surprise, the band said yes. In the spot, Wilco’s “I’m Always in Love” is put to anthemic, digitized use by a chorus of Evo users composing their own music with the Beats Audio app. “We don’t license music to very mawzany commercials, but this one seemed to work so we decided to give it a try,” Margherita says. “It’s quite a different treatment of a Wilco song as well as a testament to the quality of Jeff Tweedy’s songwriting.”

3 ARTIST: Mark Ronson featuring Katy B
SONG: “Anywhere in the World”
BRAND: Coca-Cola

Dubstep diva Katy B, already a fixture in the U.K. dance scene, is poised for a major U.S. breakthrough as the voice behind Coca-Cola’s first original Olympic anthem. Expanding on the approach the company took in 2010 with K’naan’s “Wavin’ Flag” for the FIFA World Cup, Coca-Cola is making Ronson’s “Anywhere in the World” a global anthem with localized versions in more than 20 territories. TV spots featuring the song, created by ad agency Mother London, start airing in July.

FRESH FACES
SUMMER SIX PACK

IN BLOOM
A look at some of the season’s biggest new names

AZELIA BANKS
ALBUM TITLE: 7997 EP
LABEL: Interscope/Polydor
MANAGEMENT: Troy Carter, Coalition Media Group
RELEASE DATE: May 29

Azealia Banks has quickly become hip-hop’s darling. Back in December, the 20-year-old burrowing “212” Its video has racked up almost 17 million views since hitting YouTube in September, and found its way to the Interscope executive VP of A&R Larry Jackson, who signed her to the imprint in the first week of January. “I was knocked out. I hadn’t been that impressed by a female MC in quite some time,” says Jackson, who previously brought Lana Del Rey to Interscope based on the strength of her breakout hit “Video Games.” “She’s got a huge, huge reservoir of confidence.”

But she’s still cautious. Rather than rushing out her full-length debut, Broke With Expensive Taste, due this fall, Banks will release the four-track 1991 EP on May 29. Fresh on the heels of her breakthrough performance at the Coachella festival, the EP will arrive the same week as her first headlining New York show at Bowery Ballroom and a coveted appearance at WQHT’s Summer Jam (both June 3). In addition to her fantastical mixtape, scheduled for release around July 4, 1991 is a way to entice those who are yet to discover the 20-year-old. “We really wanted to make sure that we’ve got a loaded cannon ready for this album,” Jackson says. Banks, who ranked third in the BBC’s Sound of 2012 and topped NME’s Cool List last year, even canceled European festival dates this summer to finish Broke: Hip-hop fans are already largely onboard, but Jackson has faith that her reach isn’t limited. “It’s inevitable that she’ll cross over,” he says, “but we’re not even making records thinking about that.”

JANA KRAMER
ALBUM TITLE: Jana Kramer
LABEL: Warner Music Nashville
MANAGEMENT: McGhee Entertainment
RELEASE DATE: June 5

Though she found success as an actress with roles on “Friday Night Lights,” “90210” and “One Tree Hill,” Michigan native Jana Kramer says she’s not even making records thinking about becoming a country singer. No.19 on Billboard’s Hot Country Songs chart, and several of her songs were featured on “One Tree Hill.” Kramer portrayed Alex DuPree on the popular CW show, which ended this season. However, she won’t be idle this summer. Look for Kramer as one of the opening acts on Brad Paisley’s Virtual Reality tour.
SHOWSTOPPERS

Want to know who will win big on the road this summer? A few safe bets BY RAY WADDELL AND KERRI MASON

MIRANDA LAMBERT
Tour: On Fire
Booking agent: Joey Lee, William Morris Endeavor
Dates: June 1-Sept. 7
Country has developed a wealth of new headliners during the past decade. But most of these newer acts are either male (Jason Aldean, Luke Bryan, Eric Church) or groups (Lady Antebellum, Zac Brown Band). Enter Miranda Lambert, who is averaging better than 95% capacity and 10,000-12,000 paid attendance per show, according to her agent, Joey Lee at William Morris Endeavor. In fact, as of mid-May, Lambert was the top-selling female artist touring North America, with $16 million in ticket sales from just 23 shows reported to Billboard’s Boxscore of the 70-plus dates Lambert will headline in 2012, many of them at Live Nation shows this summer. “We went from 4,000 to 6,000 to over 10,000 (per night) this year,” Lee says.

Enrique Iglesias and Jennifer Lopez
Booking agent: Darryl Eaton, BMI
Release date: July 14-Aug. 31
Like last year’s successful Euphoria tour (Enrique Iglesias, Pitbull and Prince Royce; $15,638,094 gross, according to Billboard’s Boxscore), the co-headlining tour by Wisin & Yandel hits both pop and Latin markets. At more than 30 dates, with doubles in Toronto, Montreal, New York, Los Angeles and Miami, the tour begins July 24 at Montreal’s Bell Center. AEG Live president/CEO Randy Phillips predicts, “By the time the acts hit the stage, every one of those dates are going to be sold out.”

Leonard Cohen
Tour: Old Ideas
Booking agent: Robert Kory, AEG Live
Dates: Aug. 12-Dec. 20
After ending a 15-year absence from American concerts Mark Campana adds, “Country is killing it. And now, when you look at acts like Brad Paisley, Jason Aldean, Rascal Flatts and Toby Keith, you’ve got to start talking about Miranda now in those same ranks, in terms of ability to sell tickets.”

Wiz Khalifa and Mac Miller
Tour: Under the influence
Booking agent: Peter Schwartz, the Agency Group
Dates: July 25-Aug. 5
The Under the influence tour, which will hit Live Nation amphitheaters this summer, taps into two key areas that are appealing to fans: value-oriented, synergistic packaging and youth-oriented hip-hop. The package includes headliners Wiz Khalifa and Mac Miller, along with Kendrick Lamar, Chiddy Bang, Schoolboy Q and Chevy Woods. Peter Schwartz of the Agency Group in New York says sales are off to a great start. “The shows generally have 6,000-8,000 tickets sold already in just three weeks on sale,” he says. “These venues have a lot of lawn, but with tickets reasonably priced in the $20-$40 range, this is an event any music fan can afford.”

Avicii
Tour: Level
Booking agent: Joel Zimmerman, William Morris Electronic
Dates: June 7-Sept. 16
Avicii’s 27-date North American tour (his largest to date), in partnership with AEG Live, will launch June 7 at the Tampa Bay (Fla.) Times Forum. The Swedish DJ/producer’s tour is “a massive, eight-emoji show; what you saw at Coachella was only two emojis,” says his agent, Joel Zimmerman of William Morris Electronic. “It’s the most complicated show I’ve seen to date.” On the back of one massive single, “Levels,” (plus a synch and personal appearance in Bud Light Platinum’s Super Bowl spot), Avicii is skipping nightclub and moving directly to large live venues and arenas—all prior to a formal album release. Punctuated by a headlining set at Lollapalooza in August, the tour will bring the 23-year-old to venues like Denver’s Red Rocks Amphitheatre and San Francisco’s Bill Graham Civic Auditorium. Zimmerman says, “After the first show, everyone is going to be like ‘Holy sh**! You need to see this thing.’”
Zac Brown gets ‘Uncaged,’ Hank Jr. sings with dad, and former golfer Ford keeps swinging

**EDENS EDGE**

**ALBUM TITLE:** Edens Edge

**LABEL:** MCA Records

**MANAGEMENT:** Virginia Davis, B.A.D.

**RELEASE DATE:** June 12

Big Machine Label Group president/CEO Scott Borchetta offered Edens Edge a deal after seeing the band perform at the annual Nashville Songwriters Assn. International Awards. Since then, the trio—Vince Gill and Darius Rucker)—has delivered a debut EP and the top 20 Billboard Hot Country Songs single “Amen,” which showcased the act’s earthy, organic sounds and stellar harmonies. Edens Edge will hit the road this summer with Rascal Flatts, and new single “Too Good to Be True” just arrived.

**JOSH TURNER**

**ALBUM TITLE:** Punching Bag

**LABEL:** MCA Records

**MANAGEMENT:** Renee Behrman Greiman, Modern

**RELEASE DATE:** June 12

Turner wrote or co-wrote eight tracks on his fifth studio album, Punching Bag, in a log cabin he built on his College Grove, Tenn., property as a writer’s retreat. Led by the single “Time Is Love,” the album was produced by Frank Rogers (Brad Paisley, Darius Rucker). The Grand Ole Opry member will preview Punching Bag during an hourlong special on HSN (May 25) sponsored by Cricket.

**DON WILLIAMS**

**ALBUM TITLE:** And So It Goes

**LABEL:** Sugar Hill Records

**MANAGEMENT:** Robert Pratt, Royale Chimes

**RELEASE DATE:** June 19

Keith Urban, Alison Krauss and Vince Gill lend their talents to And So It Goes, the first new release in eight years from Country Music Hall of Famer Don Williams. “We weren’t looking to reinvent Don, just to make a good, new Don Williams record,” says producer Garth Fundis (Trisha Yearwood, Sugarland). The album includes songs written by Kieran Kane, Ronnie Bowman, Al Anderson, Leslie Satcher, Williams’ son Tim and Williams himself. And So It Goes arrived April 30 in the United Kingdom supported by shows in May, and Williams will tour the United States this summer and fall.

**ZAC BROWN BAND**

**ALBUM TITLE:** Uncaged

**LABEL:** Southern Ground/Atlantic

**MANAGEMENT:** ROAR

**RELEASE DATE:** July 10

Since escaping in 2008 with the No. 1 single “Chicken Fried,” the Zac Brown Band has become one of country’s hottest acts. Label debut The Foundation has sold nearly 3 million units, according to Nielsen SoundScan, and 2010 follow-up You Get What You Give has sold 1.5 million. “Uncaged represents a musical freedom that comes from not having any pressure on us to create,” ZBB fiddler Jimmy DeMarrtini says. “The only people we have to answer to are our fans and ourselves.”

The set features guests like Amos Lee and Trombone Shorty. ZBB’s Coy Bowles describes the album as taking “the scenic route through multiple genres,” and although it incorporates a variety of musical styles the band’s Clay Cook sees it as a more focused effort. “The last couple albums have just been a collection of songs that we had been playing,” Cook says. “This is an album.”

The group’s expansive tour opportunities influenced the direction of Uncaged, in particular ZBB’s European tour with Kings of Leon. “That experience, mixed with Zac’s Southern roots,” ROAR Management partner Bernie Cahill says, “are woven into this new album.” The band remains on the road this summer.

**HANK WILLIAMS JR.**

**ALBUM TITLE:** Old School... New Rules

**LABEL:** Bocephus Records/Blaster Records

**MANAGEMENT:** Ken Levitan, Vector

**RELEASE DATE:** July 10

In ramping up to release his new collection, Hank Williams Jr.’s Bocephus Records partnered with Cleveland-based Blaster Entertainment Group (distributed by Warner), and first single “That Ain’t Good” was just released to country radio. Old School... New Rules features duets with Brad Paisley and Merle Haggard as well as a special tune that unites Bocephus sonically with his legendary father. Williams will support the release this summer with fair and festival dates.

**COLT FORD**

**ALBUM TITLE:** Declaration of Independence

**LABEL:** Average Joe’s Entertainment

**MANAGEMENT:** Shannon Houchins, ROAR

**RELEASE DATE:** July 31

Former professional golfer Colt Ford has found a successful second act in country music. He launched Average Joe’s in 2008 with Shannon Houchins and has built a roster that includes Montgomery Gentry, Corey Smith and Kevin Fowler. As a songwriter, his credits include co-writing the Jason Aldean chart-topper “Dirt Road Anthem.” Declaration of Independence is Ford’s fourth studio album on Average Joe’s. Guests on the 10-song collection include Aldean, Boyz II Men, Kix Brooks, Jake Owen and Darius Rucker.

**W**hen “The Amazing Spider-Man” is released July 3, it will be the first movie in the blockbuster series to arrive without a “songs inspired by” soundtrack. This summer, if you’re looking for soundtracks, you’ll find them for actual musical properties—the Warner Bros. ’80s musical “Rock of Ages” and the Sony Pictures remake of “Sparkle”—rather than films that rely on a soundtrack tie-in for promotional buzz. And with those soundtracks, the stars of the movies are also the stars of the album—Mary J. Blige, Julianne Hough and others (including Tom Cruise) for “Rock of Ages” and Whitney Houston and Jordin Sparks for “Sparkle.”

As for “Spider-Man,” “You can’t deliver [soundtrack sales] numbers without a female audience,” Sony Pictures president of music Lia Vollack says. “I said to [director] Mark [Webb], ‘Do you want a song at the end of the movie?’ He wasn’t that moved by the idea of creating a new song. The idea of an ‘inspired by’ album I understand when there’s an audience and appetite for anything associated with a property. It can’t be a knee-jerk reaction—‘We have a big summer movie so we need an inspired by’ album.”

There will be other musical offerings from the fringes this sum-
\textbf{Spring Into Action}

Springtime has become an important time of year to launch new music and strike synch deals \textbf{BY PHIL GALLO}

\textit{S}o far as the music goes, the first summer movie smash was released when there was still snow on the ground in parts of the country. Pitbull's "Back in Time," which plays over the credits in Sony Pictures' "Men in Black 3," arrived March 26, two months prior to the film hitting theaters as one of the summer's most anticipated titles. It has climbed to No. 16 on the Billboard Hot 100 and has sold 432,000 downloads, according to Nielsen SoundScan.

"We wanted to come early enough with it so you're not having the record peak two months after the film's out," Sony Pictures president of music Lia Vollack says. "We wanted to come with the songs like it was a regular radio record, and the thing working in our favor was that his album was finishing its cycle. It's a good example of synergy, all the Sony elements working together." (Pitbull is signed to RCA and published by Sony/ATV). We got to do fun stuff with the video because we had a lot of the sets and effects and we were able to integrate him into the film.

Spring, more than summer, has become an important time of year to launch new songs and artists in films or to strike creative uses, such as the employment of eight Van Morrison songs in "The Five-Year Engagement." Prior to the Memorial Day weekend, the soundtrack to "The Hunger Games" hit No. 1. On the Billboard 200, Epic packed the soundtrack to "Think Like a Man" with its artists, and "The Avengers" heralded the return of Soundgarden.

"Fundamentally, record companies don't like to do soundtracks anymore," Epic Records president of A&R "Tricky" Stewart says, adding that "Think Like a Man" is probably the only soundtrack the label will release this year. "I don't think it can work if the material is not all original. The material has to be great so that it becomes a compilation CD, and then it's about how well it's put together as a body of work."

The album, which has sold 76,000 copies, was positioned as a springboard for such recent Epic signings as Marcus Canty from "The X Factor," Brandon Hines and Future.

In recent years, the film world has moved the start of summer to the first weekend in May, which this year featured the record-breaking opening of Marvel/Disney's "The Avengers." The musical attraction of "The Five-Year Engagement," one of many spots for source music so we kept asking, "How do we still have impact and continuity?" Karp says.

The answer, supplied by Warner/Chappell senior VP of film and TV Wendy Christiansen, was a collection of Morrison tunes, four covers and four of his masters. Warner/Chappell made it onto the soundtrack, as did Brett Dennen and a version of "Jackie Wilson Said (I'm in Heaven When You Smile)" from Dweezil Midnight Runners. Soul singer Brenda Lee Eager was filmed singing "Sweet Thing" but the song was cut from the film, it will be included in the DVD.

When music supervisor Jonathan Karp was looking for songs to place in "The Five-Year Engagement," one of his first requests was for Van Morrison's "Sweet Thing" from Warner/Chappell Music. "Creatively we didn't have that many spots for source music so we kept asking, 'How do we still have impact and continuity?'

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"The Five-Year Engagement" (starring EMILY BLUNT and JASON SEGEL) features music by VAN MORRISON (below).
**INDIE ROCK**

INDIE ROCK

**30 fiery arena-via-garage anthems** was about to call it quits when the Vancouver rock duo Japandroids.

**JAPANDROIDS**

**ALBUM TITLE:** Celebration Rock

**RELEASE DATE:** June 5

**MANAGEMENT:** self-managed

**LABEL:** Ty Segall Band

Vancouver rock duo Japandroids was about to call it quits when the fiery arena-via-garage anthems

**DIY IS H-O-T**

Unique merch whets fans’ appetites for indie music

**EDWARD SHARPE & THE MAGNETIC ZEROS**

**ALBUM TITLE:** Brave

**LABEL:** Vagrant

**MANAGEMENT:** Bryan Ling, New Community

**RELEASE DATE:** May 29

With excitement running high for Here, the follow-up to Edward Sharpe & the Magnetic Zeros’ 2009 debut, Up From Below; the indie folk group and manager Bryan Ling took to Facebook and invited fans to submit proposals to hold local listening parties. Ling understands the power of engaging directly with dedicated fans, who he calls “your best marketers.” The band also plans to release another album later this year.

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**DIARY PROJECTORS**

for an email address, the chance to win a limited-edition, signed white-label 12-inch promo single of “Flutes” in March Hot Chip will hit the festival circuit this summer, as well as larger venues, including the Hollywood Bowl on Sept. 9.

**METRIC**

**ALBUM TITLE:** Synthetica

**LABEL:** Metric Music International/

**MANAGEMENT:** Mathieu Drouin,

**CRYSTAL MATCH**

**RELEASE DATE:** June 12

**MANAGEMENT:** Mathieu Drouin,

**CRYSTAL MATCH**

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**MANAGEMENT:** Mathieu Drouin,
EMELI SANDÉ
ALBUM TITLE: Our Version of Events
LABEL: Capitol Records
MANAGEMENT: Azizi Sykes
RELEASE DATE: June 5
Scottish-born Emeli Sandé has already hyped up audiences across the pond with her soulful vocals and thoughtful pop songwriting. After winning the Critics’ Choice Award at the 2012 Brits, Sandé topped the U.K. album chart when Our Version of Events arrived in February. So how will Sandé become a household name stateside? Recent appearances on “Conor” and “Rachel Ray” helped, a 15-date stint opening for Coldplay in North America in July and August should, too.

ED SHEERAN
ALBUM TITLE: +
LABEL: Elektra Records
MANAGEMENT: Stuart Camp, Rocket Music
RELEASE DATE: June 12
Following a string of top 10 singles and last year’s chart-topping debut, 19-year-old Ed Sheeran is already a U.K. superstar. His boyish good looks and catchy pop hooks draw in listeners, but Sheeran’s real talent lies in his lyricism: “The A Team” reflects on drug addiction. Meanwhile, the singer is branching out as a collaborator. In February he released The Slumdon Bridge EP, a four-song collaboration with rapper Yelawolf, and on May 8, Taylor Swift tweeted that she was writing songs with Sheeran.

JUSTIN BIEBER
ALBUM TITLE: Believe
LABEL: Schoolboy/Raymond Braun/Island/Island Def Jam Music Group
MANAGEMENT: Scooter Braun
RELEASE DATE: June 19
Since Justin Bieber’s last official full-length, 2010’s My World 2.0, the superstar has released a 3-D biopic, a memoir: His own line of nail polish and two more No. 1 albums, Never Say Never: The Remixes and Under the Mistletoe. Executive-produced by manager Scooter Braun and mentor Usher, Believe will showcase a more grown-up version of the 18-year-old’s R&B-influenced pop through Bieber’s maturing vocal range and collaborations with Ne-Yo, Big Sean, First single “Boyfriend” is already a hit.

MAROON 5
ALBUM TITLE: Overexposed
LABEL: A&M/Octone
MANAGEMENT: Jordan Feldstein
RELEASE DATE: June 26
Maroon 5 has another hit on the radio, multiple late-night performances planned for June and a South American tour kicking off in July. The best exposure that fourth album Overexposed could receive has already happened, as frontman Adam Levine wrapped his second season as a coach on “The Voice” on May 8. After a performance of “Moves Like Jagger” during the show’s first season drove the track (featuring Levine’s fellow coach Christina Aguilera) to No. 1 on the Billboard Hot 100, a performance of the group’s new single, “Payphone,” alongside Wiz Khalifa on “The Voice” last month has helped that track sell 1.7 million downloads, according to Nielsen SoundScan. The success of “Moves Like Jagger” has changed the sonic direction of the band, which broke out in 2002 with rock-based hit “Harder to Breathe” and “This Love.” Like “Jagger,” “Payphone” features production from pop auteurs Benny Blanco and Shellback, while Overexposed gets assists from Ryan Tedder and Max Martin, who executive-produced the album. Manager Jordan Feldstein says “Jagger” is sort of opened the floodgates to using outside resources to help make the record.

Although “The Voice” has made Levine more visible than his bandmates, Feldstein says that keyboardist Jesse Carmichael, bassist Mickey Madden, keyboardist James Valentine and drummer Matt Flynn are more present than ever on Overexposed, with four songs completely written by the band.

FLO RIDA
ALBUM TITLE: Wild Ones
LABEL: Interscope/Atlantic
MANAGEMENT: Lee “Freezy” Prince, Strong Arm Management
RELEASE DATE: July 3
Flo Rida’s singles “Good Feeling” and “Wild Ones” have already stormed the top 10 of the Billboard Hot 100, and new radio cut “Whistle” could very well follow. But for the Florida rapper, having three hits on his fourth studio album just isn’t enough. “With this album, there’s going to be a lot of No. 1s, so that’s why I came up with the title Wild Ones,” Flo Rida says. The goal isn’t too far-fetched: His Kickstarter-assisted 2009 hit “Right Round” spent six weeks atop the chart.

PASSION PIT
ALBUM TITLE: Gossamer
LABEL: Columbia Records
MANAGEMENT: Rich Cohen, Foundations
RELEASE DATE: July 24
Passion Pit transitioned from one-man bedroom project that Michael Angelakos created as a Valentine’s Day gift for his then-girlfriend to an electro-pop quintet whose debut album, Manners, arrived in 2009. Now, the act returns with a new full-length whose lead single, “Take a Walk,” shrouds its topical-eco-musings in a bouncy synths line. After performing at summer festivals like Lollapalooza and Outside Lands, the group will share a bill with Hot Chip at the Hollywood Bowl on Sept. 9.
The members of GOODIE MOBS with dancer B-BOY (second from left) MILEY CYRUS and WIZ KHALIFA.

STEVIE WONDER and ALICIA KEYS.

Motown founder BERRY GORDY with son REDFOO and grandnephew, SKYBLU of LMFAO.

JORDIN SPARKS stole the night with a moving tribute to Whitney Houston.

KATY PERRY

JUSTIN BIEBER’S performance was voted “most exciting moment on Billboard.com.”

MILEY CYRUS and WIZ KHALIFA.

STEVIE WONDER and ALICIA KEYS.

Motown founder BERRY GORDY with son REDFOO and grandnephew SKYBLU of LMFAO.
The Billboard Music Awards bring chart-toppers and legends together for a night of once-in-a-lifetime performances

BY JASON LIPSHUTZ AND GAIL MITCHELL

ACKSTAGE, YOUNG PERFORMERS mixed with legends, paying tribute and trading knowledge. Onstage, it was no different: From LMFAO's fever-pitched opening hits medley—and strip tease—to Stevie Wonder's rousing show-closer "Superstition," the 2012 Billboard Music Awards (May 20) recaptured the non-stop manic energy of its 2011 rebirth. Jam-packed with 16 live performances, the ceremony was broadcast for the second year by ABC from the MGM Grand Garden Arena in Las Vegas.

The Billboard Music Awards won the night for ABC among adults 18-49, according to fast affiliate numbers from Nielsen. The three-hour telecast was watched by 7.4 million total viewers, with a 2.7 share rating in the 18-49 demo. That was enough to handily best NBC's finale of "The Celebrity Apprentice" (5.6 million viewers, 1.6 share of 18- to 49-year-olds). The telecast was down slightly from last year, when the legendary franchise returned for the first time in five years and averaged 7.9 million total viewers and drew a 2.9 share in the 18-49 demo.

The first award of the evening, top social artist, went to Justin Bieber. In addition to acknowledging mentor Usher and manager Scooter Braun, the teen singer added, "I want to thank all my fans because the Internet is where I got my start." Bieber became the first, but by no means the last, artist to give shout outs to the fans, whose engagement plays a part in determining the awards themselves.

Taking home its own awards six-pack was party duo LMFAO. GoonRock and Lauren Bennett, featured on LMFAO's "Party Rock Anthem," won five awards each. Coldplay and Lil Wayne had big nights as well, with both receiving four BBMAs (see winner's list, page 35). Singer/songwriter Adele won 12 statuettes including top artist and top Billboard 200 artist. (Not on hand to accept, she tweeted her thank you to @billboard. See story, page 37.)

Keeping the energy and the social media chatter buzzing were standout performances by Usher, Bieber and Chris Brown, who won top R&B artist. Brown's five-minute performance of current single "Turn Up The Music" generated 27,713 tweets containing the official hashtag #bbma, according to data from Simply Measured. Bieber, meanwhile, claimed the second- and third-most-talked-about moments for his award win and his performance of new single "Boyfriend."

Also in the mix: a series of special awards and tributes. Katy Perry—who chose the BBMAs for the debut performance of her new single, "Wide Awake"—gave a shout-out to her 93-year-old grandmother Ann Hudson, her date for the evening, upon accepting the Spotlight Award. Taylor Swift made history as the youngest artist to receive Billboard's coveted Woman of the Year Award. And pioneering artist Stevie Wonder was honored with the Icon Award presented by Alicia Keys. Tribute was also paid to fellow legends who have died in recent months. Natasha Bedingfield honored Donna Summer with a short take on "Last Dance." A reunited Goodie Mob with frontman Cee Lo Green blasted into "(You Gotta) Fight for Your Right (To Party!)" in remembrance of Beastie Boy Adam "MCA" Yauch. Award co-hosts Ty Burrell and Julie Bowen of ABC's "Modern..."
Family” led a moment of silence for Bee Gee Robin Gibb, who died earlier that day.

But bringing the house down was the emotional salute to Millennium Award winner Whitney Houston, featuring John Legend (“The Greatest Love of All”) and Jordin Sparks (“I Will Always Love You”). Sparks, who co-stars with the late Houston in the upcoming film remake of “Sparkle,” earned a well-deserved standing ovation for her cover of the singer’s signature song. (Backstage, as Sparks finished, performers, managers and crew burst into applause.) Whoopi Goldberg presented the award to Houston’s daughter Bobbi Kristina Houston-Brown with manager/sister-in-law Pat Houston.

As the house lights dimmed at the MGM Grand Arena, invited guests hustled over to 1OAK at the Mirage for the official BBMAs after-party. Wiz Khalifa celebrated his award win for new artist of the year by performing several songs (“Black & Yellow,” “Young, Wild & Free,” “Work Hard, Play Hard”). Among the club DJs keeping the dancefloor crowded was guest spinner Swizz Beatz. Spotted either holding court in the various reserved booths or milling around: Cee Lo, LMFAO’s RedFoo, Chris Brown, Brandy and her brother Ray J, and Eric Benet.

Awards finalists and winners were determined by chart performance and social and streaming activity as chronicled in Billboard magazine and on Billboard.com during the eligibility period of March 1, 2011-Feb. 29, 2012. The 46 award categories were based on measures provided by Billboard’s data partners including sales data shared by Nielsen SoundScan, radio airplay and online streaming monitored and tracked by Nielsen BDS, social media consumption gauged by Next Big Sound and tour grosses tracked by Billboard Boxscore.

Presented in partnership with Chevrolet and the Las Vegas Convention and Visitors Authority, the 2012 Billboard Music Awards was co-executive-produced by Richard Beckman, CEO of Billboard owner Prometheus Global Media, and Don Mischer of Don Mischer Productions.

Additional reporting by Andrew Hampp and Glenn Peoples.
And The Winners Are...

**ARTIST AWARDS**
- **TOP ARTIST**: Adele
- **TOP NEW ARTIST**: Wiz Khalifa
- **TOP MALE ARTIST**: Lil Wayne
- **TOP FEMALE ARTIST**: Adele
- **TOP DUO/GROUP**: LMFAO
- **TOP HOT 100 ARTIST**: Adele
- **TOP DIGITAL SONGS ARTIST**: Adele
- **TOP RADIO SONGS ARTIST**: Adele
- **TOP TOURING ARTIST**: U2
- **TOP SOCIAL ARTIST**: Justin Bieber
- **TOP STREAMING ARTIST**: Adele
- **BEST ALBUM**: *Mylo Xyloto*, Coldplay
- **BEST CHRISTIAN ALBUM**: *My Kinda Party*, Jason Aldean
- **BEST COUNTRY ALBUM**: *GoonRock*
- **BEST LATIN ALBUM**: *Formula: Vol. 1*, Omar and Lucenzo
- **BEST ROCK ALBUM**: *21*, Adele
- **BEST RAP ALBUM**: *4*, Beyoncé
- **BEST R&B ALBUM**: *Motivation*, Kelly Rowland featuring Lil Wayne
- **BEST POP ALBUM**: *The Hunting Party*, Lady Gaga

**SONG AWARDS**
- **TOP HOT 100 SONG**: "Party Rock Anthem," LMFAO featuring Lauren Bennett and GoonRock
- **TOP ALTERNATIVE SONG**: "Give Me Everything," Pittbull featuring Ne-Yo, Afrojack and Nayer
- **TOP ALTERNATIVE SONG**: "Motivation," Kelly Rowland featuring Lil Wayne
- **TOP COUNTRY SONG**: "Party Rock Anthem," LMFAO featuring Lauren Bennett and GoonRock
- **TOP CHRISTIAN SONG**: "Blessings," Laura Story
- **TOP DANCE SONG**: "Blessings," Laura Story
- **TOP DIGITAL SONG**: "Give Me Everything," LMFAO featuring Lauren Bennett and GoonRock
- **TOP LATIN SONG**: "It's My Life," Coldplay
- **TOP POP SONG**: "Give Me Everything," LMFAO featuring Lauren Bennett and GoonRock
- **TOP RADIO SONG**: "Party Rock Anthem," LMFAO featuring Lauren Bennett and GoonRock
- **TOP ROCK SONG**: "Give Me Everything," Pittbull featuring Ne-Yo, Afrojack and Nayer
- **TOP STREAMING SONG (VIDEO)**: "Give Me Everything," LMFAO featuring Lauren Bennett and GoonRock

**ALBUM AWARDS**
- **TOP BILLBOARD 200 ALBUM**: 21, Adele
- **TOP POP ALBUM**: 21, Adele
- **TOP R&B ALBUM**: 4, Beyoncé
- **TOP COUNTRY ALBUM**: Mylo Xyloto, Coldplay
- **TOP LATIN ALBUM**: Mylo Xyloto, Coldplay
- **TOP DANCE ALBUM**: Born This Way, Lady Gaga
- **TOP CHRISTIAN ALBUM**: Come to the Well, Casting Crowns
- **TOP ALTERNATIVE ALBUM**: Mylo Xyloto, Coldplay
- **TOP POP ALBUM**: Mylo Xyloto, Coldplay
- **TOP R&B ALBUM**: Mylo Xyloto, Coldplay
- **TOP COUNTRY ALBUM**: Mylo Xyloto, Coldplay
- **TOP LATIN ALBUM**: Mylo Xyloto, Coldplay

**SPECIAL AWARDS**
- **HALL OF FAME AWARD**: Whitney Houston
- **ICON AWARD**: Stevie Wonder
- **SPOTLIGHT AWARD**: Katy Perry
- **BILLBOARD WOMAN OF THE YEAR**: Taylor Swift

**FILM AWARDS**
- **MILLENIUM AWARD**: Whitney Houston

**WOMAN OF THE YEAR**
- **TAYLOR SWIFT**

**WOMAN OF THE YEAR**

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**KEYBOARD** I had tears in my eyes," one of them said.

medley of hits. "Did you see how he was just jamming on the keyboards? I had tears in my eyes," one of them said.

were bouncing off the backstage walls after the soul icon's performance more than the Wanted. The group members in hand. And no one seemed to enjoy Wonder's show -closing of its hit "Glad You Came" over and over. But once their per-

rumors that he is actively recording a new album. "It will extend beyond their onstage chemistry. The pair joked with each other like old friends during rehearsal breaks. At one point, Keys told Wonder that she would put his award on the piano so he could look at it. Wonder simply threw his head back and laughed. Later on, the evening's Icon Award honoree confirmed the rumors that he is actively recording a new album. "It will be called Ten Billion Hearts," Wonder said, adding, "I'm also working on (creating) my own label." He shared that he just might work on creating something with Keys. "I was showing her a song I wrote a while back; maybe we'll be doing a collaboration together."

The rapport between Wonder and Alicia Keys extended beyond their onstage chemistry. The pair joked with each other like old friends during rehearsal breaks. At one point, Keys told Wonder that she would put his award on the piano so he could look at it. Wonder simply threw his head back and laughed. Later on, the evening's Icon Award honoree confirmed the rumors that he is actively recording a new album. "It will extend beyond their onstage chemistry. The pair joked with each other like old friends during rehearsal breaks. At one point, Keys told Wonder that she would put his award on the piano so he could look at it. Wonder simply threw his head back and laughed. Later on, the evening's Icon Award honoree confirmed the rumors that he is actively recording a new album. "It will be called Ten Billion Hearts," Wonder said, adding, "I'm also working on (creating) my own label." He shared that he just might work on creating something with Keys. "I was showing her a song I wrote a while back; maybe we'll be doing a collaboration together."

Jordin Sparks turned in one of the night's most talked-about moments, singing "I Will Always Love You" during the Whitney Houston tribute. Before the show started, those who'd heard her during rehearsal told those who hadn't that "she can hit the note," but during the show itself, when she did, jaws still dropped and there was spontaneous applause—and not a dry eye in the house.

Jepsen was one of the new stars of the night, the one people didn't know and wanted to meet. After her performance of "Call Me Maybe," Cre-ative Artists Agency managing partner/head of music, Rob Light ran over to her manager, Jonathan Simkin, to offer his compliments to Jepsen.

Motown was in the house—not just Wonder, but Gladys Knight as well (a delighted Usher hugged and kissed Knight, who looked pretty delighted herself). And rouding out the Mo-town crew was founder Berry Gordy, there with his son RedFoo of LMFAO, one of the night's top winners, with six Billboard Music Awards.

For U.K. boy band the Wanted, the show started early, and so did the after-party. An hour or so be-fore showtime, the quintet stood at the top of the ramp leading to the stage rehearsing the harmonies of its hit "Glad You Came" over and over. But once their per-formance was finished, they were spotted backstage, beers in hand. And no one seemed to enjoy Wonder's show-closing performance more than the Wanted. The group members were bouncing off the backstage walls after the soul icon's medley of hits. "Did you see how he was just jamming on the keyboards? I had tears in my eyes," one of them said.
The Battle For A BBMA Performance Slot

Two nights before the Billboard Music Awards went live, the list of performers was still not set. That's because six bands were competing in the second Billboard & Chevrolet Present Cruze-ing to Vegas: Battle of the Bands for a coveted slot to play live on the show. Hosted by hitmaker Taio Cruz, the battle streamed live on Billboard.com and took place May 18 from Las Vegas' the Joint at the Hard Rock Hotel and Casino.

The final six had been selected in a Billboard.com vote from a field of 18 regional semifinalists, and included hook-heavy alt-rock band Take the Day, a five-piece from Milwaukee; Tallahassee, Fla., hip-hop group After the Smoke; anthemic alt-rockers Saints of Valory out of Austin; pop vocalist Savannah Outen of Portland, Ore.; San Francisco's Doe Eye, the moniker for indie singer Maryam Qudus; and Patent Pending, a self-described pop-punk "rag-tag group-a jerks" from New York's Long Island.

The battle judges were Billboard editorial director Bill Werde, Billboard.com managing editor Jessica Letkemann, BBMAs producer Charlie Hagel and Laura Swanson, executive VP of media and artist relations at Island Def Jam. The judges weighed the bands' performances, the results of a live vote on Billboard.com and a social score from engagement on Billboard.com in the weeks leading up to the battle. Patent Pending won the night with fist pumps aplenty and a high-energy show that included—improbably—a short dance routine to make up for the lack of boy bands in the competition.

"Naturally these are pain tears," Patent Pending's affable frontman Joe Ragosta said following his band's stage-shaking performance.

Not quite 48 hours later, Patent Pending was onstage at the MGM Grand Garden Arena, playing live to a packed house of 12,000 and a TV audience of 7.4 million, according to Nielsen. "If there was a way to kiss everyone, I would," drummer Anthony Mingoia said. "We've always played shows to a couple of hundred people, and the energy in those rooms is insane. But there's 12,000 people out there, and that is something I can't describe even if you give me a year."

—Marc Schneider
The Social Network

The BBMAs dominated Twitter’s trending topics. Here’s what drove the engagement

THE SOCIAL ENGAGEMENT DURING the Billboard Music Awards was strong, with the BBMAs accounting for eight of the top 10 trending topics during the broadcast. And judging from the way they comment online, music lovers sure do love live performances on TV.

With one exception—a win by Justin Bieber in the top social artist category—the social activity numbers from the BBMAs showed people were most engaged when artists were onstage. Special thanks to our friends at Simply Measured for the underlying data.

Chris Brown performs “Turn Up the Music.”

Justin Bieber performs “Boyfriend.”

Jordin Sparks sings “I Will Always Love You” during the Whitney Houston Tribute.

Carly Rae Jepsen performs “(All I Know) I Love You” during the Whitney Houston tribute.

Katy Perry debuts new song “Wide Awake.”

Bobbi Kristina Brown accepts the Millennium Award on behalf of her mother, Whitney Houston.

Carrie Underwood performs “Blown Away.”

Chester Bennington of Linkin Park performs “Burn It Down.”

Sources: Simply Measured

#BBMAS

Stars take to Twitter to tell the story of the night

@hodakotb: who is watching @Billboard music awards?? Rival network but I am loving! #bbmas

@ninagarcia: is Chris Brown the new Abercrombie model? Fur parka & shirtless #BBMA

@taylorswift13: Billboard Awards. So much dancing. Thank you @ZooeyDeschanel and Kris Kristofferson for presenting me Woman of the Year. THISISFUN!!

@aliciakeys: About to go on! Wish me luck(?)

@OfficialAdele: Wow! Thank you @Billboard You’ve been amazing all year, thanks so much for the support. Yours always x

@RedFoo: LMFAOsters, shuffle zomb zombs, party rockers, wiggle masters... 6 billboard wins! All because of you!

@carlyraejepsen: I think that’s my record so far. Four flights in one day. Hello Vegas!

@justinbieber: meant every word I said on that stage last night, actually got nervous, with everything I am... #LOVEMYFANS #LOVEMELOVERS
Cherrytree Records founder MARTIN KIERSZENBAUM (left) with KEV NISH of Far East Movement, who played a rousing MCA tribute at the after-party.

MONICA’S performance included a mini-Whitney Houston tribute.

CARLY RAE JEPSEN with manager JONATHAN SIMKIN

GOODIE MOB hits the red carpet for the after-party.

BRANDY and her manager, RYAN RAMSEY (left), with Billboard editorial director BILL WEIDGE

SWIZZ BEATZ rocked the party from the turntables while wife Alicia Keys hung out in the VIP area.
THE BEACH BOYS CELEBRATE THEIR 50TH ANNIVERSARY WITH A REUNION, GLOBAL TOUR AND NEW STUDIO ALBUM BY PHIL GALLO

With a dozen members of Wilson's band and two guys from Love's outfit, the current lineup has learned more than 50 Beach Boys songs for their tour of the United States, Europe, Asia and Australia that runs through August. The concerts mark the first time in 20 years that Wilson has toured with fellow founding members of the group and coincide with the release of That's Why God Made the Radio, the first new studio album featuring Wilson, Love, Jardine and Johnston since the Beach Boys album in 1985. The tour and album, in turn, are part of an expansive 50th-anniversary campaign (see story, page 44) to celebrate the legacy of a band that has charted more than 30 top 40 hits on the Billboard 100 and sold 14 million albums and 5.9 million digital songs during the Nielsen SoundScan era. Hits and sales aside, the group—thanks largely to the songwriting and production genius of Wilson—has long been recognized as a master of American pop music. "What amazing songs," wrote Jon Pareles of the New York Times in the lead sentence of his review of the group's May 8 show at New York's Beacon Theatre. The Rock and Roll Hall of Fame inducted the Beach Boys in 1988 and the Recording Academy bestowed its lifetime achievement award on the group in 2001. On the day of this interview, a four-hour rehearsal has been reserved for the ensemble to work on the leadoff single/title track from the new album. Produced by Wilson and executive-produced by Love, That's Why God Made the Radio was recorded at Ocean Way Studios in Los Angeles and will be released by Capitol/EMI on June 5. "Capitol stepped right up to the plate—a lot better than they did the first time around," Johnston says. "I love being signed to a major because you can do things the correct way. I used to be an A&R guy at Columbia Records with Terry Melcher when I was 21 years old and I took all of this for granted. Years fly by and people are making albums on their own and they sell them for $10, and if they sell 10,000 they're happy. I'd rather make $1 an album, sell a million and reach more people."
To promote the album, the band took a trip to Apple’s headquarters in Cupertino, Calif., to meet and play its new music for iTunes executives. “That was very productive,” Jardine says. “We used to go to radio stations and record stores, and here it’s all in one place—35%-40% of all the music sales in a place that looks like a new college campus.”

The band’s 50th-anniversary tour began in Tucson, Ariz., on April 24 and has already included a stop at the New Orleans Jazz & Heritage Festival, the Bonnaroo Music and Arts Festival, the Hollywood Bowl, Europe, Japan, Singapore, Hong Kong and Australia will be included a stop at the New Orleans Jazz Heritage Festival, the Hollywood Bowl, Europe, Japan, Singapore, Hong Kong and Australia will be visited by year’s end (see story, page 56).

The exact moment that the men of the Beach Boys decided to reunite is cloudy—each of them vaguely refers to managers assembling clear paths—but Jardine did start to express a desire to do a 50th celebration after the band appeared atop the Capitol Records Tower on June 13, 2006, to receive a double-platinum award for the 2003 hits compilation Sounds of Summer: The Very Best of the Beach Boys. On June 5, Capitol/EMI will release new studio album That’s Why God Made the Radio.

Once together, they decided to include only one new song in their set list and ensure the shows go beyond surf tunes, car songs and one new song in their set list and ensure the this can happen.”

“Al started the rumor that it would happen down properly. “That song’s got more chord changes than the Bible has verses,” he says before heading off to find an acoustic guitar. “Every bar has most the incredible Beach Boy harmonies. It just goes and goes—it’s like a mantra. I really want to play that sucker.”

“A half-hour later, Jardine had an acoustic piano, warming up his fingers, and Johnston was busy changing from a dress shirt for a photo shoot into a T-shirt for rehearsal. Love recalls. “But when we got back together the first song we did was “Do It Again.”

Mike Love: “Well, I’ve been practicing. [laughs] He was very complimentary. When we first got back together again we covered ourselves. We did “Do It Again,” and Brian comes up to me and says, “How can a 70-year-old sound that good?” Well, I’ve been practicing. [laughs] He was very complimentary.

Brian Wilson: “I don’t think we talked about a tour or a show—from “Surfin’ Safari” to “Sail On, Sailor” to “Kokomo” to the new record—and along the way including such lesser-known tunes as “Don’t Back Down,” “Forever” and “All This Is That.”

On the day of the interview, Jardine was concerned he didn’t have “All This Is That” down properly. “That song’s got more chord changes than the Bible has verses,” he says before heading off to find an acoustic guitar. “Every bar has most the incredible Beach Boy harmonies. It just goes and goes—it’s like a mantra. I really want to play that sucker.”

“Al started the rumor that it would happen down properly. “That song’s got more chord changes than the Bible has verses,” he says before heading off to find an acoustic guitar. “Every bar has most the incredible Beach Boy harmonies. It just goes and goes—it’s like a mantra. I really want to play that sucker.”

Mike Love: “When we first got back together again we covered ourselves. We did “Do It Again,” and Brian comes up to me and says, “How can a 70-year-old sound that good?” Well, I’ve been practicing. [laughs] He was very complimentary.

Wilson: “He sounds as young as he did in 1963. David Marks: You could tell the chemistry was still there. **continued on p42**
THAT'S WHY GOD MADE THE RADIO

THE BEACH BOYS

FROM YOUR FAMILY AT Capitol / EMI
CONGRATULATIONS ON 50 YEARS, AND ON YOUR
NEW STUDIO ALBUM OUT JUNE 5

THEBEACHBOYS.COM
Bruce Johnston: Brian had scraps of songs and we’ve just been showing them together. It’s more Brian-heavy than Al or myself. This band is about the songs Brian wrote with different collaborators.

Love: Brian’s mainly carrying the load on our single “That’s Why God Made the Radio.” We’ve all got our parts and when you listen to it all coming back …

Wilson: It’s like heaven.

Love: Yeah. It’s like 1965 again.

Wilson: Actually, it’s like revisiting an old town you used to live in 20 years ago.

Is there anything that carries over in your songwriting from your Beach Boys work in the 1960s and 1970s?

Wilson: I tried to make each guy’s part mean something. Writing parts for the five guys, when you put it together, it all means something. Each part is important.

How much of the new album will make it into the live sets?

Love: The album doesn’t come out until June 5, so maybe by that time we’ll incorporate a song. We’ve got so many recognizable hits, people are showing up saying, “I want to hear ‘God Only Knows,’ I want to hear ‘Wouldn’t It Be Nice,’ California Girls.” How are you not going to do those songs?

How many songs are you performing each night?

Marks: We’ve rehearsed at least 50 songs so far. When we did a two-hour show in England a couple years ago we had 50 songs. Actually, the nightly set list will change according the venue, the appropriateness of certain songs. Some are two minutes long and we do them exactly like the records.

Is there much negotiating to get the set list together?

Wilson: It’s mostly up to Michael. I just want to make sure I get four or five in there.

Such as?

Wilson: “Please Let Me Wonder,” “This Old World” and a few others. Just enough.

How do you put the list together?

Love: There’s a big master list that we put together by saying, “OK, which ones are going to be best for the amphitheaters we’re doing this time?” It’s a collective thing—Brian’s got some leads. Al’s got some leads. I’ve got some leads. Bruce, too.

When Brian mentions “This Whole World,” a wonderful song from the overlooked Sunflower album in 1970, it seems like you’re willing to go beyond the big hits and the songs Brian is known for. How far afield are you going?

Marks: I am hoping to do “Summertime Blues,” the Eddie Cochran cover, in the set, which Carl [Wilson] and I did.

Jardine: I want to do an environmental message, but also Mike wants to do one we wrote, “All This Is That,” which is kind of a spiritual song. It’s all a matter of testing on audiences.

Marks: Yesterday at rehearsal, “Cottonfields” came off really well, so that has been becoming one of my favorites. It’s an old Leadbelly song. “Heroes and Villains,” all the car and surf songs are coming off nice.

When most people talk about the legacy of the Beach Boys, the conversation focuses on the early singles, and the albums Pet Sounds and Smile. In your opinion, what other works are important for understanding the Beach Boys’ legacy?

Jardine: The main thing is that we always had a positive message. The sound of it is positive, the lyrics are positive.

Marks: I send people to the Sunf’r’s USA album. It has a lot of instrumentals and that was the roots, the base of the band. It also shows Brian’s arranging ability for vocal harmony. The guitarists meet Four Freshmen harmonies—that’s what hit people and they fell in love with it. No one had ever heard anything like it. I also love Holland, [the 1973 album that includes “Sail On, Sailor”).

Wilson: That’s a hard question to answer. Summer Days (And Summer Nights!!) has a rock’n’roll thing about it.

Love: What album was “Darlin’” on?

Wilson: Wild Honey.


Wilson: It kicked ass.

Love: That was a cool album to work on. It had an R&B flavor to it. Brian used a theremin on “[Darlin’]” like he did on “Good Vibrations.” They were doing the track at his house in Bel-Air and I went into the kitchen to raid the refrigerator and make some tea. Brian had a health food store back then called the Radiant Raisin and I look up and see “Wild honey,” and the track is pumping and I thought, “I’ll make up a song called ‘Wild Honey.’” So I made it about a girl and this guy—I was even thinking about Stevie Wonder at the time. What would Stevie Wonder say to his mother about a girl that maybe she didn’t want him to get involved with, but he says, “Screw it”—he really digs this chick. That was the premise of the song.

Wilson: It came together [snaps his fingers] just like that.

It feels like everyone is in agreement on where the Beach Boys need to go and how you’ll get there. Was there anything in particular that got you all on the same page?

Marks: We picked up right where we left off—the chemistry was there. All successful bands have chemistry was there. All successful bands have that: When certain people get together there is one certain fantastic thing.

Jardine: And it’s built from there.
WE PROUDLY CONGRATULATE OUR CLIENT

BRIAN WILSON
AND
THE ANNIVERSARY TOUR

The Beach Boys
50
The Beach Boys have turned the group’s golden anniversary into an extended period of good vibrations for fans, and for the band itself. The group is marking the milestone with a long-awaited reunion of surviving members Mike Love and Bruce Johnston—mainstays who keep the Beach Boys consistently on the road—with Love’s cousin Brian Wilson, Al Jardine and David Marks.

After things kicked off with a galvanizing performance at the 54th annual Grammy Awards in February, the 50th-anniversary reunion tour began April 24 in Tucson, Ariz., and continues through mid-July in the United States before heading to Europe, Asia and Australia. The Beach Boys also hit the studio together for That’s Why God Made the Radio, due June 5 on Capitol/EMI. The first single/title track shipped to radio at the start of the tour after an April 25 premiere on ESPN Radio’s “Mike and Mike in the Morning.”

The anniversary has also put EMI’s catalog division into high gear, with a planned new greatest-hits package due later in the year and other vault-raiding treats on the horizon. And a media assault includes everything from a magazine/CD hits package called a Zine-Pak available at Walmart to a PBS documentary that will air, appropriately enough, on July 4 and another TV special—most likely a network one—in the fall.

So the surf is definitely up for the band that turned beaches, highways, convertibles and, of course, girls (California and otherwise) into part of the worldwide pop culture vernacular.

“IT did not think, even in my greatest fantasy, this would happen,” Johnston says. “Especially coming from the world of rock’n’roll—you just don’t have 50 years. Tony Bennett certainly does, and B.B. King. So all of a sudden—and the [Rolling] Stones are going to find this out—you’re actually going to celebrate 50 years, and we can do it.

“That’s been the impetus to get everybody to talk about it and do it. Nobody was enemies. Everyone’s had fake judo fights over the years, but there’s a lot of padding, so no one got hurt. The part that you think would be difficult, to turn the friendship light back on and then get back into the music, that was pretty easy. People just fell right back to their original parts.

EMI senior VP of catalog Jane Ventom adds that the Beach Boys’ 50th merits treatment as a major event on all fronts. “It’s one of our most iconic American bands,” Ventom says. “It’s a real gift in having such a wealth of catalog we can work with, and...”
ICM
INTERNATIONAL CREATIVE MANAGEMENT

We congratulate The Beach Boys on their 50th anniversary

Thank you for spending the last 30 years with us.
The statistics certainly speak to the Beach Boys' achievements during the past half-century. The group has sold 14 million albums and 5.9 million digital songs during the Nielsen SoundScan era. After cracking the top 40 of the Billboard Hot 100 for the first time with "Starlin's Safari" in 1962, the group has notched more than 30 top 40 hits—including the chart-toppers "I Get Around," "Help Me, Rhonda," "Good Vibrations" and 1988's " Kokomo" from the "Cocktail" film soundtrack. The 22-year gap between the last two even set a Billboard chart record, and Love is hoping that "That's Why God Made the Radio" will surpass that mark.

"Can you imagine if we got a No. 1 record in 2012? Oh, that would be something," he says. Along with that commercial success has come critical acclaim. The 1966 release Pet Sounds is recognized as one of the greatest albums in pop music. In 1988, the group was inducted into the Rock and Roll Hall of Fame and, in 2001, received a Grammy lifetime achievement award. Along with that commercial success has come critical acclaim. The 1966 release Pet Sounds is recognized as one of the greatest albums in pop music. In 1988, the group was inducted into the Rock and Roll Hall of Fame and, in 2001, received a Grammy lifetime achievement award.

In recent years, while the other Beach Boys have been sailing on their own—Wilson and Jardine with solo careers, Marks playing music and battling hepatitis C—Love and Johnston have been feeling the, well, love on the road thanks to the loving response. And all over the place.

"It happens all the time, and all over the place. It's that one can otherwise face in life." Love adds. "We get a little melancholy sometimes, like 'In My Room' or 'The Warmth of the Sun,' but by and large our music is known for its upbeat psychology. It's fun, and it's kind of a relief to all the problems that one could have otherwise face in life."

The Beach Boys, of course, have had their problems through the years—Wilson's emotional breakdown in the mid-60s that forced him off the road (though it gave him plenty of time to exercise his studio genius), the tyrannical reign of his father and original band manager Murry Wilson, the late Dennis Wilson's substance addictions, Carl Wilson's death from brain and lung cancer and assorted infighting and legalities that have been well-documented. Time, however, has allowed wounds to heal and perspective to be gained, through all parties acknowledge that pulling the various parts of the Beach Boys together required careful handling.

"There's a lot of factions," says PBS "Soundstage" producer Joe Thomas, a longtime friend and collaborator of Brian Wilson's who refers to himself as the "quarterback" or "facilitator" of the reunion project. "The thing people have to realize is this not only involves the Beach Boys who are living. It also involves the estates of Carl Wilson and Dennis and royalty accounts and all of that. The Beach Boys live on not only physically but also with monetary implications. It's still a hard." EMI North America executive VP of marketing and promotion Greg Thompson says that the idea of potent new Beach Boys music "has been really exciting. We realized they were ready to do this, and they were figuring out how to get in a room together and heal some wounds and celebrate an incredible story with a new album and a tour and all these things going on around the 50th anniversary. It was pretty amazing, and we definitely wanted to be a part of it."

Thomas, who became friendly with Wilson as neighbors in suburban Chicago during the mid-'80s, was designated the project's point man by the various Beach Boys' management factions. "I would not go away," Thomas says with a laugh, "and I think I'm continued on >>p48
Congratulations on half a century of fun, fun, fun and good vibrations!

From Neil Warnock and all at the Agency Group
from >>p46 equally trusted, or distrusted, by everybody. I kind of move slowly between all the different members. I'm not saying they agree with me all the time, but hopefully they think their voices are heard. That's the most important thing."

Thomas is quick to point out that “the band loves each other. It really is a tight-knit family group. Over the years things have happened... gosh, the stories are endless, and it wears on everybody. But right now everything is really wonderful.”

Thomas is serving as the fulcrum for a drum team consortium that includes Elliott Lott, president of the group's Brother Records label, and Jean Sievers, Wilson's manager who's also handling publicity as well as Tony Dimitriades of East End Management and veteran attorney John Branca. Former Warner Bros. executive Diarmuid Quinn was brought in to consult on a variety of digital initiatives, while Don Maggi of Thomas' "Sound-stage" team coordinated premium VIP ticket experiences that include meals, souvenirs and meet-and-greets with the band, which Thomas says “have consistently sold out across the board.”

The reunion has certainly galvanized the ticket-buying market accustomed to the Love-Johnston Beach Boys as an annual rite. "The vibe is great," says Adam Schneider, senior VP of events and booking for Palace Sports & Entertainment, whose DTE Energy Music Theatre in Clarkston, Mich., has hosted more than 50 Beach Boys shows since 1972. "This tour has been set up perfectly... and the addition of Brian Wilson and the others is incredibly impactful. It's a big show."

Capitol/EMI, meanwhile, is hoping for similar excitement for That's Why God Made the Radio. Johnston says it “reminds me of our Sunflower album” from 1970 but adds that “this album has elements of... everything. There's a lot of what you'd hope to hear from Brian [Wilson] on there. It's not a quilt or a potluck dinner; it's not like, 'OK, everybody show up with your songs.' It's not one of those kinds of albums. There's a lot of Brian in there, and Mike. It's just nice to know there is a Mike Love and a Brian Wilson still around to write together.”

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Thomas says Wilson initially wanted to call the album “Summer's Gone,” an indication it would be the final Beach Boys album—or at least his last one with the band. But after tracking 27 songs in California and Nashville, with Doobie Brothers/Steely Dan guitarist Jeff "Skunk" Baxter playing on some, the name was changed and he has hopes the songs left off the set—including those with Carl Wilson's demo vocals as well as an unreleased Dennis Wilson composition—will ultimately surface in some way. "The public will dictate how much Beach Boys product is going to come out," Thomas says. "If the public has an appetite for this record and it's successful and [the band] can feel that, there's no reason these guys won't continue."

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"The public will dictate how much Beach Boys product is going to come out," Thomas says. "If the public has an appetite for this record and it's successful and [the band] can feel that, there's no reason these guys won't continue." The label, meanwhile, is gearing up to sell what it knows is coming, with tight collaboration between the new music and catalog divisions. "We very much worked as one team to come together and build a campaign where you could tell the story of the Beach Boys with their catalog while introducing the new album," EMi's Ventom says. "It's very important to the band that they do have this new album, and that's what our focus is as well as the iconic history of the actual catalog."

Capitol/EMI will follow up That's Why God Made the Radio with a new greatest-hits package slated for a fourth-quarter release. Ventom says the company used fan research to create an "innovative product suite" that will include a standard edition as well as a deluxe two-disc set that Thomas says might feature some of the additional material recorded during the That's Why God Made the Radio sessions. Ventom says a "very deluxe, limited-edition career boxed set" will come later in the year as well.

"We're using customer insight and catering to the fans," Ventom says. "We found when we did the SMiLe boxed set toward the end of [2011] that we had great traction with the fans through an online [peer-to-peer] campaign by offering something you could not get in stores," ranging from special packaging to "some unreleased, potentially never-before-heard material, real nuggets that the core consumer really wants."

If part of that desire is for more of the Beach Boys reunion, however, Johnston cautions fans not to hold their breath. "I don't think that will happen. It's going to be one special tour and that's it," he says. "It's with Al and Dave and Brian, so it makes it really kind of special. We'll just enjoy it while it lasts."
RONDOR MUSIC – PROUD TO BE THE MUSIC PUBLISHER OF THESE ICONIC SONGS AND EXTRAORDINARY ARTISTS SINCE 1969

THIS HAS BEEN NOTHING BUT “GOOD VIBRATIONS” FROM THE BEGINNING – HAPPY 50TH

The Beach Boys

RONDOR MUSIC INTERNATIONAL
A UNIVERSAL MUSIC GROUP COMPANY
The Beach Boys Top Hits

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I GET AROUND</td>
<td>Capitol</td>
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<tr>
<td>2</td>
<td>KOKOMO (FROM &quot;COCKTAIL&quot;)</td>
<td>Elektra</td>
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<tr>
<td>3</td>
<td>GOOD VIBRATIONS</td>
<td>Capitol</td>
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<tr>
<td>4</td>
<td>HELP ME, RHONDA</td>
<td>Capitol</td>
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<td>5</td>
<td>SURFIN’ U.S.A.</td>
<td>Capitol</td>
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<tr>
<td>6</td>
<td>ROCK AND ROLL MUSIC</td>
<td>Reprise</td>
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<tr>
<td>7</td>
<td>CALIFORNIA GIRLS</td>
<td>Capitol</td>
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<td>8</td>
<td>SLOOP JOHN B</td>
<td>Capitol</td>
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<td>9</td>
<td>BARBARA ANN</td>
<td>Capitol</td>
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<td>10</td>
<td>FUN, FUN, FUN</td>
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<tr>
<td>11</td>
<td>BE TRUE TO YOUR SCHOOL</td>
<td>Capitol</td>
</tr>
<tr>
<td>12</td>
<td>SURFER GIRL</td>
<td>Capitol</td>
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<tr>
<td>13</td>
<td>DANCE, DANCE, DANCE</td>
<td>Capitol</td>
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<td>14</td>
<td>WIPEOUT*</td>
<td>Capitol</td>
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<td>15</td>
<td>WOULDN’T IT BE NICE</td>
<td>Capitol</td>
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<td>16</td>
<td>WHEN I GROW UP (TO BE A MAN)</td>
<td>Capitol</td>
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<td>17</td>
<td>THE BEACH BOYS MEDLEY</td>
<td>Capitol</td>
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<td>18</td>
<td>SURFIN’ SAFARI</td>
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<td>19</td>
<td>COME GO WITH ME</td>
<td>Caribou</td>
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<td>20</td>
<td>GETCHA BACK</td>
<td>Caribou/Epic</td>
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<td>21</td>
<td>DO YOU WANNA DANCE?</td>
<td>Capitol</td>
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<td>22</td>
<td>LITTLE DEUCE COUPE</td>
<td>Capitol</td>
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<td>23</td>
<td>SHUT DOWN</td>
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<td>24</td>
<td>DO IT AGAIN</td>
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<td>32</td>
<td>SAIL ON SAILOR</td>
<td>Reprise</td>
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<td>GOD ONLY KNOWS</td>
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<td>TEN LITTLE INDIANS</td>
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<td>37</td>
<td>CALIFORNIA DREAMIN’</td>
<td>Capitol</td>
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<td>HERE COMES THE NIGHT</td>
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<td>39</td>
<td>FRIENDS</td>
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<td>40</td>
<td>WENDY</td>
<td>Capitol</td>
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<td>41</td>
<td>BLUEBIRDS OVER THE MOUNTAIN</td>
<td>Capitol</td>
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<td>PLEASE LET ME WONDER</td>
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<td>45</td>
<td>ROCK’N’ROLL TO THE RESCUE</td>
<td>Capitol</td>
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<td>46</td>
<td>LITTLE HONDA</td>
<td>Capitol</td>
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<tr>
<td>47</td>
<td>ADD SOME MUSIC TO YOUR DAY</td>
<td>Brother</td>
</tr>
<tr>
<td>48</td>
<td>SURFIN’</td>
<td>Capitol</td>
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<tr>
<td>49</td>
<td>IT’S GETTING LATE</td>
<td>Caribou/Epic</td>
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<tr>
<td>50</td>
<td>CALIFORNIA SAGA (ON MY WAY TO SUNNY CALIFORNIA-i-A)</td>
<td>Brother</td>
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</tbody>
</table>

* Fat Boys & the Beach Boys

The ranking is based on actual performance on the weekly Billboard Hot 100 chart. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. To ensure equitable representation of the biggest hits from each era, certain time frames were weighted to account for the difference between turnover rates from those years.

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Congratulations on 50 incredible years!

JOE THOMAS, JOHN BRANCA & TONY DIMITRIADES
When "Kokomo" went to No. 1 in November 1988, it gave the Beach Boys the longest span of chart-toppers in the history of the Billboard Hot 100. Some 24 years and four months had elapsed between the time "I Get Around" achieved pole position in 1964 and the coronation of "Kokomo." That beat the previous record of 23 years, 11 months and two weeks set by George Harrison with the time span between "My Sweet Lord" to "Got My Mind Set on You." The current record-holder is Cher, with 33 years, seven months and three weeks between "I Got You Babe" in 1965 and "Believe" in 1999.

"Kokomo" also put Terry Melcher in the record books with the second-longest span of Hot 100 No. 1s for a producer at the time: 23 years, four months and one week between the Byrds’ "Mr. Tambourine Man" and "Kokomo," right behind Quincy Jones with 25 years, one month and one week between Lesley Gore’s "It’s My Party" and Michael Jackson’s "Dirty Diana."

The Beach Boys had a long run on Capitol, but the Hollywood-based label wasn’t the first to release records by the group. The quintet’s first charted single, "Surfin, was issued on the Los Angeles-based Candix imprint. That 45 rpm record debuted on the Hot 100 the week of Feb. 17, 1962, at No. 93 and moved up the chart slowly, it was never awarded a bullet. "Surfin" peaked at No. 75 in its sixth chart week and disappeared from the list the following week. Although it launched the Beach Boys’ career, the song ranks at No. 48 on their all-time top 50.

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When is a Beach Boys hit not a Beach Boys hit? When it’s "Caroline, No." The final track on the Beach Boys’ famed Pet Sounds, the song was issued as a single before the album was released, but wasn’t credited to the group. It was issued as a Brian Wilson solo effort, peaking at No. 32 in 1966.

The Beach Boys’ West Coast sound was heard all over the globe. In the United Kingdom, the first single to chart was "Surfin’ U.S.A.," which only managed to peak at No. 34. The next single to chart, "I Get Around," fared much better, rising to No. 7. But the foursome had to wait until 1966 to collect its first No. 1 in Great Britain, when "Good Vibrations" captured the crown. The only other Beach Boys single to top the charts in the United Kingdom was "Do It Again." That 1968 release was only a No. 20 hit on the Hot 100.

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**Upstaging congratulates the BEACH BOYS on 50 years of Good Vibrations!**

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WE'RE STOKED YOU ANNOUNCED WE'RE TOGETHER AGAIN. WOULDN'T IT BE NICE TO FEEL THOSE GOOD VIBRATIONS ALL SUMMER LONG?

THE BEACH BOYS ARE AMERICA'S BAND

FROM ALL YOUR FRIENDS AT AEG LIVE
How The Reunion Happened

‘WE GOT THOSE GUYS IN THE STUDIO, AND IT WAS 1965 ALL OVER AGAIN’

T he process that led to the Beach Boys’ reunion began in 2011, according to Joe Thomas, a PBS “Soundstage” producer who has collaborated with Brian Wilson, after several years of outreach between the parties and missions delivered through the media.

The group’s original members came together for an event atop the Capitol Records Tower in June 2006 to receive a double-platinum award for the 2003 hits compilation Sounds of Summer: The Very Best of the Beach Boys. On that occasion, Mike Love recalls, the first song the group sang together was “Do It Again.”

Thomas recalls that he and Wilson uncovered some songs they worked on while making Wilson’s 1998 solo album, Imagination, that he says “were always songs [Brian] had earmarked for the Beach Boys”—including an early rendition of “That’s Why God Made the Radio.” Carl Wilson even sang on some of the early demos of those songs, Thomas reports.

But realizing “there really couldn’t be a Beach Boys album without Mike’s collaboration,” Thomas and Wilson took the songs to Love in the spring of 2011 to ascertain his interest.

Love hopped onboard in a hurry, and Thomas says, “We got those guys in the studio, and it was 1965 all over again.”

Meanwhile, Thomas and Wilson had also recorded piano-and-vocal demos of six of the songs sung by Jeff Foskett from Wilson’s band, who’s also part of the Beach Boys’ reunion ensemble. They took those to Capitol/EMI, and “they flipped. They were like ‘We want to sign you’ right away,” Thomas recalls. “So the fact that Brian had songs that were relevant and that we had a record company willing to sign him and showing the enthusiasm he needed, and that he had a willing partner in Mike… everything just started falling into place.” —Gary Graff

Why God Made Radio—And TV

BROADCAST OUTLETS LINE UP TO FETE THE BEACH BOYS

Millions of transis-
tors and AM car rec
ceivers once
blasted the Beach
Boys’ hits during
the mid-60s and,
aptly, radio is a key component in the
campaign to promote the band’s 50th
anniversary and the first single/title track
from its new Capitol/EMI studio album,
That’s Why God Made the Radio.
“We’ve had incredible enthusiasm
from classic rock, oldies and hits sta-
tions,” EMI North America executive
VP of marketing and promotion Greg
Thompson says. “In regards to AC and
more current-intensive formats… the
key is to create a pop culture moment
that drives radio to feel like they have to
be part of it and need to re-engage with
the Beach Boys.”

Capitol/EMI has lined up a series of
strategic radio partnerships, including
an hour-long Cumulus Media special to
air Memorial Day weekend on AC and
classic rock stations, an “Artist Confiden-
tial” appearance on May 26 on SiriusXM as
part of a Beach Boys Endless Summer
Weekend,” a 20-minute interview
for CBS Radio and an NPR piece that will
air on either “Morning Edition” or “All
Things Considered.” There are also
talks in progress for a Clear Channel iHeart-
Radio partnership.

All of those efforts will be supported on the
networks’ attendant websites, while the
video for “That’s Why God Made the Radio” premiered May 17 on Vevo.

The Beach Boys’ whose Facebook
site has grown to 639,000 likes since it
launched in 2011, will also continue to pro-
duce “Reunion in Harmony” webisodes
that will appear on the group’s website
and those of various viral partners.

TV is also riding the Beach Boys’ re-
uision wave. Besides their appearance
earlier this year at the Grammy Awards,
the group has already performed the
national anthem at the Los Angeles
Dodgers’ home opener (April 10) and
appeared on “CBS Sunday Morning” and
NBC’s “Late Night With Jimmy Fal-
on.” On May 17, the group visited QVC,
selling That’s Why God Made the Radio
bundled with a special greatest-hits set, as well as merchandise.

A performance on NBC’s “The To-
night Show With Jay Leno” is set for
June 6, with an ABC “Good Morning America” concert in New York’s Cen-
tral Park on tap for June 15. The group
has taped pieces for Charlie Rose’s PBS
show and “Access Hollywood,” and
Thomas is directing the “Front Row
Center” documentary that will air July 4
on PBS. Another TV special, most likely
performance-based and for a major net-
work, will air in the fall. —Gary Graff
Congratulations to our friends, The Beach Boys

Hope you enjoy the next 50 years as much as the first
CONCERT BUSINESS

THE BAND'S PIONEERING APPROACH TO THE CONCERT BUSINESS

BY RAY WADDELL

It only knows how challenging it was to put together the Beach Boys' 50th-anniversary tour.

With multiple managers, three booking agencies and the five Beach Boys participating in the reunion—Brian Wilson, Mike Love, Al Jardine, Bruce Johnston and David Marks—not to mention a blending of Wilson's touring band the Wondertwins and the regular touring Beach Boys band under de facto leader Love, there were many opinions floating around about how to proceed.

But, in the end, the team devised a strategic routing that takes the group through theaters, amphitheaters, festivals, casinos, performing arts centers and special plays like the Hollywood Bowl in Los Angeles, the New Orleans Jazz & Heritage Festival and the Bonnaroo Music and Arts Festival.

The tour works with a wide range of promoters, including Live Nation, AEG Live, Another Planet, Danny Zelisko Presents, Double T, I.M.P. and Jam Productions.

Danny Zelisko had the first show of the tour: April 24 at the AVA Amphitheatre in Tucson, Ariz. "The band they have assembled makes it possible to experience all of the music and perfect harmonies from the original recordings, bringing forth happy cold chills throughout your body," Zelisko says. "The genius of all of these songs comes to life in front of your very eyes and ears."

Much as they influenced rock'n'roll, the Beach Boys in many ways wrote the book on modern touring, being among the first bands to venture into national tour deals (with the first incarnation of Concerts West) and play alternative venues. The band has toured incessantly and played every conceivable platform around the world.

But with Wilson back in the fold, the tour became a different animal, hence the blending of Wilson's touring band the Wondertwins and the regular touring Beach Boys band under de facto leader Love, there were many opinions floating around about how to proceed.

In addition to around 50 North American shows, the Beach Boys have confirmed concerts throughout Europe, and will also perform in Japan, Singapore, Hong Kong and Australia. All tour dates can be found on TheBeachBoys.com.

The group's 50th-anniversary tour is the band's first full-blown outing to include Wilson in more than 20 years. "This is the ultimate summer show, 50 years in the making," Levine says. Much of that "making," when it comes to touring, was routed by Rhodes, the group's agent for 30-plus years. This is and has been a working band and brand.

"They work 100-plus shows a year, around the world," Rhodes says. "Sometimes we work as many as 35%-40% of the dates outside of North America. Five or six years ago, we did Okinawa and Houston on the same day, coming back across the international date line."

For many, the Beach Boys define summer, and Rhodes says he could book the group four or five times every Saturday for the summer months. "I'm usually done for the summer by early October every year," Rhodes says.

For the 50th-anniversary tour, "there were certain venues they wanted to work," Rhodes says, citing the Greek Theatre in Berkeley, Calif.; the Hollywood Bowl; the Beacon Theatre in New York; the Chicago Theatre; Milwaukee Summerfest; the New Orleans Jazz & Heritage Festival; and Bonnaroo.

"They could have done 10 shows at the Beacon," Rhodes says. "We had to really scramble to get the two dates we get, but they could have done two weeks there, as they could have in other theaters in towns like Boston and Los Angeles."

The group's visionary approach toward touring dates back to the '80s, when the band was managed by the late Tom Hulett and road-managed by Elliott Lott, now manager of the Love/Beach Boys.

"Tom Hulett kind of set the bar with the way he worked with the Beach Boys," Rhodes says. "They always kept the musical integrity, but they were also the first to take advantage of things like sell-out fairs, amusement parks, playing shows after baseball games."

"They've done it all. They invented playing after baseball games, they were one of the leaders in rock bands playing state fairs, they were a mainstay of the amphitheater business, they did incredible headlining tours with Chicago. Every single song they played in a show was a hit, written by one of the genius songwriters of all time in Brian Wilson, along with the other guys. And you can't say enough about Elliott Lott, who is the one guy who has been there for basically 30 years now. They're all absolute pros, and they've got the songs. You just can't knock these guys."
Thank you for giving the world sunshine all year long for 50 years with your Music.

Congratulations to our Daddy Brian, Carl, Dennis, Mike, Al, Bruce and David!

We love you ...

Love,
Carnie and Wendy Wilson
WE'RE ALL IN.
ASOLINE PRICES ARE substantially higher than they were six months ago, and disposable income is still an issue in many homes. And yet, despite those challenging market conditions, family shows continue to exceed expectations and new ones are on the horizon, according to show promoters and buyers.

"Our family show business continues to flourish," says Global Spectrum VP of marketing Bob Schwartz, who oversees marketing for all of Global Spectrum and the 115-plus venues the company manages, including the Wells Fargo Center in Philadelphia. "We had a great run with the Feld [Entertainment] shows, [Disney] on Ice and the [Ringling Bros. and Barnum & Bailey] Circus," he says. "Cirque [du Soleil] did great business for us."

John Graham, associate athletics director at the University of Texas in Austin, who oversees the school's Frank Erwin Center, has seen similar success.

“Our Sesame Street date in February was up about 15%-18% over last year,” Graham says. “Our Globetrotter date was equal to the previous year, but the previous year was a great year for us, so it would be hard to match—that previous year was a record.”

Still, Graham believes family shows are more susceptible to economic conditions than concerts, “because that constituency can be affected pretty seriously by a layoff or some kind of change in their situation,” he says, adding, “We think [family shows] are coming around and I’ve heard that anecdotally from other arenas as well, that family shows are a good barometer of where the economy is locally.”

While driving vacations may be affected by gas prices, Feld Entertainment senior VP of event marketing and sales Jeff Meyer believes consumers stick closer to home when money is tight, and that benefits family shows.

“When families run their budgets for vacations via car, the cost of fuel is a factor,” he says. “They may not be making the choice to travel now, but [they] still want to entertain the family and that’s where we come into play. We bring trusted, quality entertainment to the people at a family-friendly price.”

Tim Reese, manager at Thompson-Boling Arena on the campus of the University of Tennessee in Knoxville, says he’s more concerned about the rising price of tickets than that of gasoline, but that “the family shows have a pretty good grasp of ticket prices. They afford folks a pretty good value for their dollar,” he says. “They’re still cognizant of children’s prices, particularly with [Feld’s] Monster Jam. It’s a huge aspect of their business.”

But, Reese says, he has seen a slight downturn at the concession stand. “People are spending money to get into the building, but may have been a little more discretion—ary in what they were buying,” he says.

Sometimes the most important thing a family show can do comes from outside the confines of the show, Reese says.

“Monster Jam did a pit party before both of our shows and the Globetrotters have their Globetrotter U before our event starts, and that entices people to interact with what’s going on. The [riders at Professional Bull Riders events] stay forever after the show for autograph sessions and the Globetrotters do the same thing. We have seen continual growth with the Globetrotters over our last three or four years.”

While such tours as Feld’s Disney on Ice, Disney Live! and Ringling Bros. and Barnum & Bailey Circus, as well as Vee’s Sesame Street Live, have long dominated the family show market, there’s still room for new ventures to compete. Walking With Dinosaurs is a recent example of break-out success, and this fall Batman Live (a joint production of Warner Bros. Consumer Products, DC Entertainment and Water Lane Productions) hopes to make its mark in North America after launching last year in England and touring worldwide.

“It tours like a rock’n’roll show, but it’s fundamentally a theater piece,” executive producer Nick Grace says of the show that features a cast of 42 actors and circus performers portraying the iconic crime fighter, his allies and his enemies.

Grace calls taking Batman on tour a “tremendous responsibility. It’s the first time Batman has been on the live stage.”

“We spent two-and-a-half years working with Warner Bros. and DC Comics to make sure that whatever we do stays within what they call ‘the Batman universe,’” Grace says. “They approve everything, from the script to the costumes to the music.”

“He’s been around so long that we don’t want to go in a different direction that would horrify the Batman fans,” Grace says, adding that “you don’t need to be a Batman fan to see the show.”

The audiences in Europe and South America have included people ages 5-95, Grace says. “It’s an incredible cross-section of people that come see the show. Batman does appeal to all ages and both sexes . . . As a parent you can come and enjoy it as much as your kids.”
North Of The Border

THE EVENT & ARENA MARKETING CONFERENCE TAKES ITS AGENDA TO VANCOUVER
BY KEN TUCKER

AFTER 33 YEARS, IT'S A FAIR BET that the annual Event & Arena Marketing Conference is doing something right. This year's event will be held June 6-9 in Vancouver, which marks only the second time the EAMC has been held outside the United States since its inception in 1980. The Hyatt Regency will serve as the host hotel. The seminar, which began as the Arena Sales and Marketing Conference and was initially attended by 10 arena marketers at the Met Center in Minneapolis, serves as not only a learning opportunity but also a chance for friends and competitors alike to share professional and personal notes. Given the location, the 2012 event will also allow attendees to explore one of North America's most beautiful cities.

EAMC president Suzanne Richardson, who is marketing director for AEG Live Las Vegas, says there's plenty in store for attendees, starting with the "State of the Industry" session. "This year’s session will focus on the effect global issues, such as gas prices and social media trends, have on local events," Richardson says.

The conference's keynote address, "Low Budget, No Budget—Innovative Marketing & Customer Focused Strategies," will be presented by marketing expert Peter Van Stolk, founder of Jones Soda, which built its business by selling its drinks through alternative retail channels—including skate, surf and snowboarding shops and tattoo/piercing parlors—as well as in individual fashion stores and national retail clothing and music chains.

June 7 and 8 will be "packed with educational sessions focusing on social media trends, new marketing and PR opportunities," Richardson says. "We... continued on >p62
Social media and mobile marketing are hot-button issues that will be addressed on a number of panels at the Event & Arena Marketing Conference. Experts will discuss the effective use of mobile sites and apps and how to best engage with fans.

"Social media is still a hot topic, as things are always changing and it's tough to stay up to date on emerging trends," she says. "We bring in industry experts to talk about effective mobile marketing including mobile websites and apps, emerging technologies and what's the latest social media trends such as Facebook Timeline and pitching media via Twitter. We will also focus on how to better engage conversations with fans online, and for the first time, we have a session dedicated to better managing your time."

"The best part of the conference gives him a chance to chat with show promoters, "Being able to talk with Cirque du Soleil, WWE, [show promoter] Vee, et cetera in person and hear about their new products, their challenges and successes over the past year, and what support venues are giving them, is extremely valuable," he says. "These shows lean on the venues for them to be their local media and PR agency, so being able to hear directly from them on their vision is always great."

Richman says he's also interested in the next big thing. "Whatever market we're in, we're out there to sell tickets, so if everybody can help each other sell tickets, then it works," he says. "And if there are ideas that helped with a Feld [Entertainment family] show in one market that might help in another market, that's good. The goal here is to sell tickets for Feld or WWE or Sesame Street Live or the Globetrotters."

Turner likes the focus of the event, spotlighting “marketing, PR and group-sales people, which makes it unique,” he says. "There is value to the other conferences, but they try to have something for GMs, bookers, marketers and agents, and you end up with panels that don't apply to you. With EAMC, there is a real focus on the event."
It’s one thing to help someone book the right arena. It’s quite another to give them an entire city of arenas. We realize this is not a one-size-fits-all industry and that sometimes numbers speak louder than words. So we offer three arenas that combine the best Louisville has to offer – creativity, expertise and resources – to provide a world-class experience.

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NASHVILLE MAY BE KNOWN AS Music City, but it’s also “music business city,” and that is singularly true for the country genre. Sophisticated, ever-evolving and remarkably successful, the country music business will be explored from every angle at the third annual Billboard Country Music Summit, staged in association with the Country Music Assn. (CMA) and set for June 4-5 at Nashville’s newly renovated Cannery Ballroom.

This year’s event will offer insightful Q&A sessions with Willie Nelson, Dwight Yoakam and Rob Light, managing director of Creative Artists Agency (CAA) (see story, page 68).

Also offering the artist’s perspective, Capitol Records Nashville artist Luke Bryan will take part in the “Artist Development Case Study” panel, an in-depth discussion with key players on a career that’s seeing significant growth and great promise. Bryan’s team, including manager Kerri Edwards at Red Light Management and agent Jay Williams of William Morris Endeavor, will break down the strategic moves that have taken Bryan to headlining status and what comes next.

International country artists will get a turn in the spotlight on June 4 as Chevy presents the CMA Global Artist party, hosted by Australian duo O’Shea at the Stage on Broadway. The event will feature Joe Robinson, High Valley, Gary Quinn, Vickie Evans, Bob Corbett, Lisa McHugh, Gene Watson, Morgan Evans, Jess Moskaluke, Adam Harvey, Emerson Drive and Craig Morrison.

Here are highlights of the rest of this year’s agenda and panels as of press time. For the latest updates, go to billboardevents.com/country, and follow news from the summit on Billboard.biz and Twitter (hashtag #cms2012).

THE VIEW FROM THE ROAD
In country music, success at retail and radio generally parallels success on the road, a connection not always seen in other genres. As is the case throughout the music industry, touring in country music is critical to an overall career, and country as a format has been successfully developing new headliners.

Touring has become, for most artists, their most lucrative and consistent revenue, and the summit will address this critical sector from two angles: buyers and sellers.

“Buyers (And an Artist) Talk Business,” introduced by Bridgestone Arena VP of booking David Kells, will be the first of two touring-related sessions. The panel will tap into the expertise of promoters and producers to examine what it takes to make a show or tour profitable. Moderated by Ray Waddell, Billboard executive director of content and programming for touring and live entertainment, the panel will include Brock Jones, VP of booking for Global Comcast; Live Nation Country Music president Brian O’Connell; Jason Kane, managing director of entertainment for RedHotHouston; Ali Harrell, Nashville-based VP for TMG/AEG Live; and veteran live country music executive Tony Conway, CEO of Conway Entertainment Group. The artist’s view will come from singer/songwriter Shooter Jennings, who, as the son of the legendary Waylon Jennings, was pretty much raised on a tour bus and carries on his father’s legacy as a powerful live performer.

The second session, focused on touring and sponsored by Global Spectrum, will offer the seller’s perspective. Booking agents play a pivotal role in building an artist to headlining status and maximizing a touring strategy that ensures long-term box-office viability. Moderated by Ryman Auditorium GM Sally Williams, the session will feature agents Rob Beckham (William Morris Endeavor), Curt Motley (Paradigm Talent), Marc Dennis (CAA) and Lance Roberts (Robby Roberts Co.); Buddy Lee Attractions president Kevin Neal; and New Frontier Touring president Paul Lohr.

THE GREEN STUFF
Increasingly, private equity is funding the development...
of country music careers, with investors often filling the role that record labels once did in providing the funding it takes to get an artist—or label—off the ground. “Follow the Money: Who Is Investing in Country Music and Where” will examine investment in the overall music business from fan-funded campaigns like Kickstarter to Wall Street capital investment firms putting millions of dollars into the music industry.

Moderated by Billboard senior editorial analyst Glenn Peoples, the panel will include Y Entertainment Group CEO Rick Stevens, Bigger Picture Group CEO David Robkin, Broken Bow Records president/CEO Benny Brown, FLO [thinkery] founder Mark Montgomery and artist Mike Farris.

PLAYING WITH THE BRAND
Consumer brands have been tapping into the popularity of country artists and events since before the Martha White Flour and Grand Ole Opry relationship of the 1940s, and as brands increasingly look to music artists and events to reach consumers, country is high on their radar.

During the panel titled “Corporate America: What Brands Like About Country Music,” blue chip brands currently active in country music will discuss what it takes to tap into the corporate sponsorship market and what makes for a great partnership for the brand, the artist and fans.

CMA senior VP of marketing and communications Sheri Warzke will moderate the panel from the unique perspective of the CMA. Panelists, all with specific, current partnerships in and around country music, will include ConAgra VP of sponsorships Chris Sinta, Chevrolet national promotions manager Phillip Caruso, Shell Oil Products U.S. public relations and media planning manager Aimee Cronfol, Claxton director of entertainment marketing Drew McGowan and CMT senior VP of integrated sponsorships Anthony Barton.

COCKTAIL PARTY TALK
The sponsorships conversation will continue with the opening cocktail reception and round-table discussions that will conclude the summit’s first day. Professionals from specific sectors of the country music business will take on pertinent issues in an intimate, interactive format.

Topics will include sponsorships, touring, digital and social, legal and business management, recording, production and publishing.

THE ROYALTY SEARCH
New to the summit is a round-table discussion titled “Why Can’t Your Money Find You?,” sponsored by the Harry Fox Agency. The round table will discuss a topic of significant importance to anyone in the songwriting or publishing business: How do you make sure you’re getting paid? Taking part will be HFA senior VP/chief investment officer Lou Trebino, VP of client services John Raos and client services senior adviser David Schneider.

ONE SONG’S PATH TO SUCCESS
The often-used phrase “it’s all about the song” is never more true than in country music, and the opening session of the summit’s second day will focus on a specific song and its path to the top of the charts with the “Makin’ Tracks: The Journey of a Song” panel featuring Thompson Square.

When Thompson Square performed “Are You Gonna Kiss Me Or Not” with a backing band that featured Vince Gill and Keith Urban at an April 10 fund-raiser for the Country Music Hall of Fame, it added another dimension to a song that changed a number of lives. Certified platinum by the RIAA, the title served as the breakthrough for the act, which is the Academy of Country Music’s vocal duo of the year: the first No. 1 for Broken Bow’s Stone Creek imprint; and the first hit single for the NV production team, a four-man unit that includes three members of Jason Aldean’s band. Thompson Square and several key people associated with “Are You Gonna Kiss Me Or Not” will explore the hurdles and triumphs in its path, including the duo’s Keifer and Shawna Thompson; songwriters Jim Collins and David Lee Murphy; Broken Bow new-media specialist Lyndette Guetholm; and NV’s Tulley Kennedy.

ALL AROUND THE WORLD
Acts ranging from Taylor Swift to Brad Paisley are laying the seeds for careers that expand well beyond the shores of North America with hopes of broadening their touring and record sales. At the same time, international artists that play country music are finding success in their own territories and attempting to make a mark in the United States. Key players in the international country music space will serve as the breakthrough for the act, which is the Academy of Country Music’s vocal duo of the year: the first No. 1 for Broken Bow’s Stone Creek imprint; and the first hit single for the NV production team, a four-man unit that includes three members of Jason Aldean’s band. Thompson Square and several key people associated with “Are You Gonna Kiss Me Or Not” will explore the hurdles and triumphs in its path, including the duo’s Keifer and Shawna Thompson; songwriters Jim Collins and David Lee Murphy; Broken Bow new-media specialist Lyndette Guetholm; and NV’s Tulley Kennedy.

Ole Opry relationship of the 1940s, and as brands increasingly tap into the corporate sponsorship conversation will continue with the sponsorships panel featuring Anthony Barton.

Among the Nashville acts at the Country Music Summit are Victoria Shaw (top left) and Thompson Square.

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F OR FOUR DECADES, THE COUNTRY MUSIC ASSN. Music Festival has attracted fans annually to Nashville with the promise of an overload of music and the chance to interact one-on-one with the artists who make it.

In turn, the CMA’s biggest attraction to potential sponsors is now the opportunity to interact one-on-one—not with the artists, but with the fans.

During the CMA festival, set for June 7-10, some 20 brands will market through the event for the first time, including such companies as Pepsi, Jelly Belly, Hunt Brothers Pizza and Emerald Coast Vacations.

The glue is the artist lineup: Jason Aldean, Zac Brown Band, Miranda Lambert, Scotty McCreery, Dierks Bentley and Rascal Flatts are just a handful of the more than 100 acts slated for a variety of stages in the downtown area. These artists have all built fan bases with significant numbers of college students and teenagers—in addition to country’s traditional 25-54 demographic—and with 65,000-plus people present each day in one spot, it’s an ideal setting for corporate partners to engage potential customers.

“It’s one of the legs of the [marketing] stool,” says Denise Conroy-Galley, senior VP of marketing and creative services for Scripps Networks Interactive Home Category. She is bringing HGTV, DIY Network and the Travel Channel to the festival with the HGTV Lodge.

“We do a lot of traditional advertising, we do a lot of sponsorships, but this is really getting in touch with consumers, getting to speak with them,” she says. “It’s different. It gives you a deeper understanding.”

Just attending the festival isn’t enough. Concentrated in a 14-block section of downtown Nashville and in the city’s football stadium across the Cumberland River, the site already has numerous built-in attractions, including restaurants, tattoo parlors, clothing stores and a plethora of Lower Broadway bars. The festival adds nine performance sites, a host of fan-club parties, several benefit concerts with surprise guests and an exhibit hall where fans can obtain photos and autographs from the stars.

In addition, the CMA is introducing a BMI Tailgate Party outside LP Field that provides music from a mix of new acts, songwriters and ace musicians, including Kristen Kelly, Chuck Mead, guitarists Kenny Vaughan and Al Anderson and songwriters Dallas Davidson, Rhett Akins and Ben Hayslip. The BMI party, slipped into a previously sparse time slot, guarantees there’s something to occupy a festival-goer every waking minute.

With all that activity, the marketing partners must have compelling reasons for fans to spend time with them.

“We do ask the brands to come in and create something that feels organic and natural to a fan so that it doesn’t feel like we’re putting on a trade show where there are people sampling for sampling’s sake,” CMA senior VP of marketing and communications Sheri Warnke says. “It’s creating some kind of environment.”

Thus, at least two of the new partners are using one of the intrinsic, natural features of the event—summer heat—to their advantage. Nashville’s average temperature at the time of the festival will be 84-85 degrees, but the thermostat has gone as high as 99 degrees in that period. The HGTV Lodge offers an escape from the sun with music at an indoor stage and an appearance by Vanilla Ice, who hosts the DIY Network home makeover show “The Vanilla Ice Project.” Scripps will serve cups of ice and a variety of beverages, and the rapper is expected to perform, possibly with hip-hop artist Cowboy Troy.

Odd as it may seem to have Vanilla Ice at a CMA festival, plenty of country fans who are now 40—right in the center of his show’s target audience—count “Ice Ice Baby” as part of their childhood.

“Country music’s really evolved over the last couple decades,” Scripps’ Conroy-Galley says. “It’s much more expansive and broader than it used to be, so even if you’re a die-hard country fan, everybody knows who Vanilla Ice is.”

BIC Soleil will likewise turn the heat into a positive with the introduction of the Soleil Bella Beach. The CMA is importing sand to turn Hall of Fame Park into a temporary resort with lounge chairs, cabanas, picnic tables, misting tents and a volleyball court. The site will target females ages 18-34 (potential users of the BIC Soleil razor) and host performances.

The CMA festival is one of at least seven music gatherings that BIC will attend this year. The event dovetails with traditional advertising campaigns and represents one of numerous steps for the company’s Sunshine Squad, a promotional team that travels in a yellow convertible and looks for unusual ways to engage potential consumers.

“The festival gives us an opportunity to really have an immersive experience for consumers,” BIC Shavers senior brand manager Linda Palladino says. “They’re not just hearing about us on the radio [or] seeing an ad in a magazine—they’re able to actually come and feel the brand.”

The Soleil stage offers a mix of newcomers and veterans—Bucky Covington, Eric Paslay, Miss Willie Brown, Jaida Dreyer, Gene Watson and Mockingbird Sun, among them—all of whom will be aiming to make a connection with the audience.

And marketers will attempt to make their own connection, while enhancing an event that annually generates more than $20 million for the city’s economy, according to the Nashville Convention & Visitors Bureau.

“The format is hot,” Warnke says. “Whether people hear country music on a country radio station or see it on ‘Good Morning America’ or watch Blake Shelton on ‘The Voice,’ it’s hot, and brands want to engage those fans.”

ON TOP for the branded events at the CMA festival are (clockwise from top left) MOCKING BIRD SUN, JAIDA DREYER, BUCKY COVINGTON and VANILLA ICE.
Compelling Q&As
Insights from Willie Nelson, Yoakam, Light

Willie Nelson is inevitably one of the most important figures in the history of country music but his sphere of influence in the worlds of songwriting, musicianship, interpretation, recording, touring and philanthropy moves Nelson into the realm of cultural icon. Everybody loves and respects Willie Nelson. So, when Nelson sits down for a rare public Q&A at the Billboard Country Music Summit on June 5, the possibilities for discussion are endless, hence the session’s title: “One Hell of a Ride: A Q&A With Willie Nelson.” The Q&A, sponsored by BMI, will cover the broad spectrum of Nelson’s career and consist of pretty much whatever he wants to talk about.

Nelson’s first acclaim came as a songwriter who penned such standbys as “Funny How Time Slips Away,” “Crazy” and “Night Life” before he launched his own recording career in 1964. By the early 70s, frustrated with the Nashville music business—and sound—Nelson famously took his act back to his home state of Texas, where he changed his music and, ultimately, country music.

A series of brilliant, creatively conceptual albums in Yesterday’s Wine, Shotgun Willie, Phases of Stages and 1975’s classic Red Headed Stranger helped launch the outlaw movement in country and cemented Nelson’s legend status. Since then, he has continued to cut groundbreaking, commercially viable albums; toured incessantly; and ventured into acting. In 1983, Nelson, Neil Young, John Mellencamp and John Contino launched Farm Aid, which has become the longest-lived benefit concert series ever. And, as an artist who has burned up the road, Nelson has channeled his environmental consciousness with his partnership in Willie Nelson Biorecycle. His numerous accolades include induction into the Country Music Hall of Fame in 1993 and Kennedy Center Honors in 1998. At 79, he remains a remarkably prolific touring and recording artist, releasing albums after critically acclaimed album (more than 60 to date) and touring at a breathtaking pace. His current project on Legacy Recordings, Heroes, arrived in May and finds Nelson in Yoakam, moderated by Billboard Country Update editor Tom Roland.

Yoakam, who has sold more than 25 million albums, according to Warner Bros., has charted 23 top 20 singles. He will release his first studio album in seven years on Warner this fall and recently signed with Paradigm to represent him in all areas, with Brian Hill as responsible agent for personal appearances.

The summit’s third featured speaker is Rob Light, partner, managing director and head of the music department at Creative Artists Agency, with offices in Los Angeles, New York, London, Nashville and Beijing. The session is called “Country Music: From an Aerial View: A Conversation With Rob Light.”

Under Light’s leadership, CAA’s music department represents many of the world’s most popular and talented artists and comedians. CAA is celebrating its 20th year in Music City and its team of agents—led by John Hule and Rod Eisig, as well as Scott Clayton, Marc Dennis and Darin Murphy—represents acts including Nelson, Tim McGraw, Faith Hill, Lady Antebellum, Shania Twain, Alan Jackson, Amy Grant, Shooter Jennings,

My Morning Jacket and Kings of Leon.

Respected throughout the industry for his innovative deal structures and ability to foresee changes in the business environment, Light—ranked No. 7 on Billboard’s Power 100 list—has led CAA’s music department to new heights. He’s also a compelling speaker, and the Q&A will offer his take on how country music is outperforming other genres and what country could do better. He’ll also present a “big picture” view of the music business and the evolving role of the talent agency, touching on marketing, sponsorships, syncs, artist development, festivals, ticketing, innovation, digital/social, the opportunities and challenges of today and how things might look in 10 years, with examples of acts and tours with strategies that help build or sustain a career.

For 24/7 tour news and analysis, see billboard.biz/touring.
Jackson's Action

The country superstar switches labels and returns with an emotional album about life, illness and family

It's 8:30 on a Monday morning as Alan Jackson settles his 6-foot-4-inch frame into a chair in his manager's office. Even though, like most musicians, he often plays late into the night, he's usually an early riser.

"I'm always afraid I'm going to miss something, I guess," he says. "I just want to get up and get going, enjoy the day."

He's also enjoying a whole new environment as a recording artist these days. After more than two decades on Arista Nashville, where he reigned supreme as the first act signed to the label, Jackson has shifted to EMI for the 13-song collection Thirty Miles West, due June 5.

Indeed, Jackson, 53, has accomplished quite a bit since moving to Nashville from his tiny hometown of Newnan, Ga. He's recorded 13 studio albums, three hits collections, two gospel sets, and his first holiday set, his first gospel album, Precious Memories (2006), which was recently rereleased. He's placed 80 songs on Billboard's country singles chart, including 51 top 10 hits and 26 No. 1s, among them "That Don't Impress Me Much," "Drive (For Daddy Gene)", and the poignant post-9/11 ballad "Where Were You (When the World Stopped Turning)." The winner of numerous industry awards, including three Country Music Assn. (CMA) entertainer of the year titles, Jackson's greatest accomplishment may be his overall sales tally of close to 40 million albums, according to Nielsen SoundScan.

As a composer, Jackson is in an elite group of songwriters, including Paul McCartney and John Lennon, who've written more than 20 of their own chart-topping tunes. In the country format, he's second only to Merle Haggard in terms of writing or co-writing No. 1 hits that he's also recorded.

Some artists of his stature might be tempted to rest on their laurels, but not Jackson. He wrote six songs on his latest album, including "Dixie Highway," a tune featuring his friend Zac Brown that inspired the album's title—Jackson's hometown is 30 miles west of the Dixie Highway that runs from Florida up to Michigan.

"He always brings those elements back of the way he was raised and that part of his life, which is very rich in imagery and metaphor," says Keith Stegall, who has produced every Jackson album except 2006's Like Red on a Rose, which was helmed by Alison Krauss. "Alan conjures up everything about his upbringing, and he's able to put it into a song. Dixie Highway was a blast to record."

Other new tunes were inspired by Jackson's family. "Her Life's a Song" celebrates the variety of music that his three daughters enjoy hearing on their iPods—a broad range that covers everything from country to hip-hop. The album's emotional closer, "When I Saw You Leaving," chronicles his feelings during his wife's struggle with colorectal cancer last year.

"I just wanted to do it for Denise. It was the hardest thing we've ever recorded in the studio," he says, admitting that he broke down during the session.

Denise is now cancer-free and Jackson is gearing up for the album's release. He shot a video for the current single, "So You Don't Have to Love Me Anymore," which is No. 29 on the Hot Country Songs chart, and he'll visit multiple media outlets to promote it, including NBC's "Today" and CMT's "Late Show With David Letterman" on June 5. In addition, he'll be featured on the covers of several magazines, including CMA Close Up and Country Weekly.

TV channel GAC will feature a week of programming around the album's release dedicated to Jackson, including "Noteworthy at the Opry," "Backstory" and "Precious Memories." Capitol Records Nashville senior VP of marketing Cindy Mabe says. He'll also serve as GAC's Artist of the Month in June, as well as perform at this year's CMA Music Festival on the main stage at LP Field on June 10. The label also plans to have a large street team campaign at the CMA festival.

Mabe says that several contests are planned specifically for radio, and there will be a New York promotion to see Jackson perform on "Letterman."

"I believe that Alan has just made one of the most important and special albums of his career," Mabe says. "Thirty Miles West shows the layers of depth behind his songwriting and delivery. He's so open about life, whether it's the vulnerability he experienced going through his wife's battle with cancer or how his daughters relate to music and life... This music is as real and powerful as anything he's ever released, and I believe it will reconnect him to the fans."

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JUNE 2, 2012

www.billboard.biz
It’s been a decade since the release of the Walkmen’s debut album, Everyone Who Pretended to Like Me Is Gone, but the New York rock band very nearly didn’t make it to the 10-year anniversary party. Singer/guitarist Hamilton Leithauser says now that the group, releasing its seventh album, Heaven, on May 29 through Fat Possum Records, almost disbanded numerous times.

“We went through a phase of not caring and putting out some pretty bad stuff.” Leithauser says, pointing to a time in the band’s career before 2008’s You + Me. “We had a rethinking moment where we said, ‘It’s inexcusable that we’re putting out stuff we’re not proud of. There’s no point in doing this if you’re not proud of it.’” He adds, “Since then, we’ve liked all the music we’ve done. There’s been a lot more creative output.”

In particular, Leithauser is talking about Heaven, which the band—Leithauser, drummer Matt Barrick, multi-instrumentalist Pete Bauer, guitarist Paul Maroon and bassist Walter Martin—recorded during two sessions in and around Seattle with producer Phil Ek. The musicians were looking for more direction than achieved on their last disc, Lisbon, which landed at No. 27 on the Billboard 200 in September 2010 and has sold 51,000 copies, according to Nielsen SoundScan. Leithauser calls that album the product of “endless attempts that no one will ever hear.” It also marked a period of reorganization for the band, its initial disc for Fat Possum and the first release under the guidance of Mick Management. Fat Possum marketing manager Justin McGuirk says, “A label can only do so much for a band in that process, so we were pushing them to meet with Phil early on. We trusted them a little bit more [on Heaven]. They knew themselves, they got in there with the producer, and we just let it up to them to see what they came back with, trusting the product would be good.”

In many ways, the album marks a strong leap forward for the group, building off the momentum of Lisbon. The singles from that previous disc, “Stranded” and “Angela Surf City,” were pushed only to noncommercial radio stations, but McGuirk says the plan this time is to urge the Walkmen further into the mainstream. The campaign launched with the first single/title track, a raucous number that sheds much of the band’s former indie-rock disaffection. The marketing plan, which involves three forthcoming music videos along with appearances on “Late Night With Jimmy Fallon” and “Late Show With David Letterman,” centers on the hope that Heaven will finally make the Walkmen a household name—or, at least, get the band’s songs heard in more hours than before. McGuirk says, “This is really going to be the one that’s going to help substantiate them and make some of those leaps. I’m not pretending it’s going to be a gold record or something like that. Really, I don’t like to aim high but I do think we can get these guys to the 100,000 range on this.”

Musically, the band feels that sensation as well. “It’s a lot richer, a lot more complicated, and I like the sound a lot more,” Leithauser says. “I have no problem with Lisbon, but it’s a little one-dimensional—which was sort of the point when we did it. You’d like to outdo your last effort. Creatively, I’m pretty confident that we did ... We all agree on that, actually, so that’s good for us. But it’s always nice when other people like your stuff.”
John Lydon kept his post-Sex Pistols band Public Image Ltd. on ice for nearly 17 years before resurrecting the avant-rock act in 2009 with a triumphant comeback (as anyone who’s heard the group’s five performances will attest). Now the troupe—which includes veteran PIL’ers Bruce Smith and Lu Edmonds, plus newcomer Scott Firth—is back on disc with This Is PIL, the group’s first studio album in two decades. During his constant careering, Lydon has been a punk, a post-punk, an author, an actor and even host of a Discovery Channel show about insects. To music enthusiasts, he’ll always be Rotten. But Lydon sounds fairly satisfied these days, if still gleefully malcontent.

1. Was a new album inevitable after you restarted the band?

Only if we thoroughly enjoyed each other’s company, and we did. We’d done nearly two years of touring before. And so, by the time we’d earned enough money to get our own recording studio, we decided to rent a barn in sheep country in England. It was kind of a live setup, so we began thinking of ourselves as we would onstage, just playing with each other and experimenting. From that, the songs formulated.

2. Did you come in with some new ideas or songs that had been road-tested?

I had ideas beforehand for songs, but unfortunately my house in London had a fire and everything was destroyed. I remember going into the recording studio thinking, “I’m fucked.” But in life, I’ve always looked on the good side of things. I thought it must have happened for a point and a purpose, and it did. The songwriting began in the studio, and the songs just flowed naturally out of us. There are 12 songs on the album, but there were [originally] about 16. The other four just weren’t up to the standard.

3. Calling the album This Is PIL sounds like a brash statement. Was it?

Nah, I just couldn’t think of a title. The question was raised: “Well, what is it?” [The reply] “This is PIL.” It’s not a great intellectual work of the art elite. Everybody’s all over that. I don’t like naming things, anyway, but I’m quite happy with it. For me, it’s the content inside and not the name attached. Sometimes the name can be very relevant, but I always like single titles for songs, like “Rise” and things like that. Something simple and direct.

4. What makes this version of PIL work?

Well, I’ve known Bruce and Lu forever. They’re, indeed, the people I’ve worked with the longest. Put the three of us together, and you’ve got quite a lot of different influences. Then you add Scott, and the four of us got on like a house on fire—no threatening behaviors, no bad moods, just a deep understanding of each other. It’s taken me 30 years—30 years!—to really understand that you don’t have to be in a band with animosity toward each other and be able to enjoy this. Every other outfit I was in was always at loggerheads, so this feels like quite an achievement.

5. This Is PIL is a completely independent affair. Did the major labels come knocking around?

No, no. The large ones didn’t want to know, but they were intrigued. We’ve viewed very negatively by the industry—they don’t mind imitating us or ripping us off, but they certainly don’t want to give us any credit. It’s been like that for 30 years. I did visit EMI with it, just to hear what they would have said. It was a great day. They were shocked and taken aback because they were expecting some nasty cliché to hit the turntable, and instead I tried to make some kind of friendly statement to them that all is forgiven. I’m not one for vendettas, even though the record companies have kept me crippled for so long.

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ALBUMS

JOE WALSH
Analog Man
Producers: Jeff Lynne, Joe Walsh
Fantasy Records/Concord
Release Date: June 5

Personal beyond the title's suggestion that the guitar great is a disconnected Lud-dle, Joe Walsh details his life in songs that touch on his mar-rriage, family and putting the “Life’s Been Good” rearview mirror. Analog Man is Walsh’s first solo album in 20 years, yet it shares far more common ground with his superb albums from nearly 40 years ago, the ones that balance a ferocious blend of rhythm and lead electric gui-tar and tender balladry. “I’m lost in a fog,” he sings on the rockin’ title track as he remi-nisces about vinyl and battles the current generation’s add-diction to screens. He refers-ences his own addictions on “One Day at a Time” and his settling down on the Eagles-sounding “Lucky That Way” and “Family.” You can’t fault Walsh for his honesty, even if some lyrics are overly senti-mental, especially when he settles like Booker T. Jones on the boun-dary. His somber, tender sound is that of “Keepsake” and the bluesy coun-tenance of “Timekeeper” to the three-hanky “One Heart Missing” and the aortic drama of “The Divide.” It also features three indie-minded collabora-tions with the Black Keys’ Dan Auerbach (“Never Go Back,” “Loneliest Soul,” “Runaway”). The Lion the Beast the Beat is Potter and com-pany going full throttle, never more so than on the gauzy title track, an epic road song built on a tribal beat that would make Phil Collins proud. The group covers plenty of ground throughout the album, from the garage-y strains of “Keepake” and the bluesy countenance of “Timekeeper” to the three-hanky “One Heart Missing” and the aortic drama of “The Divide.” It also features three indie-minded collabora-tions with the Black Keys’ Dan Auerbach (“Never Go Back,” “Loneliest Soul,” “Runaway”). The Lion the Beast the Beat is Potter’s richest and most fully realized release yet, an achieve-ment deserving of a raised glass or two.–GG

BOBBY WOAMACK
The Bravest Man in the Universe
Producers: Damon Albarn, Richard Russell
XL Recordings
Release Date: June 12

R&B legend Bobby Womack’s first album of new songs in 18 years marks not only a career revival, but also a new stylistic turn. Womack’s recent collaborations with Gorillaz mastermind Damon Albarn retitle the former’s fuse, and Albarn follows through by co-producing The Bravest Man in the Universe with XL Recordings president Richard Russell, whose modernistic work on the late Gil Scott-Heron’s final album, I’m New Here (2010), can’t be ignored in this con-text. Albarn and Russell help conjure an electronic-based framework for Womack’s soul-slaughtered vocals, which bear all the more gravitas for their well-weathered tone. Fans floated on the Womack of the ’70s, or even the ’80s, will have to hear past the evolution of the production tech-niques, but it’s an approach that the 68-year-old singer fully embraces. The set is anything but overproduced, sporting a mostly minimalist feel. Guest spots by Lana Del Rey and Mali’s Fatoumata Diawara and electronic arrange-ments notwithstanding, Womack’s gritty, soulful sound is squarely at the heart of what we hope will turn out to be his comeback album.–LA

MELODY GARDOT
The Absence
Producers: Heitor Pereira
Decca Records
Release Date: June 5

Banga, Patti Smith’s first collection of new songs in nearly a decade, contains no shortage of the literary flair that drove her 2010 memoir, “Just Kids,” to a National Book Award. In the song “Constantine’s Dream” the veteran of New York’s cutting-edge cultural scene delivers a lengthy soliloquy regarding the tension between art and nature, while “Trakovsky” offers a series of hauntingly memorable images, including a “bridge of masques” and “the silver ladle of his throat.” (In interviews Smith has singled out the work of Russian authors Mikhail Bulgakov and Nikolai Gogol as an inspiration here.) As writerly as Banga can be, though, the 12-track album also taps into the deep melodic well Smith fans know from “70s-era gems like “Because the Night” and “Redondo Beach.” “In This Is the Girl” she even memorializes Amy Winehouse with a slow-rolling soul ballad that lets the late English singer might’ve admired. Not long into the album’s buoyant lead single, “April Fool,” Smith suggests “break[ing] all the rules” over gorgeously liquid guitar from Television’s Tom Verlaine. Sounds like a plan to us.–MW

PATTI SMITH
Banga
Producers: Patti Smith, Tony Shanahan, Jay Dee Daugherty, Lenny Kaye
Columbia Records
Release Date: June 5

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JUANES
Mi Gente
Producer: Juan Luis Guerra
Universal Music Latino/ Universal Music Latin Entertainment
Release Date: May 29

“My Gente” (my people) is Juanes’ acoustic reading of more than a decade of hits is a lyrical journey where his tradi-tional rock guitars are ac-companied by choral accents, touches of jazz piano and tropical horns. Under the pro-duction of another star, Do-minican Juan Luis Guerra (and with Spanish troubadour Joa-quín Sabina and Brazil’s Paula Fernandes as guest artists), Juanes turns many of his hits into more introspective—and often slower and elegant—songs. That they survive these readings is testament to his melodic and lyrical weight. Some acquire tropical beats, including “Para Tu Amor” (bo-lero) and “Fijate Bien,” which gains a dance beat with its use of horns. “A Dios le Pido,” one of Juanes’ best-known tracks, becomes acoustic, and at one point breaks down into a back-and-forth between vo-cals and percussion. There are also new tracks on the set, in-cluding single “La Señal” and the vaudeville-esque “Azul Sabina,” a delightful collabo-ra tion with Sabina. Of course there’s “La Camisa Negra” in its more acoustic rendition. But with the beat and intant intact, it’s a tell-ing bridge between past and present.–LC

TOM WAITS
Nite After Christmas
Producers: Paul Burchill (bass), Paulinho Da Costa (percussion) and drummers Jim Keltner and Peter Erskine provides un-derstated support that wholly complements her vocals.–PG
**REVIEWS**

**SINGLES**

**RICK ROSS FEATURING USHER**

*"Touch ‘N You" (4:12)*  
**Producers:** Rico Love, Pierre Bouvier  
**Writers:** R. Love, P. Medor  

W. Roberts  
Publishers: various  

For his new single “Touch ‘N You,” Rick Ross gets freaky in front of dreamy production and alongside some trademark smooth crooning from Usher. On the first single from his forthcoming God Forgives, I Don’t album, Rozay’s deliberate flow and typical love-and-money sentiments float over echoing snores, snappy drum machine claps and sparkling touches of synth. Ross’ delivery is uncomplicated, but the echoing snares, snappy drum machine claps and sparkling melodies all over the track about “touchin’ you” and other, more suggestive ideas, Usher’s sexual refrain combines nicely with the gleaming production and Ross’ more playful lyrics. With each artist releasing an album this summer, “Touch ‘N You” is a great ride into the heated season.—DE’

**PASSION PIT**

*Take a Walk (4:23)*  
**Producers:** Chris Zane, Michael Angelakos  
**Writer:** M. Angelakos  

**Producers:** various  
**Publishers:** various  

The first single from Little Blackwood Music/Def Jam Recordings, Ross’ delivery is uncomplicated, but the echoing snares, snappy drum machine claps and sparkling melodies all over the track about “touchin’ you” and other, more suggestive ideas, Usher’s sexual refrain combines nicely with the gleaming production and Ross’ more playful lyrics. With each artist releasing an album this summer, “Touch ‘N You” is a great ride into the heated season.—DE’

**LITTLE BIG TOWN**

*Pontoon (2:27)*

**Produced:** Jesse Frasure  
**Writers:** B. Dean, N. Hembry, L. Laird  

**Publishers:** various  
**Universal Republic**

Although it may lack the oomph of other,R&B fans could fan away about losing out on a 2012 Grammy Award nom for his debut disc, All I Want Is You, which culls a warm collection of synth lines and engineers a savory smattering of drums here. Meanwhile, Young retains his gentle vocal prowess in the verses but can’t help himself from emitting a few “Whoa-oh’s!” as the beat builds. “Shooting Star” may not be as much of a radio staple as “Fireflies,” but it represents growth for an artist trying to escape the one-hit-wonder tag.—JL

**KATY PERRY**

*Wide Awake (3:47)*

**Producers:** Dr. Luke, Cirkut  
**Writers:** various  

**Publishers:** various  
**Capitol Records**

If Katy Perry’s remarkable string of No.1 singles from sophomore album Teenage Dream taught pop fans anything, it’s that she and songwriter/producer extraordinaire Lukasz “Dr. Luke” Gottwald make quite a team. “Wide Awake,” the latest single from her Teenage Dream: The Complete Confession reissue that’ll also appear in Perry’s upcoming 3-D film “Katy Perry: Part of Me,” finds the two crafting an impressive upward trajectory during the past half-decade. “Take a Walk” likely represents the first song many will hear from the Massachusetts-based act. Fittingly, it’s a balanced sampling of the old and new. Under the watchful eye of Chris Zane (who produced the band’s 2009 debut LP, Manners), “Take a Walk” embraces more of a rock aesthetic than the group’s abstract, synth-based jams like 2008’s “Sleepyhead,” yet still hits its groove behind a vibrant synthesizer riff. Gone are frontman Michael Angelakos’ impossibly high, mouthful-of-helium vocals, with the singer now content to let his voice ride the hook rather than define it. And lyrically, he’s as vivid and passionate as “Fireflies,” but it represents growth for an artist far from forgettable, as the young singer’s complaints-after all, the album whittled out an unconventional authentic lane for the artist. Now comes “Adorn,” a sensual ditty from part one of his EP series Art Dealer Chic that effortlessly melts lust into love. Although simple in sentiment, the song is far from forgettable, as the 25-year-old demonstrates an understanding of the notes and moments of silence used to seduce the listener. Where most of his peers would have selflessly overstrained their falsettos, Miguel has mastered the art of pacing, knowing just when to hold back and let the waves of his own production crash down. “Adorn” is the type of aural foreplay that should surely tease next year’s Grammy committee.—TG
The Prydz Is Right
Former Swedish House Mafia member Eric Prydz officially steps into the spotlight

When the name “Swedish House Mafia” was still just a joke between musical buddies in Stockholm—long before its label deal with EMI, the global sponsorship with Absolut Vodka or blowout headlining gigs at New York’s Madison Square Garden and the Coachella festival—the now-famous trio had a fourth member in tow. To many, Eric Prydz was considered the main progenitor of the group’s arena-sized sound and the key link among Steve Angello, Sebastian Ingrosso and Axwell. If these three were the Mafia, then Prydz is the Godfather.

However, the 35-year-old DJ/producer behind the group’s early but complex instrumental tracks that make electronic dance music sound woozy wasn’t cut out for supergroup stardom. He considers himself a studio “nerd” and the Prydz mystique. Serious EDM heads blissed out to expansive instrumentals like “Pjanoo” and expansive instrumentals like “Pjanoo” and “private collection” mixes of known songs like “Other Brick in the Wall, Part II” that reached No. 3 on Billboard’s Hot Dance Airplay chart.

In a 2012 interview with Billboard, Prydz said, “I’ve always been about making music.”

For Prydz, the ramp-up has been exciting, he says. “Then, the rest of the Swedes came along.” The Prydz Is the Godfather.

But he hasn’t been frustrated by his limited individual label and touring the world. Prydz upped their games aggressively throughout the 2004 with his Steve Winwood-sampling instrumental “Other Brick in the Wall, Part II” that reached No. 3 on Billboard’s Hot Dance Airplay chart.

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Hot Summer Pairings
ABC series ‘Duets’ joins networks’ singing competition wars

The same week that the “American Idol” finale recorded record lows—20.7 million viewers, according to preliminary figures from Nielsen, a 29% drop compared with last season’s finale—ABC makes its entry into singing competitions with the nine-week series “Duets,” adding yet another twist to the “Idol” model. The catch with “Duets” is that four professional artists—Kelly Clarkson, John Legend, Jennifer Nettles and Robin Thicke—not only coach two contestants each, but also perform duets with them. The judges then assess each performance, with the two lowest-ranked singers facing off with a final tune sung a cappella. The contestant scoring best gets saved, while the other must leave the show. The show, which debuted May 24, taped the first five two-hour episodes earlier in the month, four weeks of live shows begin June 28, and the ultimate winner will receive a contract with Hollywood Records, which, like ABC, is owned by Disney. Clarkson says ABC executives first approached her at an awards show and convinced her that the new series would celebrate creative pairings of different artists. “The best parts of award shows are collaborations,” she says, “and I love that they have based a whole show on that collaborative process.”

“Nettles, Thicke and Legend—the lateralmost replacing Lionel Richie, who dropped out of the show in late April, citing what a rep called “personal scheduling conflicts”—agreed with Clarkson that the main draw was the performance element. The winning mentor/singer will perform 18 songs by the show’s end, an important factor for Clarkson, who is still working singles from her Stronger album. Legend, on the other hand, was readying a new album and only had to work around studio time to make himself available.

“You get to sing on every show twice,” Thicke says, explaining why the series appealed to him. “I only had one song that played on pop radio—all of my stuff gets played on black radio—and TV offers a great chance to be heard. It was completely selfish at first. Then I met these [contestants], and now my biggest concern is giving them their best chance to succeed.”

The eight contestants auditioned through various means including YouTube submissions and an open call of about 100 singers so Legend could replace Richie’s former duet. Nettles asked the performing arts school where she studied for a recommendation, and wound up singing with the music director of her grandmother’s church.

“I didn’t want to have to teach someone about pitch,” the Sugarland singer says. “They had to feel comfortable onstage [and have] the ability to interpret.”

Like other TV contests, audiences can expect many popular songs and, like “The Voice,” they’ll hear a certain level of professionalism from the get-go (e.g., ne William Hung). Rehearsals for the first five tapings were tightly scheduled—just a half-hour with a solo piano, a half-hour with the band and a half-hour of staging.

Legend says popular songs were deliberately chosen to give the audience “something they can relate to. You don’t want to force them to get to know a new song and a new talent at the same time.”

LUMINEERS ALL SMILES
Folksy trio scores with a stomping single, a ‘Conan’ spot and swinging cello sounds

“Our approach is always to take it slow and steady,” Duotone Records president Paul Rapo says of the rollout for the self-titled debut of roots rockers the Luminerees. “We knew the record was special and people would respond if they just heard it.”

The stomping barnburner debut single, “Ho Hey,” from The Luminerees—which also appeared late last year on the CW series “Hart of Dixie”—returns to the top 10 of Billboard’s Triple A chart this week, moving from No. 11 to No. 7. The song has sold 56,000 copies, according to Nielsen SoundScan.

The group’s surge is partly due to a May 7 appearance on “Conan” and a positive mention on NBC’s “Today.” But the success is more likely the payoff from months of patient promotion by the Luminerees’ team, plus years of commitment by frontman/guitarist Wesley Schultz, drummer Jeremiah Fraites and cellist/pianist/singer Neyla Pekarek. Meanwhile, The Lumineers, which debuted at No. 45 on the Billboard 200 the week of April 21, has sold 42,000 copies.

The Luminerees formed in 2009 when long-time friends Schultz and Fraites left New York for Denver, placed an ad on Craigslist for a cellist, met Pekarek and created a trio. During the next three years, the Luminerees booked tours and released an EP, while piecing together and recording the heart-on-their-sleeve singalongs that filled their debut album. “You have to decide if you believe in [your music] or not,” Schultz says. “We believed.”

Duotone manager of A&R/operations Will McDonald took Roper to a Luminerees concert last November, and, by early 2012, the band and label signed a deal. “Richie looked for innovative ways to engage fans, devising an unlock-to-stream promotion (passing a message along on Facebook or Twitter to hear a track) that scored 30,000 streams in a few weeks. There was also a radio push that found supporters at influential stations including KEXP Seattle and Minneapolis’ KCMX (89.3 The Current) and KTCZ (Cities 97).

A free iTunes song download, plus a feature in Amazon’s Artist on the Rise campaign, helped promote the Luminerees, while the team worked closely with independent retailers to set up in-store appearances. It’s all primer for the group’s jubilant live show that will tour the United States this summer, playing with Brandi Carlile in June and Old Crow Medicine Show in August.

This fall, the group travels throughout Europe with the Civil Wars, fulfilling one of Schultz’s personal career goals for the year. “We’ve been doing it for a long time, and people are starting to take notice,” Schultz says of the group’s recent surge. “To have people know the lyrics and appreciate what you do makes you feel like you’re not crazy—and that’s a good thing.”

—Jon Blistein
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Adam Lambert: A Gay ‘Idol’ Hits No. 1

For the first time, one “American Idol” replaces another at No. 1 on the Billboard 200 as Adam Lambert’s “Trespassing” stops the list with 77,000 sold, according to Nielsen SoundScan. His arrival bumps last week’s leader, Carrie Underwood’s “Blown Away,” to No. 3 (54,000; down 55%). Lambert finished in second place on the 2009 season of “Idol” while Underwood won the 2005 edition.

It’s Lambert’s first No. 1 album and his second major-label studio set. It follows 2009’s “For Your Entertainment,” which debuted and peaked at No. 1 with 198,000 sold in its first week. It was blocked from No. 1 by Susan Boyle’s “I Dreamed a Dream” (a debut at No. 1 with 701,000) and Andrea Bocelli’s “My Christmas at No. 2 (218,000).

And now, for the bad news. The 77,000 start for “Trespassing” is the smallest sum at No. 1 on the chart since Aug. 20, 2011, when Adele’s 21 sold 76,000 in its 12th consecutive week atop the list. “Trespassing” has the smallest sales week for a No. 1 debut since Amos Lee’s “Mission Bell” started in the penthouse with 40,000 on the Feb. 12, 2011, chart.

More fun “Idol” facts: Lambert is the seventh “American Idol” finalist to reach No. 1, following Underwood, Kelly Clarkson, Ruben Studdard, Clay Aiken, Chris Daughtry (of Daughtry) and Scotty McCreery.

Further, as an American Idol rules the chart for the third straight week, it’s the longest that the show’s spawn has monopolized the No. 1 slot. There have been two-week runs atop the list, but from a single album—like Underwood’s “Blown Away” in the past two years.

GAY PRIDE: Adam Lambert also brings gay pride to No. 1. On the Billboard 200 this week, as he arguably becomes the first out gay man to have a No. 1 album. Lambert came out in a cover story in Rolling Stone magazine in June 2009—shortly after he finished in second place on “American Idol.” His family and friends knew beforehand, but “Idol” audiences were in the dark about his sexuality.

Now, here’s where Lambert’s achievement requires a few caveats.

First, while other gay singers have been No. 1, they’ve done so before they came out to the public. That’s a key achievement in Lambert’s feat on the Billboard 200.

For example, Lambert’s fellow “American Idol” alum, Clay Aiken, debuted at No. 1 in 2003 with his first album (and so far only No. 1), “Measure of a Man.” However, he didn’t come out until five years later, in People magazine.

As for some other notable out stars: Elton John had seven No. 1 albums between 1972 and 1975—years before he announced he was bisexual in Rolling Stone in 1977. (He later said he was gay in the ’80s.) He never had a No. 1 since. George Michael’s two No. 1 albums (“Faith” and “Wham!”) came out in the early 2000s—years after the band notched its two No. 1s with “Out of Time” (1991) and “Monkey” (1994).

In more recent times, rock band Green Day’s “American Idiot” debuted at No. 1 in January 2005 with Contra—a month before the quartet’s “Revolution Radio” came out in Out magazine.

Second, at least two artists said they were bisexual before they reached No. 1. Both Lady Gaga and Green Day’s Billie Joe Armstrong stated they went out before either act landed a No. 1.

Gaga told Rolling Stone in 2009 that she was bisexual and then later explained to Barbara Walters in a separate interview that “Poker Face” was about how she would fantasize about women while in a relationship with her boyfriend. When pressed by Walters, Gaga said she had “sexual relationships with women” but had never been in love with a woman. Last year, Gaga noted her first No. 1 album with “Born This Way.”

Armstrong explained to the Advocate in 1995 that he was bisexual—the year after he married his wife, Adrienne. Since then, his band earned its two No. 1 albums—2004’s “American Idiot” and 2009’s 21st Century Breakdown.

However, 15 years after Armstrong effectively came out, he told Out magazine in 2010 that he’s unsure if he’d refer to himself as bisexual, adding, “But I’d never say that I’m not. I don’t really classify myself as anything. And when it comes to sex, there are parts of me that are very shy and conservative. I want to respect my wife.”

I’m certainly not about to get into the business of “what is or isn’t gay and/or bisexual enough.” But, Lambert’s No. 1 debut is certainly something to be proud of. And it’s made all the more relevant considering June is Lesbian, Gay, Bisexual and Transgender Pride Month.

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**Market Watch**

**A Weekly National Music Sales Report**

<table>
<thead>
<tr>
<th>Weekly Album Sales (Million Units)</th>
<th>Year-To-Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>This Week</strong></td>
<td>6,190,000</td>
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<tr>
<td><strong>Last Week</strong></td>
<td>5,579,000</td>
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<tr>
<td>Change</td>
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<tr>
<td><strong>This Week Last Year</strong></td>
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<tr>
<td>Change</td>
<td>-2.6%</td>
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<tr>
<td><strong>2010</strong></td>
<td>173,365,000</td>
</tr>
<tr>
<td><strong>2011</strong></td>
<td>119,192,000</td>
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</tbody>
</table>

**CHART BEAT**

| “When I look back, I see a guy—with a mullet—who was so self-conscious. I had no performing experience when I made my first record.” At a recent visit to Billboard offices, Richard Marx remembered his first TV appearance, on NBC’s “The Tonight Show.” “Everything was so serious,” Marx recalled. “We’re not curing cancer, you know.” That said, I sang in tune.”

—Richard Marx

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**For week ending May 20, 2012. Figures are rounded.**

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The chart shows the top 100 songs for the week ending June 2, 2012, according to Billboard. The data includes information on the artist, song title, chart position, and other relevant details. The chart features a variety of artists and genres, including pop, rock, country, and hip-hop. The chart also includes information on the song's sales and streaming numbers, as well as the album it was taken from. The chart is updated weekly and covers a diverse range of music genres and artists.
<table>
<thead>
<tr>
<th>Week On The Chart</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>124</td>
<td>Kanye West (No. 1), who saw more (760,000) in eight weeks than his previous three studio sets combined (751,000). They are 2005's and 2006's '09's single 'Take Me Home' (No. 09), and 2004's 'Yes! (30,000).</td>
</tr>
</tbody>
</table>

**New entries:**

1. **The Wanted**
2. **Ni**
3. **Jingle Bells**
4. **Santa Claus Is Coming To Town**
5. **I'll Be Home For Christmas**

**Re-entries:**

1. **The Best Of Eric Clapton: The 20th Century Masters: Millennium Collection**
2. **No Doubt: En Vivo! The Epic Live Collection**
3. **Tears For Fears: Songs From The Big Chair**

**Singles Chart Update:**

1. Chart seat at No. 11.
2. Chart date at No. 32.
3. Chart position at No. 23.

**P worksheets:**

1. **Pitbull**
2. **The Weeknd**
3. **The Weeknd**

**B s songs:**

1. **Shinedown**
2. **Fall Out Boy**
3. **Falling In Reverse**

**Tours:**

1. **The Wanted Tour 2012**
2. **Lady Gaga Tour 2012**
3. **Selena Gomez & The Scene Tour 2012**
Lady Gaga rises 15-6 on Social 50 courtesy of buzz generated by her past appearance on Fox TV’s “The Simpsons” (May 20). Also helping her pair: Gaga’s This Way World Tour kicked off in late April. She earned 506,000 new fans during the charting week.

Kanye West, Big Sean, Phora and 2 Chainz “Mercy” is the greatest gainer on this chart this week, rising 25-3 with 43,000 new listeners adding more momentum to 2 Chainz’ housing popularity.
**REGIONAL HEATSEEKERS #1 ALBUMS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Beyond Hell/Above Heaven</td>
<td>Volbeat</td>
<td>Volbeat</td>
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<tr>
<td>Beyond Hell/Above Heaven</td>
<td>Volbeat</td>
<td>Volbeat</td>
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<tr>
<td>Scars On 45</td>
<td>Scars On 45</td>
<td>Scars On 45</td>
<td>$12.98</td>
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</tbody>
</table>

**PROGRESS REPORT**

JD McPherson, “All Things Considered”

A profile on NPR’s “All Things Considered” (May 18) could help push the artist’s rockabilly blues number “Side” onto the Triple A chart in the coming weeks. It’s currently percolating right under the threshold of the 30-position tally.

**HEATSEEKERS SONGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>You Don’t Know Her Like I Do</td>
<td>JD McPherson, Ashley McBryde</td>
<td>Single</td>
<td>$1.29</td>
</tr>
<tr>
<td>We Run The Night</td>
<td>Scars On 45</td>
<td>Scars On 45</td>
<td>$1.29</td>
</tr>
<tr>
<td>Kissed You Good Night</td>
<td>Scars On 45</td>
<td>Scars On 45</td>
<td>$1.29</td>
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<tr>
<td>Tongue Tied</td>
<td>Scars On 45</td>
<td>Scars On 45</td>
<td>$1.29</td>
</tr>
<tr>
<td>Wanted</td>
<td>JD McPherson, Ashley McBryde</td>
<td>Single</td>
<td>$1.29</td>
</tr>
<tr>
<td>Midnight City</td>
<td>JD McPherson, Ashley McBryde</td>
<td>Single</td>
<td>$1.29</td>
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<tr>
<td>Little Talks</td>
<td>JD McPherson, Ashley McBryde</td>
<td>Single</td>
<td>$1.29</td>
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<td>Fine By Me</td>
<td>JD McPherson, Ashley McBryde</td>
<td>Single</td>
<td>$1.29</td>
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<td>Why Ya Wanna</td>
<td>JD McPherson, Ashley McBryde</td>
<td>Single</td>
<td>$1.29</td>
</tr>
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<td>Ai Se Eu Te Pego</td>
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<td>It’s Time</td>
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<td>My Life</td>
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<td>Oblivious Love</td>
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**HEATSEEKERS ALBUMS**

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<td>Continued Silence (EP)</td>
<td>Imagine Dragons</td>
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**PACIFIC**

1. Psycho Realm Presents Sick Jacken and Cynic
   - "Lo Que El Viento Me Enseno"
   - "This Is The End Of Control"
   - "Never Trust A Happy Song"
2. Section.80
   - "Something For The Pain"
3. Mondo
   - "Beyond Hell/Above Heaven"
   - "True Love Never Dies"
4. Army Of Mushrooms
   - "Boy On Bridge"
   - "The Bright Side"
5. Royal Southern Brotherhood
   - "Rings Of Saturn"
   - "Animal Kingdom"
6. Meiko
   - "The Secrets To Life"
   - "Go! Pop! Bang!"
7. Johnny Kerry
   - "From Where I Stand"
   - "The Acoustic EP"
8. Paul Van Dyk
   - "Evolution"
   - "WHOKILL"
9. TUNE-YARDS
   - "What Part Of Me"
   - "She"
10. Rings Of Saturn
    - "Animal Kingdom"
    - "The Lookin"
11. ANNIKA PERSIDSON FEATURING JIMMY SLULLTON AND ALEX HALL
    - "JD McPherson Featuring Jimmy Slullton And Alex Hall"
    - "JD McPherson Featuring Jimmy Slullton And Alex Hall"
12. PATRICIA BALL
    - "Mysterium Tremendum"
    - "Manteniendo La Promesa"
13.全景
    - "The Hometown Boys"
    - "Manteniendo La Promesa"
14. The Hometown Boys
    - "Manteniendo La Promesa"
    - "Lo Que El Viento Me Enseno"
15. Moby
    - "The Secret Sadness"
    - "An Unreleased Album"
16. Phoenix
    - "The Secret Sadness"
    - "An Unreleased Album"
17. Moby
    - "The Secret Sadness"
    - "An Unreleased Album"
18. Phoenix
    - "The Secret Sadness"
    - "An Unreleased Album"
19. Moby
    - "The Secret Sadness"
    - "An Unreleased Album"
20. Phoenix
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21. Moby
    - "The Secret Sadness"
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22. Phoenix
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    - "The Secret Sadness"
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24. Phoenix
    - "The Secret Sadness"
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25. Moby
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    - "An Unreleased Album"
26. Phoenix
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27. Moby
    - "The Secret Sadness"
    - "An Unreleased Album"
28. Phoenix
    - "The Secret Sadness"
    - "An Unreleased Album"
29. Moby
    - "The Secret Sadness"
    - "An Unreleased Album"
30. Phoenix
    - "The Secret Sadness"
    - "An Unreleased Album"
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<td>David Guetta Featuring Nicki Minaj</td>
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<td>2</td>
<td>We Found Love</td>
<td>Rihanna</td>
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<td>3</td>
<td>One More Time</td>
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<td>4</td>
<td>Right by My Side</td>
<td>Nicki Minaj Featuring 2 Chainz</td>
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<td>5</td>
<td>Gotta Have You</td>
<td>Snoop Dogg &amp; Wiz Khalifa Featuring Bruno Mars</td>
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<td>Drunk on You</td>
<td>Luke Bryan</td>
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<td>7</td>
<td>Where I Wanna Be</td>
<td>Justin Bieber</td>
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<tr>
<td>8</td>
<td>Feeling Good</td>
<td>Mark Ronson</td>
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<td>9</td>
<td>Somebody That I Used to Know</td>
<td>Sam Smith</td>
</tr>
<tr>
<td>10</td>
<td>Re-Entry</td>
<td>OneRepublic</td>
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**Between the Bullet**

Carl Ray Jeppsen’s “Call Me Maybe” hits No. 1 on the Hot Digital Songs chart in its 13th week while inching 4-2 on the Billboard Hot 100 with Greatest Gainer/Digital and Airplay honors. “Maybe” moves to the top of Digital Songs with a 25% increase to 293,000 downloads sold, according to Nielsen SoundScan. On Hot 100 Airplay, the cut bounces 12-9 with a 22% gain to 74 million all-format audience impressions, according to Nielsen BDS. —Gary Trut
In the Billboard Hot 100 for a sixth week, Garger’s “Somebody That I Used to Know” featuring Kimbra, adds another three charts to its list of top ten songs. “Somebody That I Used to Know” is currently at No. 1, No. 16, and No. 19 on the Adult Contemporary, Mainstream Top 40, and Alternative charts, respectively.

As it tops the Billboard Hot 100 for a sixth week, Garger’s “Somebody That I Used to Know” featuring Kimbra, adds another three charts to its list of top ten songs. “Somebody That I Used to Know” is currently at No. 1, No. 16, and No. 19 on the Adult Contemporary, Mainstream Top 40, and Alternative charts, respectively.

**Mainstream Top 40**

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<thead>
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<th>Title</th>
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<tr>
<td>1.</td>
<td>GARGER FEAT. KIMBRA</td>
<td>KID INkers (U.S.)/LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC</td>
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<tr>
<td>2.</td>
<td>THE WEEKND</td>
<td>SCREW</td>
</tr>
<tr>
<td>3.</td>
<td>FUN. FEAT. JANELLE MONAE</td>
<td>FUELED BY RAMEN/FIRP</td>
</tr>
<tr>
<td>4.</td>
<td>HANNAH MONTANA</td>
<td>604/ROADRUNNER/PPP</td>
</tr>
<tr>
<td>5.</td>
<td>BRUNO MARS</td>
<td>SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC</td>
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**Adult Contemporary**

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<td>KID INkers (U.S.)/LIONSGATE/BIG MACHINE/UNIVERSAL REPUBLIC</td>
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<tr>
<td>2.</td>
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<td>SCREW</td>
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<td>3.</td>
<td>FUN. FEAT. JANELLE MONAE</td>
<td>FUELED BY RAMEN/FIRP</td>
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<td>4.</td>
<td>HANNAH MONTANA</td>
<td>604/ROADRUNNER/PPP</td>
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<td>BRUNO MARS</td>
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**Aduts Top 40**

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</tr>
<tr>
<td>2.</td>
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<td>4.</td>
<td>HANNAH MONTANA</td>
<td>604/ROADRUNNER/PPP</td>
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<td>5.</td>
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<td>2.</td>
<td>STONE SOUR</td>
<td>ROADRUNNER/PPP</td>
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<tr>
<td>3.</td>
<td>BRANTLEY GILBERT</td>
<td>SONY MUSIC</td>
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<tr>
<td>4.</td>
<td>KISS</td>
<td>A&amp;M/EMI</td>
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<td>5.</td>
<td>MASTODON</td>
<td>ROADRUNNER/PPP</td>
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**Alternative**

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<td>ROADRUNNER/PPP</td>
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**Rock Songs**

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**HOT COUNTRY SONGS**

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<td>Miranda Lambert</td>
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**TOP COUNTRY ALBUMS**

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<td>24</td>
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<td>Alan Jackson</td>
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**BLUEGRASS ALBUMS**

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**BETWEEN THE BULLETS**

Newcomer Kip Moore becomes the fourth artist this year to reach No. 1 for the first time on Hot Country Songs. As "Somethin' Bout A Truck" rises 3-1 in its 33rd chart week—a slow climb, but not the slowest of the four first-time chart-toppers during the first five months of 2012. David Nail's "Let It Rain" captured the No. 1 slot in its 21st chart in its 49th week. The others are Eric Church's "Drinkin' In My Hand" (23 weeks on Jan. 28) and Lee Brice's "A Woman Like You" (27 weeks, April 21). There were only four first-time leaders in 2011. — Wade Jessen
Strange Music artist Krizz Kaliko's fifth charting set, Kickin' and Screamin', debuts at No. 7 on Top R&B/Hip-Hop Albums with 9,000 copies sold, according to Nielsen SoundScan. The top 10 bow is Kaliko's best debut to date, coming in way ahead of his former best start in 2009 when Genius started at No. 14. Guest appearances on the album include Strange Music co-founder Tech N9ne, Twista, Chamillionaire and T-Pain.

Meanwhile, Killer Mike's R.A.P. Music debuts at No. 12 with 5,000 sold. R.A.P. is an acronym for "rebellious African people" and predicates Killer Mike's political and topical rap style. The debut is his highest since his first charted album, Monster, began at No. 4 in 2003. R.A.P. Music also stands as Killer Mike's best debut sales week since Monster, which started with 80,000 copies.

—Karina Santiago

### Top R&B/Hip-Hop Albums

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**BETWEEN THE BULLETINS**

**KALIKO, KILLER BOW IN TOP 20**

Strange Music artist Krizz Kaliko's fifth charting set, Kickin' and Screamin', debuts at No. 7 on Top R&B/Hip-Hop Albums with 9,000 copies sold, according to Nielsen SoundScan. The top 10 bow is Kaliko's best debut to date, coming in way ahead of his former best start in 2009 when Genius started at No. 14. Guest appearances on the album include Strange Music co-founder Tech N9ne, Twista, Chamillionaire and T-Pain.

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—Karina Santiago
## HOT R&B/HIP-HOP SONGS

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<td>&quot;IN-picture.&quot;</td>
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<td>&quot;NEW LIFE.&quot;</td>
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### DON'T LIKE IT

The Chi-town rapper gets the hot shot debut stamp with his first chart. A revised version by Kanye West and his U.O.O. Music, people, including Teala and Big Sean, is driving the already active.

### NO CHURCH IN THE WILD

Nielsen BDS) and WEDR Miami, Ross' hometown (480,000), give way to

### NOBODY'S PERFECT

J. Cole featuring Missy Elliott's top 10 of 2012, and fifth overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### FADED

R. Kelly features Drake Featuring Fabolous & Tyga in his forthcoming second charting by Kanye West and his U.O.O. Music, people, including Teala and Big Sean.

### IF WORK HARD, PLAY HARD

Estelle, J. S. Remi features a hit of 2012, and sixth overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### HERE COMES THE RAIN

Boyzz II Men features a hit of 2012, and seventh overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### DEEP LOVE

Usher features a hit of 2012, and eighth overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### IN-picture.

New Edition features a hit of 2012, and ninth overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### NEW LIFE.

The Heat features a hit of 2012, and 10th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### NEW LIFE.

The Heat features a hit of 2012, and 11th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### DEEP LOVE

Usher features a hit of 2012, and 12th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### IN-picture.

New Edition features a hit of 2012, and 13th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### NEW LIFE.

The Heat features a hit of 2012, and 14th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### DEEP LOVE

Usher features a hit of 2012, and 15th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### IN-picture.

New Edition features a hit of 2012, and 16th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### NEW LIFE.

The Heat features a hit of 2012, and 17th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### DEEP LOVE

Usher features a hit of 2012, and 18th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### IN-picture.

New Edition features a hit of 2012, and 19th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.

### NEW LIFE.

The Heat features a hit of 2012, and 20th overall. In just six months, he brought "You Ain't the Only One To Love" and "Can't Get Enough" of the chart's top ranks.
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**DANCE CLUB SONGS**

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**DANCE/MIX SHOW AIRPLAY**

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**TRADITIONAL JAZZ ALBUMS**

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**CLASSICAL CROSSOVER ALBUMS**

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**SMOOTH JAZZ SONGS**

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**WORLD ALBUMS**

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### Hot Latin Songs

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### Top Latin Albums

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### Regional Mexican Albums

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### Tropical Albums

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### Latin Rhythm Albums

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**Between the Bullets**

Hector Acosta, better-known by the Latin music community as “El Torito,” earns his second career No. 1 on the Tropical Airplay chart with “Tu Veneno,” topping up from No. 7. The last time Acosta topped the chart was in 2008 with “Sin Perdon.” The merging-turnbacha artist hasn’t given the single an album home yet, but it’s the first song he’s released since last summer’s “Aprendere,” the last cut off his 2010 album, Obligone.

—Karina Santiago
<table>
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Data for week of JUNE 2, 2012 | For chart reprints call 212.493.4023 | Go to www.billboard.biz for complete chart data | 91
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

TOURING: William Morris Endeavor taps Joe Brauner as an agent in the firm’s music department, bringing with him clients Norah Jones and Amos Lee. He was a music agent at Creative Artists Agency.

MANAGEMENT: Tenth Street Entertainment names Adam Amkoff VP of touring. He was director.

LEGAL: Law firm Greenberg Traurig taps W. Tucker McCrady as of counsel in the firm’s entertainment and media practice division. He was VP of litigation at Warner Music Group.

RELATED FIELDS: SBS Entertainment, the live entertainment and management arm of media company Spanish Broadcasting System, promotes Richard Lom to VP. He was director of Isolation Network, the parent company of INgrooves Fontana and INscribe Digital, appoints music and media executive Jay Boberg chairman of the board. Boberg, who co-founded independent label U.S. Records in 1979, most recently established independent film and TV company Liberation Entertainment.

Patton House Entertainment taps Glenn Goodwin for national radio promotions and marketing. He was director of marketing and promotions at Spirit FM Network in Missouri.

The Country Music Assn. appoints Matthew Seaton community outreach manager. He was partnership program director at the PENCIL Foundation.

Orchestra Nova names Joan Cumming director of marketing and development. She was senior director of marketing and communications at the Autry National Center in Los Angeles.

GOODWORKS

SCHOOL OF ROCK, LOVE HOPE STRENGTH TEAM FOR TOUR

School of Rock, which teaches kids how to develop their musical skills for the stage, and music-centric cancer charity Love Hope Strength are partnering for the school’s annual AllStars summer tour of U.S. clubs and music festivals.

Beginning June 27 at the Vans Warped tour in Chula Vista, Calif., the 21-city trek features the best musicians from the School of Rock’s 90 locations in the United States and Mexico. The tour features 13- to 18-year-old musicians performing music from the ‘60s through today, including Jimi Hendrix, the Beach Boys, U2, Jack White, Deadmau5 and Skrillex. This year, the jaunt is teaming up with Love Hope Strength to involve the kids in bone marrow drives at each concert stop.

“Since we’re playing so many big stages, we’re going to have the kids run activations at all the shows,” School of Rock VP of marketing Mark Biondi says, noting that the musicians will swab the cheeks of concert goers in hopes of finding matches for bone marrow transplants. “School of Rock loves what [Love Hope Strength does] and we wanted to tie that back with the kids to give them a mission when they’re out on the road.”

To date, Love Hope Strength has found more than 260 potential life-saving matches, including 13 from Bonnaroo, eight from Lollapalooza and 12 from Austin City Limits. In addition to stops at such summer festivals as the Warped tour, Summerfest, Ribfest and Gathering of the Vibes, the AllStars tour will play noteworthy clubs like Los Angeles’ Echo and New York’s Webster Hall.

“What’s cool is that if you make a match, they can tie it back to where it was done,” Biondi says. “So if they were at a Foo Fighters show, they can see. ‘We setup a match at your show and saved someone’s life.’”

—Mitchell Peters

TEAM BIEBER

The Home Depot Center in Carson, Calif., hosted top 40 KIIS-FM’s 15th annual Wango Tango concert (May 12), featuring performances by Pitbull, Nicki Minaj and Maroon 5. Backstage, venue GM KATIE PANDOLFO presents special guest host JUSTIN BIEBER with a personalized LA Galaxy soccer team jersey. PHOTO: MORA PHOTOGRAPHY
HIGHER LEARNING

Boston’s Berklee College of Music awarded honorary doctor of music degrees to the Eagles, ALISON KRAUSS and Ethiopian musician MULATU ASTATKE on May 12. Displaying their pomp and circumstance are (back row, from left) Eagles JOE WALSH and TIMOTHY B. SCHMIT, Berklee president ROGER H. BROWN and Eagles DON HENLEY and GLENN FREY. In the front are Astatke (left) and Krauss. PHOTO: PHIL FARNSWORTH

1. CURB RECORDS founder/chairman MIKE CURB (second from right) spoke recently at the Grammy Museum in Los Angeles. Cheering him from the audience were (from left) JK Promotion principal JON KONJOYAN; Curb’s sister, CAROLE CURB; and RAMP (Radio and Music Pros) co-founder STEVE RESNIK. PHOTO: CAROL BRENNER

2. FOLLOWING TELEMUNDO and mun2’s upfront presentation (May 15) at New York’s Edison Ballroom, Telemundo Studios president EMILIO ROMANO (far left) joins the network’s new “Levantate” co-host/actress ADAMARI LOPEZ and regional Mexican artist/mun2 star of “Larrymania” LARRY HERNANDEZ. PHOTO: JONATHAN FICKIES/TELEMUNDO

3. ROCK RAW! Roll the Tanks signed a worldwide deal with Universal Music Publishing Group on May 18. Hanging outside the company’s Santa Monica, Calif., offices are (from left) RTT bassist MICHAEL WAKEHAM; UMPG executive VP/head of pop and rock music, creative MONTI OLSON; RTT manager DAVIS POWERS; UMPG director of creative affairs JOE MAGGINI; RTT lead singer/guitarist DANIEL CARNEY, drummer JOE SIROIS and band attorney JEFF LEVEN.
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