

MUSICAL CHAIRMEN: BARRY WEISS, L.A. REID—WHAT ARE THE X FACTORS?

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ON THE COVER: Biz Stone photograph by Gabriela Hasbun. The cake is vegan, as specially requested by Stone. GROOMING BY VERONICA SJOEN FOR ARTIST UNITED; STYLING BY TIETJEN FISCHER FOR ARTIST UNITED.

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360 DEGREES OF BILLBOARD

HOME FRONT

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COUNTRY SUMMIT
 Billboard's Country Music Summit, in association with the Country Music Assn., happens June 6-7 in Nashville. Keynote artist-development case study with Jason Aldean. Register at countrymusicsummit.com.

LATIN CONFERENCE
 Billboard's Latin Music Conference & Awards, presented by State Farm in association with AT&T, takes place April 26-28 in Miami. Just announced: a Q&A with Maná. To register, go to billboardlatinconference.com.

Online

.COM EXCLUSIVES
 To celebrate the 15th anniversary of Billboard's Adult Pop songs chart, Chart Beat columnist Gary Trust has put together a tally of the chart's 40 hottest hits from 1996 to 2011. Check it out on Billboard.com.





READY TO LAUNCH
Tom Biery to head the
Collective's new label



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The growing popularity
of lyric videos



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RightsFlow eyes growth
in mechanical licensing



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After "Love Like Crazy,"
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**>>> SPIRIT
SIGNS PUB
DEAL WITH
HENSON CO.**

Spirit Music Group has scored a multiyear joint-venture deal with the Jim Henson Co. that covers its entire media library, including such films as "Labyrinth" and "The Dark Crystal" and TV series "Fraggle Rock" and "Farscape." As part of the deal, Spirit will serve as worldwide administrator for the back catalog, which also encompasses theme songs, cues and scores from more than 50 years' worth of content.

**>>> BRIDGE
NINE DEBUTS
MUSIC SUB
SERVICE**

Bridge Nine Records, an indie punk label based near Boston, has launched a digital music subscription service exclusive to its roster. The service is a premium option for the label's social networking community, TheB9.com. For \$4 per month or \$30 per year, members can subscribe to the service and access the label's entire roster of more than 100 albums. It also lets them create their own URL on the community site where they can make playlists for other users to stream.

**>>> 'YELLOW
SUBMARINE'
REMAKE
SHELVED?**

The Walt Disney Co. has reportedly deep-sixed "Mars Needs Moms" producer Robert Zemeckis' remake of the classic Beatles film "Yellow Submarine." Sources said the disastrous \$6.9 million opening for the \$150 million-budgeted "Mars" guaranteed that "Submarine" would never set sail at Disney, although the studio reportedly said the project was torpedoed well before that.



Reaching out: A member of the Japanese Red Cross radios for help in Otsuchi, Japan, after the March 11 earthquake.

GLOBAL BY ROB SCHWARTZ and EVIE NAGY

CRISIS MANAGEMENT

**After Japan Is Hit
By Devastating
Quake And
Tsunami, Music Biz
Offers Support**

As Japan reels from the lethal aftermath of the March 11 earthquake and tsunami, recording artists and other members of the international music industry are rallying to lend their support.

The devastating 9.0 quake, and the ferocious tsunami it triggered in northeastern Japan, claimed thousands of lives and wrought a path of destruction from which it will take the country years to recover.

And the escalating risk of a catastrophic release of radiation at the crippled Fukushima nuclear power plant (160 miles northeast of Tokyo) continues to raise concerns about public safety.

As Japan struggles to absorb the staggering human cost of the crisis, the impact on the local music business is already being felt. International acts ranging from Iron Maiden and Slash to Jack Johnson, the National and Travis frontman Fran Healy called off or postponed shows that had been scheduled in March (Billboard.biz, March 14).

Meanwhile, rolling blackouts to conserve electricity have prompted businesses to voluntarily limit their operations. Tokyo-based Tower Records temporarily shuttered some of its 90 stores. Sony Corp. suspended production at its CD, DVD and Blu-ray disc manufacturing plants in Japan. And record labels like Avex Group Holdings, EMI Music Japan and Warner Music Japan asked or allowed their employees to work from home this week.

Still uncertain is the potential impact that the crisis will have on recorded-music sales in Japan, the world's second-largest market after the United States, according to the IFPI.

The stimulus impact of government spending on reconstruction work later this year should help lend a boost to the Japanese economy, Credit Agricole Corporate & Investment Bank economist Susumu Kato projected in a March 16 research note.

But Kato also warned that the damage caused by the earthquake and tsunami will push the Japanese economy into a short-term recession.

"As consumers become even more careful and increase precautionary saving

for rainy days," Kato said, "that will sharply weigh on private consumption."

It's a point of view that's shared by Masato Kitaguchi, executive director/COO of Hanshin Contents Link, the operator of Billboard Japan.

"I can't tell you how much the change will be in the first half of 2011 but I think the music industry will suffer a severe blow," he says, pointing out that "currently Japanese can't bring themselves to enjoy entertainment. Their hearts are heavy."

Keith Cahoon, the former head of Tower Records Japan and now CEO of Tokyo music publisher Hotwire Publishing, observes that "people have been relatively calm despite the magnitude of the disaster," adding however that "the issue of leaking radiation is huge, very frightening and could have worldwide impact."

Japanese musicians scheduled to attend this week's South by Southwest festival found themselves in the position of having to decide whether to travel to Austin at a time of enormous uncertainty back home. SXSW Music Asia representative Audrey Kimura, owner of Tokyo indie label Benten, ac-

knowledges that she was concerned that Japanese acts would drop out of this year's SXSW.

"But they all said, 'No, we're definitely coming—we can't do as much in Japan as we can there,'" she says. "Absolutely nobody canceled."

The biggest concern from a business standpoint is the cumulative impact of the crisis on Japan's touring industry, Kimura says.

"All the entertainment and shows are canceled in Japan now, and musicians coming to Japan have all canceled," she says. "Some of the clubs will probably go out of business; we're not sure."

At press time, a previously scheduled SXSW Japan Nite on March 18, including bands White White Sisters, Oh Sunshine and Mo'Some Tonebender, was to become a benefit concert. But Kimura notes that it will have a different focus than the SXSW Cares campaign for the American Red Cross, which has already raised more than \$65,000 for tsunami victims.

"We're talking about which organizations to donate to, but the money will go to musician's families and to the clubs," she says. "The clubs need money;

they need to be rebuilt."

Kimura says that Japanese musicians back home haven't wasted any time in coming together for their country.

"The bands . . . they're all talking, saying, 'We're going to do something,'" she says. "The promoters are not doing anything officially yet because they're afraid—maybe they'll have a big show and then there will be an aftershock, [then] another one. But the bands, the musicians, they've already started, saying, 'Let's get together, let's do something big.' They already have individual benefit shows planned this week in Tokyo and Osaka."

A flurry of domestic and international artists have organized themselves to contribute to Japanese relief efforts.

Indie rocker Gakt announced that he would organize a charity benefit called "Show Your Heart" at which he and other musicians would perform. The money raised will be donated to disaster relief funds.

Members of Japanese girl band AKB48, and affiliated teen-idol girl groups SKE48, NMB48 and SDN48, have collectively pledged ¥500 million (\$6.2 million) toward ongoing relief efforts. The bands also asked their fans to donate to the Japanese Red Cross.

Johnny & Associates, a leading Japanese artist management agency, announced that it has canceled all domestic concerts

Join together: **HIDEMI TSUJI** of Tokyo-based mobile app developer Ubiquitous Entertainment at South by Southwest in Austin.

by its artists in March to provide buses and power generators to disaster-stricken areas. The cancellations total 18 shows by six acts including Tokio, Tackey & Tsubasa, Hey! Say! JUMP and Tomohisa Yamashita.

Since the crisis started Japanese superstar Ayumi Hamasaki has been constantly retweeting useful information for people affected by the disaster, and with 400,000 followers her dispatches could be very useful.

Support also came from neighboring South Korea, home of K-pop acts that have huge fan bases in Japan. One of the biggest donations came from record label/management firm SM Entertainment, which announced that it donated 1 billion won (\$882,276) to the Japanese Red Cross. SM, whose roster includes acts like BoA, Super Junior and Girls' Generation, said in a statement, "Our artists and staffs will cheer for all the people in Japan with one



heart so that they don't lose strength and hope."

Former "American Idol" judge and Syco chief Simon Cowell, who organized a star-studded recording last year of

R.E.M.'s "Everybody Hurts" to benefit earthquake relief efforts in Haiti, announced on Twitter that he's organizing a similar charity effort for Japanese quake victims. He tweeted

that Katy Perry and Justin Bieber are among the artists who'll participate.

Columbia University's Miller Theatre in New York will host a "Concert to Benefit Japan Earth-

quake Relief" on March 27. Hosted by John Zorn, the show will feature performances by Sonic Youth, Yoko Ono, Sean Lennon, Cibo Matto and other artists. According to the Miller Theatre website, tickets are already sold out.

"It's a very tough situation for all people in Japan right now," Warner Music Japan acting CEO Hiro Tanaka says. "We are grateful for all the expressions of support we have received from our artists and partners around the world."



"We are grateful for all the expressions of support we have received from our artists and partners around the world."

—HIRO TANAKA, WARNER MUSIC JAPAN

LABELS BY ED CHRISTMAN

Reid To 'X Factor'; Weiss To IDJ

Speculation Mounts About New Futures Of Sony And UMG

The other shoe has finally dropped at Universal Music Group. After Island Def Jam Music Group (IDJ/MG) chairman/CEO Antonio "L.A." Reid announced earlier this week that he's leaving his post to become a judge on Fox's forthcoming U.S. version of "The X Factor," it was also learned that former RCA/Jive Label Group chairman/CEO Barry Weiss was announced internally as chairman/CEO of IDJ and Universal Motown Republic Group.

In an internal memo obtained by Billboard, Universal Music Group chairman/CEO Lucian Grainge states, "Throughout his career, Barry achieved that rare and delicate balance between managing artistic needs and the realities of the business. He is an entrepreneur who possesses a deep love of music. He has the talent and commitment to help take these two great companies to new heights."

With the exception of the exiting Reid, a source says UMG's executive tier, including Universal Motown president Sylvia Rhone and Universal Republic president/CEO Monte Lipman and co-president/COO Avery Lipman, remains the same.

Reid's days at the label had been rumored to be drawing to an end since UMG began a leadership transition last year that culminated in Grainge's ascension to

chairman/CEO, succeeding Doug Morris, who recently agreed to take the helm of Sony Music Entertainment.

While a proven hitmaker and market-share builder, Reid has long had a reputation of spending too freely on talent and marketing, to the detriment of the bottom line. Still, his track record of chart success as both a label head and a producer has garnered him the loyalty of top stars like Mariah Carey, Bon Jovi, Kanye West, Justin Bieber and Rihanna.

His cachet among artists and his stature in the urban music community prompted Grainge to try to keep him in the UMG fold by offering a joint-venture company that would be part boutique label/production deal, part artist branding/sponsorship and artist management company, according to sources familiar with the situation.

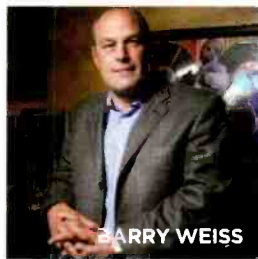
But the pending loss of his status as a major-label president and the lure of TV ultimately led Reid to resign his post and walk away from a payout for the remaining eight months on his contract, sources say.

Ironically, Reid leaves IDJ just as the label's market share is peaking once again. In 2010, the label group's share of U.S. sales of albums and track-equivalent albums (where 10 digital tracks equal an album) totaled 5.2%, up from 4% in 2009 and its best showing since garnering 5.4% in 2006, the first year that Nielsen SoundScan used that sales metric.

Reid's decision to resign instead of negotiating a package for his departure, which would have likely tied his hands until his contract ended, has fueled speculation that he may reunite with Morris at Sony Music as head of Epic Records, RCA/Jive or one of those latter imprints. Adding to this storyline is the fact that "The X



L.A. REID



BARRY WEISS

Factor" is produced by Simon Cowell's Syco, a partner of Sony Music.

Other sources point out that the same lack of attention to profits that led to his departure from IDJ also contributed to his 2004 ouster as head of Arista. But an industry executive familiar with Reid and Morris says it's too early to dismiss the possibility that Reid may turn up at Sony.

"There is a new sheriff," the executive says. "Doug may be looking for market share and hitmakers, and L.A. is both. Doug may let him run the creative side and give him a co-head to make sure he doesn't overspend."

Morris isn't scheduled to assume the reins at Sony Music until July 1. In the meantime, Reid will be occupied with fulfilling his new duties as a judge on "The X Factor." The show, which is expected to debut on Fox in September, will begin holding auditions March 27 in Los Angeles.

As is the case with Fox's "American Idol," judges attend all auditions. "X Factor" judges also play a mentoring role on the show, helping contestants develop as performers. Fox has yet to say how long the season will last but the original U.K. version has aired during a five-month block from August to December.

The winner will receive a \$5 million contract with Sony Music. To date, Sony Music Label Group chairman Rob Stringer has been actively involved in the "X Factor" project as well as the other music-producing cash cow on TV, "Glee."

Additional reporting by Phil Gallo and Gail Mitchell.

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>>> GIRLIE ACTION BOWS LABEL SERVICES UNIT

New York-based PR, marketing and management company Girlie Action has launched a label services division headed by longtime industry veteran Kevin Wortis. The new department will offer project management, sales and radio promotion services, as well as enable the firm (whose marquee clients include My Morning Jacket, Santigold and Morrissey) to become a quasi one-stop service for artists and labels.

>>> RAPPER/SINGER NATE DOGG DIES

Nate Dogg (aka Nathaniel D. Hale), 41, died of complications from multiple strokes that he had suffered since 2008, according to attorney Mark Geragos. After showcasing his laid-back rapping/singing delivery on Dr. Dre's classic debut album, "The Chronic," Nate Dogg was featured on Warren G's 1994 single "Regulate," which peaked at No. 2 on the Billboard Hot 100. "We lost a true legend n hip hop n rnb," Nate's longtime friend Snoop Dogg tweeted. "One of my best friends n a brother to me since 1986 when I was a sophomore at poly high where we met."

>>> GRAMMYS ON THE HILL TO HONOR HENLEY, BIDEN

The Eagles' Don Henley, Vice President Joe Biden and Sen. Bob Corker (R-Tenn.) will be among the honorees at the Recording Academy's 10th annual Grammys on the Hill Awards. The presentation, which honors recipients for their commitment to improving the environment for American musicians, will be held in Washington, D.C., on April 13 at the Liaison Capitol Hill Hotel.

Reporting by Antony Bruno, Ed Christman, Andy Gensler, Kevin Rutherford, the Associated Press and the Hollywood Reporter.

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LABELS BY GAIL MITCHELL



'Collective' Action

Management Firm Launches Label With Ex-Warner Bros. Exec Biery At The Helm

Los Angeles management firm the Collective is launching its own Collective Sounds label and has tapped former Warner Bros. Records GM/executive VP of promotion Tom "Grover" Biery to lead it.

Distributed by Sony/RED, Collective Sounds officially bows March 22 with the release of "Belong," the sophomore album by Brooklyn quartet the Pains of Being Pure at Heart. Collective is releasing the album in association with Slumberland Records.

Forthcoming releases on Collective Sounds' 2011 docket include projects from San Antonio rock band Hacienda and former Virgin group the Red Jumpsuit Apparatus.

"We're looking at content in a variety of ways," Collective CEO Michael Green says about the reasons for creating the new label. "And content, more specifically music, is not going anywhere. It's being consumed at an all-time high. Collective Sounds gives us a way to partner directly with artists and develop new opportunities."

Green says that Biery is "a music guy and a doer with strong experience working alongside artists, which is where the power base lays today," adding that "it was a natural fit."

Prior to joining Collective Sounds as a partner, Biery spent 20 years at Warner Bros., the last three as GM/executive VP of promotion. He left the label last fall following an executive shakeup in September that included the departure of Warner Bros. chairman/CEO Tom Whalley and the appointment of Rob Cavallo as chairman.

During his tenure at Warner Bros., Biery worked with such acts as the Black Keys, Linkin Park, the Flaming Lips, Goo Goo Dolls and Avenged Sevenfold.

"The music business is the wild, wild West right now," he says, "so I was enthused by the idea of a music content company starting from the artist and management side as opposed to the label side, about giving artists an alternative to what's historically been at their disposal and connecting them directly with their fans."

In addition to accessing services provided by Sony/RED,

Biery will be collaborating with the Collective's staff of more than 60 employees whose expertise ranges from digital, social media and marketing to licensing and branding. It's all in keeping with the company's 360-degree philosophy of ensuring that Collective clients and artists are able to maximize their multimedia potential across various platforms, Green and Biery say.

Established in 2005, the Collective opened a music management division in 2008. The Collective Music Group currently represents such acts as Linkin Park, Alanis Morissette, Slash, Big Boi and Enrique Iglesias, as well as producers and



Ready for liftoff: **THE PAINS OF BEING PURE AT HEART;** Collective Sounds head **TOM "GROVER" BIERY** (inset, left) and the Collective CEO **MICHAEL GREEN.**

songwriters like David Hodges and Gavin Brown. Headed by Jordan Berliant, the division recently signed Counting Crows and Godsmack.

The Collective is also involved in TV, film and comedy. Movies produced by the company include "Big Momma's House 2" and "Are We Done Yet?," plus HBO's "The Pimp Chronicles" and MTV's "Wild 'n Out." Its talent-management roster includes actors Martin Lawrence and Emile Hirsch and comedians Eddie Izzard and Lucas Cruikshank.

Both the Pains of Being Pure at Heart and Hacienda are performing in multiple showcases at South by Southwest. "Heart in Your Heartbreak" is the first single from the Pains' upcoming album, which goes to iTunes March 22 before going wide a week later.

Collective Sounds is also setting up the Red Jumpsuit Apparatus' new single, "Reap." It's slated to go to active rock and alternative radio at the end of April.

HOME FRONT

360 DEGREES OF BILLBOARD

MANÁ TO BE SUPERSTAR Q&A AT BILLBOARD LATIN MUSIC CONFERENCE

Maná, the world's top Latin rock band, will be the superstar Q&A at the Billboard Latin Music Conference, presented by State Farm in association with AT&T. The conference is set for April 27 at the Eden Roc Renaissance in Miami Beach.

For the first time in the band's 20-year career, all four members of Maná—Fher Olvera, Alex Gonzalez, Sergio Vallin and Juan Diego Calleros—will participate in an onstage interview to discuss their creative process, their success as a touring act and the evolving state of the music business. Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment, will

conduct the interview.

Maná's new album, "Drama y Luz," its first in five years, is set for worldwide release April 12 on Warner Music Latina. The set's first single, "Lluvia al Corazon," penned by Olvera and Vallin, was released to radio March

14. The winner of nine Billboard Latin Music Awards, Maná has generated worldwide album sales of more than 25 million units, according to Warner.

For more information on the Billboard Latin Music Conference, and to register for the event, go to billboardlatinconference.com.



Four on the floor: **MANÁ**

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The Power Of Words

Following The Lead Of Cee Lo Green, Artists And Labels Wake Up To The Value Of Lyric Videos

Some artists have discovered a little-used means to increase website traffic, generate more advertising revenue, increase download sales and improve their standings on social media charts.

What is this secret weapon? It's the unheralded lyric video.

That may come as a surprise, considering that such clips often feature little more than a song's lyrics displayed in sync to its music.

But it makes sense to Eric Garland, CEO of digital media tracking service BigChampagne. As soon as a song hits the radio, Garland says, many fans immediately seek out the corresponding lyric video online.

Yet surprisingly few of them are being made by artists and labels. "I can't understand the wisdom to not have a lyric video," Garland says.

TubeMogul estimates that lyric videos have amassed 1.9 billion views on YouTube to date. But many of those videos were created by fans, draw no ad revenue, don't direct traffic to artist websites or don't feature links to buy the track at iTunes.

Some people in the music business are beginning to take notice—and sense an opportunity.

Since lyrics are a hot

search item, Crush Music Media Management had a hunch that fans would want to watch lyric videos, Crush head of digital strategy Daniel Kruckkows says. "After seeing the reaction to a couple of them, that concept seemed true," he says.

Consider the case of Crush client Panic! at the Disco and its song "The Ballad of Mona Lisa," the first single from forthcoming album "Vices & Virtues." Released about two weeks before the main video, the lyric clip for "The Ballad of Mona Lisa" has attracted 1.5 million views on YouTube in six weeks, compared with 3 million views in four weeks for its elaborately staged main video. The Ready Set, another Crush client, generated 4.2 million views of its lyric video for "Love Like Woe" in about 10 months.

Major labels are also beginning to take notice. EMI created a vibrant lyric video for David Guetta's "Who's That Chick?," featuring Rihanna, and put it online early to capture interest from radio listeners, according to

Charlotte Robertson, EMI VP of digital marketing for North America. Through March 5, it had been viewed 11.9 million times—far more than the 8.8 million views of the official video released on Jan. 27. According to TubeMogul, daily views of the main clip exceeded those of the lyric video only once.

EMI has also created lyric



Fully loaded clip: **JORDAN MARK WITZIGREUTER**, who performs as the Ready Set, generated 4.2 million views of his lyric video for "Love Like Woe" in about 10 months.

videos for KT Tunstall, Bobby V. and Sky Ferreira. For Katy Perry, EMI helped create anticipation for the videos of "Firework" and "E.T." by preceding the release of the regular videos with lyric clips that used stills from video shoots.

Perhaps the best-known lyric video is the snappy, low-budget clip for Cee Lo Green's Grammy Award-nominated hit "F**k You (Forget You)." Uploaded to YouTube on Aug. 19, two weeks before the regular video, the lyric clip flashes the song's lyrics in bouncy, colorful animation in step with Green's singing. Elektra sought to get the song heard before it went to radio and decided that YouTube was the most effective way to do that quickly, according to a source at Warner Music Group.

Through March 5, the official lyric video for "F**k You" had amassed 8.9 million views on YouTube. Three other official versions of the lyric clip in Spanish, German and Japanese raise the total to 10.9 million views. The explicit and clean versions of the regular video have been viewed 49.1 million and 4.6 million times, respectively.

Because Green's official lyric video appeared first, traffic didn't divert to fan-generated lyric clips. The official lyric videos have accounted for 16.8% of total views on YouTube, while fan-generated

clips captured only 0.5% of views. That means nearly all fans of Green's song who watched the lyric video on YouTube did so where Elektra and the artist wanted them to—on Green's official YouTube page.

Other hit songs have missed out on similar opportunities. Seven out of the top 10 songs on the Billboard Hot 100 for the March 12 chart week didn't have an official lyric video. Instead, fan-generated lyric clips for those songs had amassed 36.6 million views. Pink's "F**ckin' Perfect" had 11 million, Rihanna's "S&M" had 12.9 million, and Enrique Iglesias' "Tonight (I'm Loving You)" had 5.5 million.

In total those seven songs received 16.5% of their YouTube views from fan-generated videos, roughly the same percentage as Green's official lyric clip, suggesting that fans are going to view lyric videos regardless of who makes them.

There's one clear sign that labels have been getting on-board. In March nearly 20% of the songs in BigChampagne's UltimateChart had official lyric videos, up from 10% last spring. But Garland still sees labels missing more opportunities than they're capturing.

Artists who aren't exploiting fan demand for lyric videos, he says, are "doing [their] product a disservice."

BITS & BRIEFS

ANALYST: AMAZON DEVICE TO BE IPAD'S BIGGEST RIVAL

A new Forrester Research report predicts that Amazon will present the iPad 2's strongest competition. Forrester analyst Sarah Rotman recently blogged that Amazon has the brand, content and sales channel to launch a competitively priced tablet that would be a major competitor to Apple. As for other competitors like Research in Motion's PlayBook, HP's TouchPad and Motorola's XOOM, Rotman says they don't offer a competitive price and lack the same proven sales channels that Apple and Amazon offer.

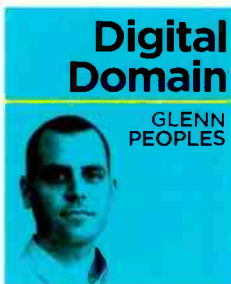
QTRAX LAUNCHES MUSIC SERVICE WITH DRM

Qtrax, the often-delayed, ad-supported download service, has launched in North America, Chile, Argentina, Colombia, Fiji, Mexico, New Zealand and Hong Kong roughly three years after its first attempted launch in January 2008. The free music service lets users

download unlimited tracks to their computers. But the digital rights management-protected songs—a business model that has largely been surpassed by cloud-based subscription and Internet radio services—aren't compatible with iPods, iPhones or Apple computers.

SECONDARY MARKET EMERGES FOR SOCIAL COMMERCE SERVICES

Social commerce, a hot trend for concert tickets and recorded music, now has a secondary market. DealsGoRound and Lifesta are two examples of a handful of online marketplaces where people can buy and sell unused daily deals from services like Groupon, Living Social and BuyWithMe. Deals are listed by city and category. Both sites offer free listings and charge only when an item is sold. DealsGoRound uses PayPal and takes 10% of a deal's sale price. Lifesta uses Amazon credits to facilitate purchases and charges 99 cents, plus an 8% commission.



Digital Domain

GLENN PEOPLES

PLAYS WELL WITH OTHERS

Docking stations for iPods and iPhones have long provided a quick and easy way to fill a room with music. But those speaker systems won't work with other, newer portable devices that play music, like Android handsets and iPads. SuperTooth's Disco is a 28-watt speaker system that can play music from any digital media player—including laptops and desktop PCs—through an audio cable connected to the device's headphone jack. It can also play music wirelessly from any device that supports Bluetooth's A2DP audio-streaming technology, which includes the iPhone 4, the iPad and the iPod Touch.

SuperTooth's Disco retails for \$149.

—GP



RINGTONES™

MAR 26 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	21	#1 BLACK AND YELLOW	WIZ KHALIFA
2	2	11	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
3	3	11	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
4	12	6	LOOK AT ME NOW	CHRIS BROWN FEATURING LIL WAYNE & BUSTA RHYMES
5	4	11	GRENADE	BRUNO MARS
6	7	14	F**K YOU!	CEE LO GREEN
7	6	26	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
8	5	11	MOMENT 4 LIFE	NICKI MINAJ FEATURING DRAKE
9	8	11	PRETTY GIRL ROCK	KERI HILSON
10	10	18	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
11	25	2	E.T.	KATY PERRY FEATURING KANYE WEST
12	11	8	F**KIN' PERFECT	PINK
13	9	4	BORN THIS WAY	LADY GAGA
14	17	13	DOWN ON ME	JEREMIH FEATURING 50 CENT
15	14	4	I NEED A DOCTOR	DR. DRE FEATURING EMINEM & SKYLAR GREY
16	13	6	LOVE FACES	TREY SONGZ
17	7	3	S&M	RIHANNA
18	15	19	FIREWORK	KATY PERRY
19	16	13	FALL FOR YOUR TYPE	JAMIE FOXX FEATURING DRAKE
20	22	4	COUNTRY BOY	AARON LEWIS FEATURING GEORGE JONES & CHARLIE DANIELS

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum



PUBLISHING BY ED CHRISTMAN

MECHANICAL ANIMALS

RightsFlow Builds A Business Around The Growing Demand To Clear Song Rights



When it launched in the fall of 2007, RightsFlow comprised four people working out of the living room of president/CEO Patrick Sullivan's apartment on Manhattan's Upper East Side.

Today, the company has established itself as a disruptive upstart in the growing field of mechanical rights management, employing a staff of 23 and capable of processing licenses for 30 million compositions owned or administered by 60,000 publishers.

It has done so by capitalizing on a business model pioneered by Music Reports Inc. (MRI)—handling publishing royalty accounting on behalf of music licensees, instead of rights holders.

RightsFlow is also encroaching on territory that is the natural domain of the Harry Fox Agency, the leading U.S. provider of mechanical licensing services and a subsidiary of the National Music Publishers' Assn.

Sullivan, who was director of research and development at the NMPA and HFA from 1999 to 2004, says RightsFlow's primary mission is ensuring that publishing companies and songwriters get paid for use of their work. But he acknowledges that the company approaches the processing of publishing royalties from a perspective that diverges from HFA's traditional publisher-oriented focus.

"For music users, licensing can be a painful issue," he says. "So our business was built from their point of view, to help the user manage that responsibility, and not from the licensor point of view."

Building a business around the needs of clients who license music is the latest sign of how the shift to digital distribution is reshaping the landscape of the music industry.

During the past decade, the emergence of entire new classes of online music outlets—like download stores, video-sharing sites, Internet radio stations and on-demand, cloud-based streaming services—have made the business of licensing music dramatically more complex.

That's provided an opening for enterprising companies eager to grab a share of the music rights management market, inevitably resulting in their pursuit of strategies that overlap with those of incumbent player HFA.

These service-oriented companies—as well as others like Counterpoint and RoyaltyShare, which provide software solutions to labels and other

Royalty Trust

RightsFlow CEO Patrick Sullivan
Answers FAQs

clients—have one thing in common: business models that revolve around licensing music and accounting for it so that the proper payments can be made to songwriters and publishers.

About half a dozen other, smaller service providers, such as the American Mechanical Rights Agency, fulfill specific roles in the digital licensing maze. But industry observers say the greatest level of competition is emerging among HFA, MRI and RightsFlow.

When record labels release albums and digital tracks, they do so with the understanding that they have to license the rights to songs from music publishers and pay mechanical royalties on the use of those songs. The U.S. statutory rate is 9.1 cents per song, which applies to digital tracks and to songs that appear on CDs and in album downloads. When a label sells a CD through Best Buy or a digital track through iTunes, it's responsible for securing the licensing rights to songs and paying publishers mechanical royalties.

“WE SAW AN OPPORTUNITY TO GRAB A MARKET THAT WAS ESTABLISHED BUT NOT ACCOUNTED FOR.”

—Patrick Sullivan, RightsFlow

But labels usually aren't responsible for licensing songs when their recordings are consumed through streaming services or tethered subscription downloads. In most of these instances, the onus of handling the licensing of compositions fell on service providers because the market went so long without a statutory rate while waiting for the U.S. Copyright Royalty Board to establish one. The CRB eventually approved a settlement among labels, service providers and publishers on a mechanical royalty payment formula.

In addition, the ability of unsigned acts, church choirs and high school marching bands to sell CDs of their renditions of pop songs or to upload them to an online service for sale or streaming has opened up yet another client base in need of mechanical licensing services.

It's in these parts of the digital marketplace where most of the competitive maneuvering occurs among RightsFlow, MRI and HFA, as each vies to win business from the multitude of digital services and other

clients that must license songs from publishing companies.

“When we started RightsFlow, we saw an opportunity to grab a market that was established but not accounted for,” Sullivan says.

In addition to working with digital music outlets, RightsFlow deals with international labels and independent labels in the United States that need comprehensive rights management services including licensing, reporting and royalty accounting. It also helps some clients with more specific tasks, such as assisting YouTube in identifying songs uploaded to its video-sharing service or working with Beatport to report music usage to European collection societies.

One of the fastest-growing parts of RightsFlow's business, according to Sullivan, is its Limelight music service at SongClearance.com. It enables anyone to license the mechanical rights to record and sell or stream a cover version of a song. It competes directly with HFA's Songfile rights-

clearing service at Songfile.com.

Sullivan says musicians or labels in 96 countries have used Limelight so far and estimates that the average customer transaction grosses \$186, of which \$140 goes to publishers and songwriters, while RightsFlow's service fees account for the rest.

“Limelight is less than a year old and already it's a multimillion-dollar business,” Sullivan says. While he declines to disclose RightsFlow's total annual revenue or that generated by Limelight, he says those who use the service have collectively become “our No. 1 client.”

RightsFlow wasn't the first rights management company to take aim at HFA. MRI launched in 1995 as a provider of music administration services for TV stations that had to pay performance royalties for the use of sound recordings. But in 2001, MRI moved into the mechanical marketplace when it was hired by early download retailer MusicNet.

Today, MRI clients include Verizon, Myspace, Slacker, Rdio and Sirius XM.

“When we started getting into mechanical licensing, it was very controversial and there was a tremendous amount of resistance from the publishers and HFA,” says Les Watkins, MRI senior VP of business affairs and development. “But we soldiered on . . . We led the way for service providers, helping to create an environment where there is competition in a place where there wasn't before.”

When RightsFlow launched in October 2007, it had little going for it other than an innovative spirit and the know-how of co-founders Sullivan and chief financial and strategy officer Ben Cockerham, who had previously worked together at the Orchard. In August 2009, RightsFlow secured \$1.5 million in an initial round of funding from Bethlehem, Pa., venture capital firm Originate Ventures, which helped finance investments in new products and services while allowing the principals to remain majority owners.

As RightsFlow has grown, it's rattled the cages of other players in the market. While HFA says it began offering mechanical licensing services to non-publishing clients as far back as 2005, it only began marketing those services in earnest during past two years.

As part of the NMPA, HFA has worked for decades to secure mechanical royalties on behalf of music publishers. The mere threat of an HFA audit long struck fear in the hearts of record label accounting staffers.

But today, HFA president/CEO Gary Churgin notes, HFA also counts Napster, MediaNet, the Independent Online Distribution Alliance and even U.K. indie label Cooking Vinyl among its clients.

“We say there are no sides to the table—it is a round table,” Churgin says. “It is our job to make sure people can license quickly no matter which side you are on.”

Beyond the increased competition in the emerging digital marketplace, he concedes that the shrinking mechanical royalty pie has also prompted HFA to step into new lines of business, where it competes against RightsFlow and MRI.

“What's interesting is that some of these providers use our data and information to obtain licenses,” Churgin says. “That is the greatest compliment we can get . . . If that isn't an endorsement of what we do, what is?”

As RightsFlow expands its footprint in the market, competitors have taken to deriding it as a low-cost service provider. But that's a description that Sullivan is eager to embrace.

“We aggregate licensing for multiple users so we can drive down legal, technology, licensing and staffing costs,” Sullivan says. “As the market compresses, our vision is to sit on the middle of that platform.”



Song catcher:
RightsFlow president/CEO
PATRICK SULLIVAN

When you secure licenses on behalf of clients, they're sometimes issued in your name, not the client's. If such a client switches to another licensing service provider, would they have to relicense those works?

We allow the licensee to hold the [licensing] agreements so they don't have to relicense it; [they] would have the ability to control the license whether they stay with us or not. We think it's creating a greater value to the ecosystem by building a transparent world with cost savings tied to diversification in licensing.

How good are you at tracing songs to publishers that aren't clients of the Harry Fox Agency?

We spend a significant amount of money to market ourselves and sponsored 29 events in the U.S. and globally last year so that publishers know about RightsFlow. We want them to know that we have money owed to them.

How do you handle public domain works, which don't command mechanical royalties?

There isn't a client that withholds public domain monies; they actually pay it out to the artists or the label. It is not money entitled to our clients.

Does RightsFlow deal with compulsory licensing?

With regards to Limelight, it is almost all compulsory or direct licensing with publishers who have signed on. So while we heavily rely on compulsory licensing for Limelight, we still prefer to do direct licensing [for the rest of our business]. Where we use the compulsory license, we pay royalties monthly [as required by law] and with direct deals, we pay quarterly.

How would efforts to build a global song database affect your business model?

We don't anticipate [a collaborative global database] being realized. We anticipate that a fair market solution alternative will be created, with companies such as RightsFlow sitting in the middle. We felt it was better to go for a market solution that would ultimately benefit the users and the songwriters and the publishers.

—EC

Go To Work, Do Your Best

After Charting As A Songwriter And Artist, Lee Brice Joins Willie Nelson's Country Throwdown Tour

Country artist **Lee Brice** is out on the Higher Education tour with his friends **Jerrod Niemann** and **Tyler Farr**. But one might say Brice has been pursuing a double major as a songwriter and performer for years.

The South Carolina native came to Nashville in 2000 to make it as a recording artist. But he first gained traction as a songwriter, signing to Curb Publishing before also inking a label deal with Curb in 2007. Brice scored his first hit as a songwriter with **Garth Brooks'** 2007 chart-topper "More Than a Memory" (co-written with **Kyle Jacobs** and **Billy Montana**), which became the first track in the history of Billboard's Hot Country Songs chart to debut at No. 1.

Brice has also made history as a recording artist. The top 10 title track of his 2010 debut album, "Love Like Crazy," spent a record 56 weeks on the Hot Country Songs ranking, breaking the previous record of 54 weeks set by **Eddy Arnold's** "Bouquet of Roses" in 1948-49.

Now, Brice's touring career is on the upswing. Following the Higher Education trek, Brice will

as songwriters and have no interest in playing or touring. "Some people are just not into getting out there and performing," he says. "They just want to write their songs and hear them on the radio."

But Brice is part of a new breed that's equally comfortable with songwriter nights and fronting a band before an audience of thousands. "When we came to town, really all of us boys—**Jamey Johnson**, **Randy Houser**, **Jerrod Niemann**—we came to town to be artists," Brice says. "We just happened to get a little success as songwriters first."

When he first arrived in Nashville, Brice says it was all about learning to co-write and making connections, developing the skill sets needed to sell a song with just an acoustic guitar.

"In that process, you do a lot of shows in Nashville, those in-the-rounds, guitar pulls," he says. "That's what I grew up doing since I was 10 years old, playing—just me and my guitar—so I'm real comfortable with that kind of stuff."

Brice is no stranger to touring, having played more than 200 shows per year for the last four years—everything from headlining a small bar to a big club to a small fair, to opening up for everybody from **Hank Williams Jr.** to **Dierks Bentley**.

Along the way, Brice has seen the difference a radio hit can make.

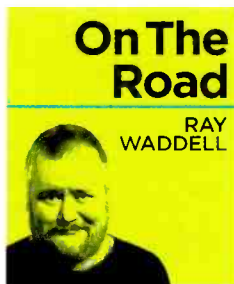
"When you have something like what we had last year with 'Love Like Crazy,' it's a whole other level," he says. "These people aren't just singing every word, they're screaming it... It's crazy. It's this feeling of, 'Wow, I've finally made it. People are coming to a concert to see me.'"

Brice is managed by **Haley McLemore** at 377 Management in Nashville and booked by **Risha Rodgers** at William Morris Endeavor. "You have to have the right artist to attack touring the way we did with Lee," McLemore says. "He was willing to tour in a van for two years, keep costs really low and build markets from the ground up. We knew his live show would sell if we could just get him in front of people."

Brice says his manager and agent "know the stuff I'd rather do, and they just go fight for it." Case in point: Nelson's Throwdown. "I was so happy when I saw that offer," Brice says. "I'm great friends with **Randy Houser** and **Jamey**, and we'll end up having a great time. **Willie's** a hero of mine, and I'm going to get to spend a summer with him."

After Throwdown, Brice will play fairs and festivals to round out the year, squeezing in time with fellow songwriters on the road to work on material for a new album.

"If they put out two more singles [off the current record], then it could be another year-and-a-half before we put a new record out," he says. "But I want to make a record that matters, that I'm proud of, so I'm going to go ahead and start on it as soon as I can." ■■■



Playin' with my friends: **LEE BRICE**

join **Willie Nelson** and such artists as **Jamey Johnson** and **Randy Houser** in May for the second Country Throwdown tour.

Calling from Miami, Okla., prior to the second Higher Education show, Brice is stoked about the touring year ahead. "The first [Higher Education] show was sold out," he says, "and tonight's sold out, so it's looking good."

Performing with a band in front of paying customers isn't something all songwriters could do, even if they had the inclination. Brice has plenty of colleagues who see themselves strictly

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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,656,200 (£2,895,395) \$72.37/\$64.33	USHER, TINCHY STRYDER O2 Arena, London, Feb. 2-3, 17-18, 21	69,761 70,260 five shows	AEG Live
2	\$2,929,180 (\$2,883,963 Australian) \$162.41/\$101.47	RIHANNA, CALVIN HARRIS, FAR*EAST MOVEMENT Acer Arena, Sydney, March 4-5	22,406 two sellouts	Michael Coppel Presents
3	\$1,887,085 (\$1,834,775 Canadian) \$179.99/\$50.91	LADY GAGA, SCISSOR SISTERS Air Canada Centre, Toronto, March 3	16,488 sellout	Live Nation Global Touring
4	\$1,769,420 (\$1,746,092 Australian) \$253.24/\$101.24	ALAN JACKSON, JASMINE RAE, McALISTER KEMP Acer Arena, Sydney, March 7	12,667 sellout	Chugg Entertainment, Rob Potts Entertainment Edge
5	\$1,580,602 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS HSBC Arena, Buffalo, N.Y., March 4	15,512 sellout	Live Nation Global Touring
6	\$1,525,663 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS TD Garden, Boston, March 8	14,361 sellout	Live Nation Global Touring
7	\$1,515,657 (\$1,474,962 Canadian) \$179.83/\$50.87	LADY GAGA, SCISSOR SISTERS Scotiabank Place, Ottawa, Ontario, March 6	14,250 sellout	Live Nation Global Touring
8	\$1,502,690 (\$1,484,143 Australian) \$136.69/\$70.88	MARDI GRAS PARTY: ALEXIS JORDAN, WYNTER GORDON, CALVIN HARRIS Hordern Pavilion, Sydney, March 5	12,299 12,760	New Mardi Gras
9	\$1,453,830 (\$917,555) \$53.76/\$40.48	JLS, RUFF DIAMONDZ O2 Arena, London, Jan. 15-16	28,654 31,140 two shows	S.J.M. Concerts
10	\$1,420,080 (\$879,736) \$69.41/\$60.53	WESTLIFE, WONDERLAND O2 Arena, London, March 11-12	21,128 25,000 two shows	Live Nation
11	\$1,369,378 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS Schottenstein Center, Columbus, Ohio, March 10	13,229 sellout	Live Nation Global Touring
12	\$1,350,916 \$197/\$147/\$97/ \$47	JANET JACKSON, MINDLESS BEHAVIOR Chicago Theatre, Chicago, March 7-9	10,403 three sellouts	Jam Productions
13	\$1,248,540 (\$770,750) \$40.50	RUSSELL HOWARD O2 Arena, London, Feb. 19-20	30,830 31,432 two shows	Avalon
14	\$1,227,096 \$175/\$49.50	LADY GAGA, SCISSOR SISTERS Van Andel Arena, Grand Rapids, Mich., March 1	11,992 sellout	Live Nation Global Touring
15	\$1,214,640 (\$754,310) \$120.77/\$40.26	ROXY MUSIC, HOT CLUB OF COWTOWN O2 Arena, London, Feb. 7	12,370 13,487	Mean Fiddler
16	\$1,157,000 (\$299,889,500 won) \$80/\$60/\$40	BEAST, G.N.A Olympic Park Gymnastics Gymnasium, Seoul, Feb. 18-19	17,448 18,000 two shows one sellout	CABA Entertainment
17	\$815,578 (\$811,803 Australian) \$139.65/\$99.46	BILLY CONNOLLY Hordern Pavilion, Sydney, March 11-12	7,094 7,373 two shows	Duet Entertainment
18	\$723,376 (\$719,318 Canadian) \$82.97/\$52.80	JEFF FOXWORTHY, BILL ENGVALL, LARRY THE CABLE GUY, RENO COLLIER Credit Union Centre, Saskatoon, Saskatchewan, Feb. 12	10,127 10,925	Outback Concerts
19	\$611,035 (\$377,698) \$40.44/\$36.40	PLAN B, FAITHSFX, ELIZA DOOLITTLE, LIAM BAILEY O2 Arena, London, March 10	16,714 17,200	Metropolis Music
20	\$560,909 (\$427,988) \$65.14/\$45.21	WIR BEATEN MEHR: XAVIER NAIDOO, JAN DELAY & OTHERS O2 World, Hamburg, Jan. 7	13,000 sellout	AOTS, AEG Live
21	\$527,610 \$87/\$25	KID ROCK, JAMEY JOHNSON, TY STONE FedExForum, Memphis, March 12	12,941 sellout	Beaver Productions
22	\$424,203 (\$311,545) \$72.17/\$35.40	DIE FLIPPERS O2 World, Hamburg, Feb. 19	7,995 8,017	Obema Management
23	\$378,144 (\$374,634 Australian) \$80.65	KE\$HA, BEARDO Hordern Pavilion, Sydney, March 10	5,120 sellout	Future Tours
24	\$323,805 \$87.50/\$27.50	KID ROCK, JAMEY JOHNSON, TY STONE UCF Arena, Orlando, Fla., March 5	6,806 8,569	AEG Live
25	\$319,231 \$44.75/\$30.75	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Huntington Center, Toledo, Ohio, March 5	7,510 sellout	Live Nation
26	\$316,250 \$44.75/\$30.75	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Macon Coliseum, Macon, Ga., Feb. 3	7,115 sellout	Live Nation
27	\$310,795 \$36.75/\$22	AVENGED SEVENFOLD, STONE SOUR, HOLLYWOOD UNDEAD, NEW MEDICINE U.S. Bank Arena, Cincinnati, Jan. 29	8,957 10,000	Frank Productions, Knitting Factory Presents
28	\$308,193 \$44.75/\$25	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS United Spirit Arena, Lubbock, Texas, Jan. 30	7,455 8,364	Live Nation
29	\$299,031 (\$295,825 Canadian) \$65.70/\$55.60	HEART Halifax Metro Centre, Halifax, Nova Scotia, Feb. 3	4,623 sellout	Paul Mercs Concerts
30	\$297,983 \$44.75/\$30.75	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Barnhill Arena, Fayetteville, Ark., Jan. 22	7,308 sellout	Live Nation
31	\$297,247 \$73/\$43	CELTIC WOMAN Ruth Eckerd Hall, Clearwater, Fla., Feb. 19-20	4,769 6,165 three shows	in-house
32	\$284,823 \$44.75/\$30.75	JASON ALDEAN, ERIC CHURCH, THE JANEDEAR GIRLS Florence Civic Center, Florence, S.C., Feb. 24	6,814 sellout	Live Nation
33	\$282,686 \$37.75/\$23	AVENGED SEVENFOLD, STONE SOUR, HOLLYWOOD UNDEAD, NEW MEDICINE 1st Mariner Arena, Baltimore, Jan. 23	8,044 9,300	Frank Productions, Knitting Factory Presents, 24/7
34	\$280,482 (\$469,160 reais) \$119.57/\$95.65	PARAMORE Chevrolet Hall, Belo Horizonte, Brazil, Feb. 17	4,430 5,500	T4F-Time For Fun
35	\$279,243 (\$277,135 Canadian) \$64.86/\$53.38	VÉRONIC DICAIRE Théâtre Capitol, Quebec City, Jan. 12-15	4,210 4,384 four shows	Evenko



Man in black: MARCO ANTONIO SOLÍS

Physical Therapy

Strong Economy Limits Decline In Argentine CD/DVD Sales

Buoyed by robust economic growth, physical music sales in Argentina suffered only a relatively modest decline in 2010.

The Argentine economy grew by 9.1% last year, a sharp improvement from just 0.9% growth in 2009, President **Cristina Fernandez** said during a speech in February.

That helped limit the drop in physical music sales in 2010. According to Argentina's recording industry trade group CAPIF, Argentine sales of music in all physical formats slipped 3.9% to \$79.5 million last year from \$82.7 million in 2009. Among physical formats, CDs accounted for 88.1% of sales, up from

87.3% a year earlier.

Argentina's strong economy has helped physical music sales remain relatively resilient despite the continued decline in the number of traditional music retailers. Tower Records shut its last store in Argentina in 2003, and Dromo, another major music chain, closed its doors in 2007. In February, the country's last major music chain, Musimundo, was sold to Megatone, an appliance and electronics chain.

But CAPIF executive director **Javier Delupi** says Megatone's acquisition of Musimundo could present an opportunity. While most of Musimundo's 45 stores are concen-

trated in Buenos Aires and other big cities, Megatone's 148 stores are spread throughout the country. That national reach could benefit record labels if, as the local press has reported, many Megatone stores will start carrying music.

"Although the business model is trying to evolve," Delupi says, "physical formats are what's keeping things going."

Few releases have illustrated that evolving business model better than **Marco Antonio Solís'** "En Total Plenitud" (Universal), Argentina's best-selling album of 2010.

Solís bundled the purchase of "En Total Plenitud" into the price of tickets for his extensive Argentina concert tour, which was timed with the album's release in October (Billboard, Nov. 6).

According to CAPIF, "En Total Plenitud" was certified triple-platinum for shipments of more than 120,000, with the ticket/CD bundle accounting for 70% of the album's total sales in Argentina, according to Universal.

The endeavor was so successful that the label is going to offer another ticket/CD bundle when Solís returns to Argentina for a series of

eight to 10 shows later this year. Universal VP of Latin artists marketing **Angel Kaminsky** says. He adds that the label also plans to explore similar ticket bundling strategies whenever possible with all artists.

Meanwhile, CAPIF once again declined to disclose annual value or unit sales totals for the digital and overall music market. The trade group would only state that digital sales accounted for 12% of overall music sales, up from 7% from 2009. Nearly all of those sales—96% in 2010, according to CAPIF—stemmed from mobile sales. (A comparable mobile tally in 2009 wasn't available.)

Eight of the top 10 best-selling albums in Argentina last year were by adult contemporary artists, including Solís' "En Total Plenitud," **Ricardo Arjona's** "Poquita Ropa" and **Sandro's** "Sandro Lo Mejor," a CD/DVD collection. At No. 4 was "Teenangels 4," the soundtrack to the phenomenally successful teen TV series of the same name. ...

Latin Notas

LEILA COBO



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Kindie Goes Bilingual

Ozomatli, Pinker Tones And Other Latin Alternative Acts Dive Into Kids' Music

The Saturday crowd at the Echoplex in Los Angeles was getting antsy as it waited for Ozomatli to hit the stage for a recent show.

When the bilingual band finally appeared, it received an enthusiastic reception from audience members, who shook tambourines and maracas that they had purchased at the merch table.

The clock had just struck 12—as in noon.

Who'd want to hit a club at midday? Excited 3- and 4-year-olds, along with dancing parents, who were holding babies wearing noise-canceling headphones.

Children's music in Spanish has become increasingly plentiful in the United States as a tool for bilingual learning, often sung by non-Spanish speakers, and most often accompanied by distinctly Latin beats like salsa.

Now, as a bilingual hipster crowd that for the past decade supported the growth of the Latin alternative movement become parents, artists who come under the diverse heading of "Latin alternative" are getting into the kids' music game with family concerts and new children's albums. Call it "Latin kindie."

For Ozomatli, an L.A. band known for its mix of hip-hop, rock, Latin rhythms and social activism, the idea to perform music for young audiences was inspired by a poorly attended concert at the House of Blues in Chicago.

Ozomatli bassist Wil-Dog Abers recalls that the band literally couldn't give away tickets, having offered free admission to the show to local



Fun for all ages: OZOMATLI

fans through Facebook.

"People were saying, 'We'd love to but we can't get a babysitter,'" Abers says. "We asked each other, 'Should we get day care on site?' And then we thought, 'Let's do a kids' album.'"

New York-based Pistolera also took a cue from fans who were bringing their kids to shows. "Piñata Party," the band's first album as Moona Luna, its family-focused alter ego, dropped March 15 on the NewSound Kids label.

"It's really a reflection of my own experience as a mother," Pistolera/Moona Luna frontwoman Sandra Velasquez says of the bilingual songs on the album. "In my household we speak both languages, and that's the reality of a lot of Latinos in the USA and people who listen to our music."

Spanish duo the Pinker Tones, both recent dads, found themselves performing at a 10-year-old's birthday party in January after running a fan contest on their website.

Recognizing the band's potential for family appeal, Target asked the Nacional Records act to contribute a song to the retail chain's free, download-only 2010 holiday album, "The Christmas Gig." And after performing at Sonar

Kids, an offshoot of the successful Sonar dance music festival in their native Barcelona, the Pinker Tones are now recording a children's album for Nacional.

Ozomatli is also in the studio, recording an EP to sell at the band's upcoming schedule of "Ozokidz" shows, which have met with unexpectedly quick but welcome success.

"We're always looking for new ways to make a living, because you can't just depend on one thing any more," Ozomatli percussionist Jiro Yamaguchi says. "If Ozokidz becomes a lucrative thing, it's absolutely something that we're looking at to help sustain us as a business." —*Judy Cantor-Navas*

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EN BREVE

BMI HONORS LATIN SONGWRITERS, PUBLISHERS

Songwriters Horacio Palencia and Espinoza Paz were among the top winners at the 18th annual BMI Latin Music Awards, which took place at the Bellagio in Las Vegas on March 10.

Palencia was named songwriter of the year for "Me Gusta Todo de Ti" (performed by Banda el Recodo), "Mi Complemento" (Los Huracanes del Norte) and "Otro de Esos Cuentos" (Banda Pequeños Musical). Singer/songwriter Paz earned song of the year honors for his hit "Lo Intentamos," published by Arpa.

Universal Music Publishing Group collected the publisher of the year award for nine charting songs performed by a variety of acts from different genres, including "Abusadora" and "Gracias a Ti" (performed by Wisin y Yandel), "Manos Al Aire" (Nelly Furtado) and Chino y Nacho's "Niña Bonita." Songwriter/producer/musician Kike Santander received the BMI President's Award for his "profound influence on the entire entertainment industry."

The awards—hosted by BMI president/CEO Del Bryant and VP of Latin music Delia Orjuela—honored the writers and publishers of the past year's 50 most-performed Latin songs on U.S. radio and TV.

—*Leila Cobo*

U.S. POSTAL SERVICE PUTS LATIN LEGENDS ON STAMPS

Latin music icons Celia Cruz, Tito Puente and Selena, along with Argentine tango legend Carlos Gardel and Brazilian samba singer/film star Carmen Miranda, will appear on a new series of U.S. postage stamps. The U.S. Postal Service chose the artists for their "lasting impact on American music." The stamps were officially unveiled in a ceremony at South by Southwest on March 16, when they will be available at post offices and on USPS.com.

—*Judy Cantor-Navas*

“THERE’S ALL KINDS OF META INFORMATION THAT CAN BE ADDED THAT GETS CARRIED ALONG WITH A TWEET. FOR EXAMPLE: IS THE TWEET REFERENCING A SONG? SHOULD THE SONG BE DISPLAYED?”

TWITTER’S BIZ STONE aka @biz



BILLBOARD'S TWITTER 140: It's not about how many followers. It's not about the quantity of tweets/retweets. It's about quality. Personality. Excellent linkage. These people are followed by those who work the smartest. Whether it's about copyright, "Entourage," social commerce, the cloud(s), rap radio, Nashville, technology or just techno, these are 140 of the best and brightest music industry characters on Twitter.

@aaronford is senior VP of label relations at Groovespark. Music nerd magnificence. **@adamcurry** aka the Podfather, is an original MTV VJ. App pundit extraordinaire. **@adambleber** is Britney Spears' day-to-day manager/resident rumor-squasher. In The Moment. **@AirWharton** is Dennis Wharton, executive VP of the National Assn. of Broadcasters; radio and TV. **@alejovillalobos** is PD for top 20 Colombian station La Mega. Music connoisseur, trendsetter. **@alexanderjung** is founder/CEO of SoundCloud. Company to watch. **@ashleycapps** is co-producer of Bonnaroo/president of AC Entertainment. Beyond the mud. **@aureobaqueiro** is a Grammy Award-winning producer (Sin Badera, Thalia). Music recommendations: life. **@Benjybenjy** is Benjy Grimborg, CEO of Roxbury Records. Wiz Khalifa's manager. Humorous, clever, conversational. **@bensheffner** is Billboard's former legal columnist. Copyright: entertainment industry. **@Bestbuycmo** is Best Buy CMO Barry Judge. Sticks to business. **@bilyontheradio** is Billy the Kidd, DJ at top 40 KHKS (106.1 Kiss-FM) Dallas. Candid. Gaga. Personal. **@bjeffrey** is B. Jeffrey Grant, VP of promotion for Verity Records. Radio networking, discussion. **@boccountry** is Brian O'Connell, president of country music for Live Nation. Talks to fans. **@BocheBillions** is David Vecelli, president of booking firm Billions Corp. Clients

GROOMING BY VERONICA SJOEN FOR ARTIST UNITED, STYLING BY TIETJEN FISCHER FOR ARTIST UNITED

BETWEEN the TWEETS

BY ANTONY BRUNO
PHOTOGRAPH BY GABRIELA HASBUN

Biz Stone: Co-founder of Twitter. He's been "developing large-scale systems that facilitate the open exchange of information for more than a decade." Ahmir "Questlove" Thompson: He updates followers on the musical and the mundane. With 1.5 million followers, he's a formidable presence on Twitter, helping new artists by posting clips of their rehearsals on "Late Night With Jimmy Fallon," where he and Grammy Award winners the Roots churn nightly as the show's house band. In a conversation that covers everything from privacy to the jaws of life to Prince possibly lurking on Twitter, the Dirty Projectors and "paying attention to what the users need," these two trendsetters get down to the Twitter nitty-gritty.

Did you expect Twitter to have such an impact on the way artists communicate with fans?

Stone: I was pleasantly surprised . . . to find out that folks like Quest, who adopted Twitter really early, were using it to communicate with fans. It was the best possible scenario because they were actually listening to fans. And even cooler was that they were communicating with other artists. It was exactly what I thought wouldn't happen, which was this very open conversation.

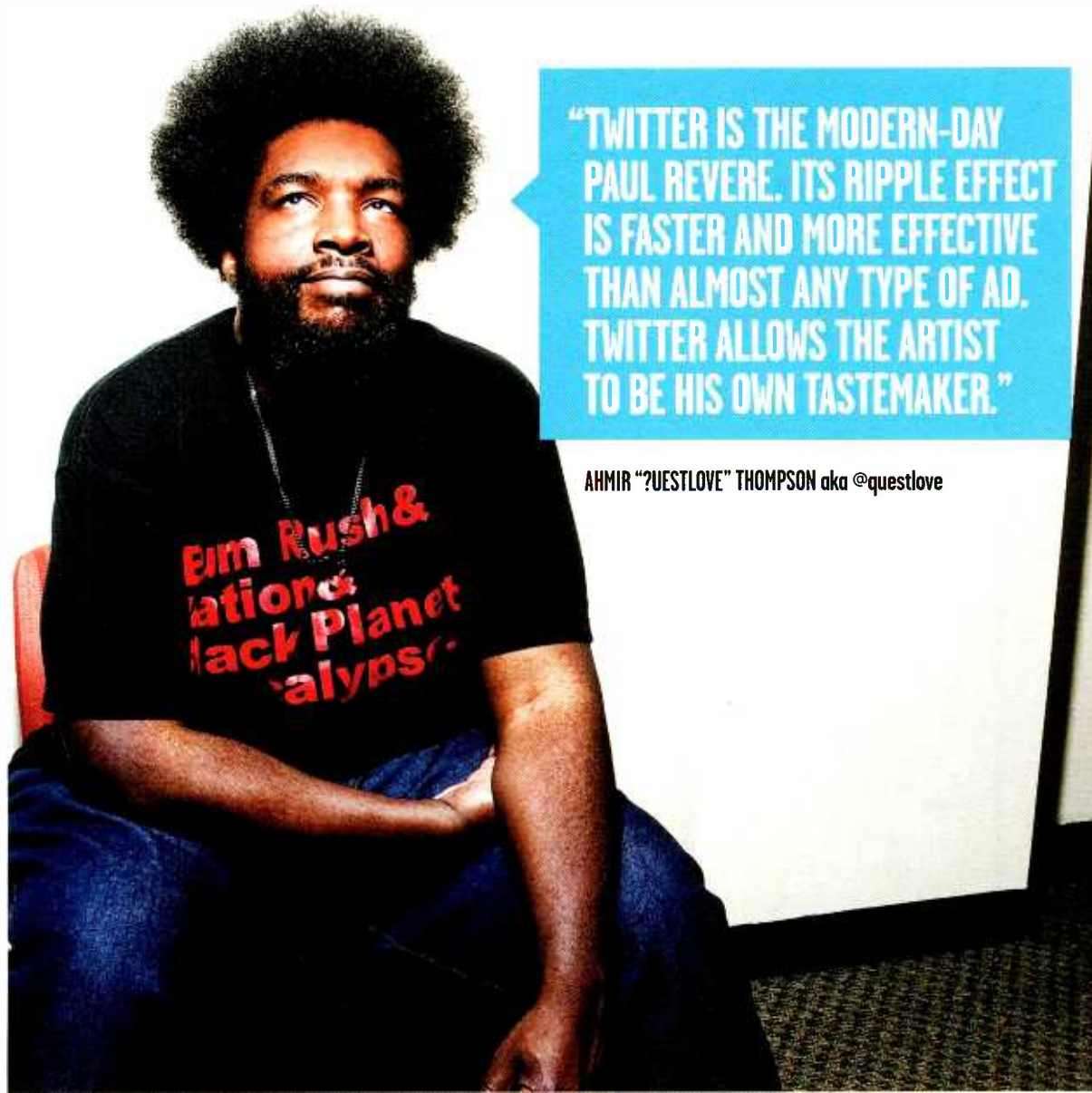
How did you first become aware of Twitter?

Questlove: On the cover of Philadelphia magazine; the story was "you don't know this woman, but 100,000 people follow

her." She used Twitter to draw attention to her fashion blog. I looked up Twitter. When you first join, it's jokey and you do stupid stuff. But I got to 100,000 followers quickly and I was like, "Whoa, this could be a promotional tool." I realized that I could use Twitter to finally cut down that velvet rope or fourth wall that so-called entertainers are supposed to have. I decided I was going to use the account to show people how "normal" the life I lead actually is. It's a contradiction, because you can't be "normal" and talk about going to Madonna's Oscar party. But I was tweeting from the ambulance when our bus turned over in Paris. They were getting the jaws of life and I was like, "I need to tweet this." To show people real situations.

Concerts, Politics. **@brainofjacob** is Jonathan Cohen, music booker at NBC's "Late Night With Jimmy Fallon." Photos: previews performances. **@brokemogul** is Scott Vener, music supervisor for HBO's "Entourage." Music, advice, snark. **@bunyan71** is attorney Paul Rosenberg, Eminem's manager/head of Shady Records. Amusing, thought-provoking. **@charliewalk** is a former Epic/Sony president; now chairman of RJW Collective. Artists, execs, tastemakers. **@choitotheworld** is Mary HK Choi, writer at Style.MTV.com. Conversational. Personable. Smart. **@chopshopmusic** is Alexandra Patsavas, owner of Chop Shop Music Supervision. Songs, projects, fun. **@ChristianClancy** co-manages Odd Future, Frank Ocean; marketing for Eminem, Man vs. Machine. **@claudekelly** is a songwriter (Kelly Clarkson, Jessie J). He loves music. **@clighty** is Chris Lighty, CEO of Violator Management (50 Cent). Read between lines. **@Combat_Jack** is Reggie Osse, managing editor of the Source. Always debating music. **@coreythrace** is Corey Denis, digital music consultant. Albums, movies, strategy. **@cyberlar** is Larry Marcus, venture capitalist. Pandora. Soundhound, RootMusic. **@DannyDee** is head of Digipendent.com. Thoughtful, useful, amusing. **@darylberg** books bands for Fuel TV's "The Daily Habit." Bands, Sports, Grub. **@dave_haynes** is VP of biz dev at SoundCloud. Full of energy. **@davedelany**

is a Nashville-based digital media strategist. Techie, foodie, culture-y. **@david** is David Noel, SoundCloud community evangelist. Music, startups, airplanes. **@dglassnote** is Daniel Glass, founder of Glassnote Records. Music, Movies, Knicks. **@digmusicinsider** is Jack Isquith, former Warner Bros. Records digital exec. Linkage, observations, astuteness. **@discomaz** is Marisol Segal, in biz dev, and a partner at Rdio. Techno, technology, melodies. **@dizzyfeet** is Nigel Lythgoe, exec producer of "American Idol." Truly unusually candid. **@djbunyears** is Eric David Johnson, producer of music and integration at DDB Chicago. Dreamer, doer, photographer. **@dmitrivietze** is owner of marketing/management company rock paper scissors. International perspective. **Arty**. **@dmitry** is Dmitry Shapiro, CTO at Myspace Music. Retweets. Commentary. Trends. **@doughertym** is Mike Dougherty, co-founder/CEO of Jelli. Music; social media. **@dscheinm** is Dan Scheinman, GM of Cisco's Eos division. Important e-commerce guy. **@dsusla** is Daniel Susia, director of copyright/royalties/licensing at Sony Music. Random riffs; sound. **@duncanfreeman** is founder of Band Metrics. Digital music technology. **@eldsjal** is Daniel Ek, founder/CEO of Spotify. Low-key; very important. **@elizabethbrooks** owns marketing firm Str.ate.gy; Napster vet. Sharp, Forward, Worthy. **@elliottwilson** is CEO, RapRadar; editor, RESPECT magazine. Pro-



AHMIR “QUESTLOVE” THOMPSON aka @questlove

Stone: It does break down that fourth wall, but then once in a while we get vicariously into Madonna's party. You may be following ?uest, but you're also following your mom, your buddies.

?uestlove: I wish you guys would invent a device where you could prevent someone from lurking on your feed. My mom spends about four hours on my Twitter a day. At 11:00 p.m. she's like, “Ahmir, exactly how do you know Sasha Grey?”

Stone: We have to invent a mom filter.

In all seriousness, is a filter something you'd consider?

Stone: One of the things we've done from the beginning is keep it real black and white what's public and what's private. You're either all out there in public, or you protect your account, which means the only people who see your tweets are those who you allow one by one. It may have some disadvantages, in that there's one or two people you wish weren't looking at your tweets. But the overall benefit of being public and reaching so many people outweighs the one or two people you wish you could reverse parental-block. On the flip side, you can block people on Twitter who you don't want to hear from.

Any features you'd like to request from Biz?

?uestlove: I don't know how many artists have stalked me because they think I have some power to verify their accounts. Is there some sort of secret jury who decides who gets verified?

Stone: We've stopped accepting requests for verification through the website. We introduced verification because there were certain politicians and celebrities who were getting impersonated. Rather than chase down every fake account, we verified the one real account. But once you introduce a badge, everybody wants a badge. Regular folks, like some of our investors, were like, “Can you verify me?” But no one's going to impersonate them.

?uestlove: Whose idea was it to limit it to 140 characters?

Stone: Constraint really does inspire creativity. The reason we chose 140 characters though, is because we started out wanting to build on the mobile texting system. It had to work within the international limit of text messaging, which is 160, and we needed to leave room for the name of the author of the tweet. We wanted the tweet to be able to be read in its entirety across every single device. We had to play to the lowest common denominator, and that's SMS.

Is Twitter for all artists, or just those with the knack?

?uestlove: I don't have handlers. I know most artist accounts have their handlers [tweeting]. . . . So I wouldn't recommend doing my level of tweeting. Two or three of my tweets have gotten me in major trouble and I avoided some major repercussions. But for the very basic ABCs of it, I think all artists should be on it. Like Prince, he's on Twitter, but he lurks. He's under an alias and will never officially use his Twitter account to benefit him. Which is really strange.

Stone: One of the things we've been telling folks who are not necessarily gung-ho about taking the baton and running with it, is to do just that. Think of Twitter as an information source that you can go to, to read about what people are saying about your album or your product. That ends up often-times with the person wanting to eventually use Twitter to say something. That, for us, is a better way to get people interested in Twitter—rather than saying, “You should tweet,” right off the bat.

?uestlove: Twitter is the modern-day Paul Revere. Its ripple effect is faster and more effective than almost any type of ad. In the early '90s there were certain tastemakers you could entrust to promote your product. Twitter allows the artist to be his own tastemaker.

I learned about Esperanza Spalding on Twitter. The same with Odd Future. The Dirty Projectors are another great example of how Twitter has changed someone's course overnight. On a whim, I took my Flip cam when they performed, and put a 40-second clip on Twitter. The next day I woke up and every blog from Pitchfork to whatever had that clip on.

Stone: That's what's going on across all of Twitter. At least 25% of all tweets have a link in them, and a lot of times that link is to a piece of music or a videoclip. When we notice that behavior, we start doing stuff. One of the things we did recently was an integration with Apple's social network service Ping, so that if you're listening to a song on iTunes, you can just hit the tweet button and you can share it with all your followers and get taken back into iTunes to buy it. There's another service called Rdio, and you can listen to the whole song if you're both Rdio subscribers.

Does Twitter have the responsibility to help users provide more context to their tweets?

Stone: Not everybody reads the terms of service when they sign up to a website. But if you look at ours, I helped write them. They're written in a very conversational tone, and anything that sounds lawyerish has a yellow box explaining what it means. Basically, it says once you send out a tweet, it goes everywhere. It goes on people's mobile phones, it goes on CNN. It goes everywhere. That's going to be on you. So if you don't like the sound of this, then don't use the service.

We have a responsibility that people understand it's a public medium. People are still learning what works, what doesn't. Can you pull off humor in 140 characters? Will people get the joke? My example is, if I tweet I'm at a restaurant, I've got to assume it's an invitation for anyone around to join me. So I wait until I leave. Those are the subtleties that society in general is learning to understand when it comes to the new transparent way that we go about our lives and communicating. There's a lot of value in openness, but we also have to learn how to temper that. Occasionally we're going to get burned, but that's how we learn.

?uestlove: Do you ever fear the idea that you might become the next Friendster?

Stone: The fear is not about someone else. The folks most likely to bring us down are ourselves. One of the things we lived through, which was terrible, was that we weren't able to keep up with growth throughout 2008 and 2009. We had a lot of downtime. That's the kind of stuff that ultimately will make you fail. We had a small team then—like, 50 employees—and we're past 350 now. We're finally able to get to that point where we're not shooting ourselves in the foot every day. When we worry, we worry about executing on our plans.

There are others that are doing similar work, and that's a good thing for society in general; to have a variety of people working on a variety of cool tools that allow people to express themselves. But the thing that's most important is that we do our job and support the growth. That's what brings a service down—not paying attention to what the users need and not running a quality service. For example, focusing on money too early as opposed to features and growth.

?uestlove: Will we ever be able to add a comment to a retweet?

Stone: That's part of a larger initiative. One hundred and forty characters is the basic mechanism that carries a tweet through the system. But there's all kinds of meta information that can be added that gets carried along with it. For example, is the tweet referencing a song? Should the song be displayed? There's a world down the line—we're not working on it this second—there's a lot of associated content with that very simple tweet. . . . something you're using to read the tweets can unpack a world of information.

fane, wired, encyclopedic. **a emwizzle** is Emily White of Whitesmith Entertainment. Brilliant indie acumen. **@endino** is Jack Endino, producer. He invented grunge. **a ericbeall** is VP of A&R at publisher Shapiro Bernstein. Newbie, trenchant commentary. **@ericssnowden** is VP of direct-to-fan creative and technology at Atlantic Records. Design, Tech, Apple. **a ethank** is Ethan Kaplan, former emerging tech exec at Warner Music Group. Geeky tech nerd. **@flonabloom** operates lifestyle/marketing firm the Bloom Effect. Passionate, indie, urbane. **a frankdenbow** is a programmer who builds stuff like RandomGram, SingSend, Freestyles. **a replies** entrepreneurship. **@fredwilson** is a principal of Union Square Ventures. Hippest venture capitalists around. **a Geespin** is Geoff Gamere, assistant PD at R&B/hip-hop WJPR (Power 105.1) New York and rhythmic top 40 WJMN (Jam n 94.5) Boston. Charismatic. Fun. Interactive. **a gerritmeier** is COO for digital at Clear Channel, Germany, Tennis, Music. **a gewang** is co-founder/technology officer/chief creative officer of Smule. Apps, football, food. **@gleonhard** is Gerd Leonhard, a media futurist. Predictions, Quotes, Analysis. **a guyoearly** is Madonna's manager. A must-follow. **@hellomarko** is Mark Montgomery, co-founder of EchoMusic and Nashville-based EIR at Claritas Capital. Wheat from chaff. **a hoff** is Ross Hoffman, enter-

tainment/sports business development at Twitter. Hashtags, Links, Twitpics. **@Hopelessian** is Ian Harrison, CEO of Hopeless Records. Signings, great links. **a iamnoah** is Noah Dinkin, co-founder/president of Fanbridge. Understands music lovers. **@IAmRobStone** is Rob Stone, co-founder/CEO of Cornerstone/Fader. Cool, perceptible marketing. **a lancr** is Ian Rogers, CEO of Topspin. Edgy marketing, uber tastemaker. **@irvingzoff** is chairman of Live Nation Entertainment. On (Twitter) hiatus. **a jasonhirschhorn** is a serial entrepreneur/digital media exec. News. Commentary. Excursions. **@jblogg** is Jeremy Welt, Warner Bros. Records digital exec. Music, Packers fan. **a jdenver** is Joel Denver, founder of AllAccess.com. Timely regarding airwaves. **@JeffRabhan** is chairman of NYU's Clive Davis Department of Recorded Music. All music everything. **a JeremyHolley** is VP of consumer/interactive marketing at Warner Music Nashville. A rising star. **@jess** is Jessica Verrilli, in corporate development/strategy at Twitter. Plus global travel. **a jimspotify** is Jim Butcher, head of communications at Spotify. A digital cornucopia. **@juliepilat** is assistant PD/music director at top 40 KIIS (Kiss-FM) Los Angeles. Artists and secrets. **a justnerdman** oversees digital marketing strategy for Universal Music Canada. Metal industry events. **@Justlana** is Lianna Huth of Madison Square Garden Entertainment and Fuse. Out.

TWITTER, MUSIC AND MONETIZATION

FINALLY. WORD-OF-MOUTH HAS STRUCTURE. IT HAS SCALE. IT'S TRACEABLE, TRACKABLE—AND POTENTIALLY PROFITABLE

BY ANTONY BRUNO

Fact: Six of the top 10 most retweeted Twitter messages of 2010 were related to a musical artist. Fact: Eleven of the top 20 Twitter users with the most followers, including the top three overall, are musical artists. Truth: Clearly, there's an intimate connection between Twitter and music.

Today, five years after co-founder and then-chairman/CEO Jack Dorsey sent the first tweet on March 21, 2006—"just setting up my twttr"—Twitter has fundamentally altered the relationship between artist and fan, between label and fan, and between fans themselves. The ramifications of Twitter on the way music is discovered, marketed and sold have yet to fully materialize.

That's because word-of-mouth is the best, if most inefficient form of advertising. With Twitter, word-of-mouth now has structure and scale. It's traceable, trackable and potentially profitable. Twitter has become a beyond-massive broadcast platform—200 million registered accounts that contribute an average of 140 million tweets per day. It has raised more than \$360 million in venture financing and is valued at more than \$3.7 billion. But while Twitter's success in its first five years has been measured by its number of users and by traffic, the next five will be rated on its ability to turn a profit, and Twitter believes there is a real business opportunity in supporting the music industry.

"The more they can build an audience on Twitter, the more tickets they can sell, the more music they can distribute and the more of their core business model they will be able to support," says Twitter head of strategic sales Ross Hoffman (@hoff).

In the last year, Twitter started testing new programs and initiatives designed to make Twitter a more structured (and monetizable) experience for the brands and industries willing to pay for them, and hired new employees to manage these programs and teach celebrities and artists how to better use the service to their advantage. Among the early adopters are music companies like Interscope, Hollywood Records, Merge, Amazon and iTunes.

According to Omid Ashtari (@omid)—who joined Twitter in December from Creative Artists Agency as an entertainment business development executive and a sort of celebrity hand-holder—the most effective way to use Twitter as a promotional vehicle is through authentic communication directly between the artist and fan—regardless of risk. "It gives fans a feeling that any time, any day, the band can say something really fascinating," Ashtari says. "If you make people feel like they're missing out on something if they're not following your tweets, that's a great way to build demand."

Twitter's next step is to start making money. Partnerships with the music business play an integral role in that effort. Hoffman is leading the charge to create custom Twitter experiences for big brands willing to sponsor the experience.

"If a sponsor comes to us and wants to do some kind of deal involving music, we may approach labels or artists or manage-

ment or venues and pull the pieces together," he says. During the Super Bowl, for example, it created a custom feed for the National Football League that aggregated all Twitter conversations related to the game in a widget that appeared on NFL.com, paid for and branded by Visa. Part of that included a graph of which topics and people were receiving the most mentions. Interestingly, the top five on the list that night were artists performing and appearing in commercials, rather than the players or the teams.

In April 2010, Twitter began testing a program called Promoted Tweets. Similar to Google's AdWords, participating brands can pay to have a tweet they create appear at the top of any search term with which they choose to associate it.

Interscope Records bought promoted tweets to market new releases from Lady Gaga, Maroon 5 and Taylor Momsen. On Feb. 28, for example, the label bought a promoted tweet to push the video premiere of Gaga's "Born This Way." Any Twitter search for the term "Lady Gaga" listed the Interscope tweet first, which included a link to the video on Vevo and encouraged retweets. The promoted tweet was retweeted 823 times in less than four days. Twitter estimates the marketing exposure for that one tweet was in the millions of eyeballs.

"That was a perfect example," Hoffman says. "It had a link to a video, a call to action, and encouraged fans to retweet it. A typical tweet might get 100 retweets." The campaign helped drive the video premiere to 2.7 million streams in 24 hours, according to data provided by Vevo.

Another program Twitter began experimenting with in 2010 is Promoted Trends. While the Twitter home page lists trending topics, Promoted Trends allows companies to buy a spot on that list for 24 hours at a time, marked as "promoted." It's different from Promoted Tweets in that it doesn't wait for users to search for anything. It just sits on the home page. The music industry was one of the first to participate in the program.

Both programs remain in the trial phase, and according to Hoffman are only offered to a handful of brands who "get it." This is in preparation for a widespread rollout. Hoffman says Promoted Tweets alone is seeing engagement rates of 5%-8%. This is massive compared with the typical 0.25% engagement rates common for Web banner ads.

Promoting music is one thing; getting people to buy is another, and Twitter's success in this area is inconsistent. On the positive side there are success stories like Durham, N.C.-based Merge Records and its use of Twitter to drive sales for Arcade Fire's 2010 Grammy Award-winning album, "The Suburbs."

A week after the album arrived last July, Merge used Twitter to offer the CD for \$7.99 through the label's online store—a 50% discount, and even cheaper than the digital version of the album—through the Twitter accounts of Merge Records (18,000 followers), Arcade Fire (134,000) and Twitter Earlybirds (225,000). As a result, Merge sold more CDs from its online store the second week after the album was released than the first.

"Twitter has helped make music more democratic," Merge head of digital assets Wilson Fuller says. "That is, information about artists and releases is shared socially and not dependent on ad dollars spent for exposure." But, hip-hop artist Soulja Boy—despite having 2.5 million followers—sold only 13,000 copies of his album, "The DeAndre Way," in the week following its November 2010 release. And it wasn't like he didn't use Twitter to promote the album—more than 70 tweets were issued on the release day alone from his account, including links to iTunes.

To help provide better feedback, Twitter is testing an analytics dashboard that can provide artists with data on the number of tweets, retweets and other information sent on Twitter about them.



and about. [@karencivil](#) is a blogger, also handles online marketing for Young Money Smart. Drake-y Interactive. [@KevinLiles](#) is president/CEO of Def Jam Interactive. Axioms. Inspiration. Gaming. [@kimblethenimble](#) is Rich Masio, digital music consultant. Rare, timely, smart. [@lefeletz](#) is Bob Lefsetz, consultant and pundit. Raw, hilarious, controversial. [@littlburger](#) is Mike Keyser, president of black music at Atlantic Records. Fun. Games. Business. [@Indsygblr](#) is Lindsay Gabler, online community manager for Universal Music Group, Fontana. Pop/live shows. [@MarcusTGrant](#) is a manager with Los Angeles-based the Collective. Inspiration. Aspiration. Monetization. [@marcuswhitney](#) is co-founder/CTO of Moontoast. Former cyborg Pharaoh. [@mark_mulligan](#) is VP/research director at Forrester Research. Analysis. Live-tweeter. [@MarkGhuneim](#) is founder/CEO of WiredSet/Trendrr. Always amazing info. [@mattstrower](#) is in artist relations/development at Pandora News. Concerts. Reviews. [@mdave](#) is David Beronja, host of Nashville Tech Feed podcast. Local, global, bizarre. [@mikecareen](#) is president of Elektra Records. Surging label? Go. [@mssinfo](#) is Minya Oh, radio host on R&B/hip-hop WQHT (Hot 97) New York. R&B and rap. [@mloatbmi](#) is Marissa Lopez, associate director of Latin writer/publisher relations at BMI. Music, publishing happenings

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It's currently offered only on a "situational" basis (meaning the artist or label has to have an existing relationship with Twitter to access it) but could wind up being another paid service down the line, although Twitter hasn't yet announced any plans.

But Twitter's power truly shines in the organic, unplanned successes that occur when fans start talking to each other about music they've heard, like or are interested in. It's an area that until recently has progressed naturally, first with users simply naming the songs they were listening to, then by including links to sources of that music and lastly by using third-party services like GetGlue or playlist-sharing services like Share-MyPlaylists that link to Twitter. That's inspired Twitter to get involved and start building new capabilities to make such sharing even easier.

"It's something that going forward we're going to try to do a lot more of because we feel one of the things we add value to is the ability to access music where it makes sense," Rdio chief technology officer/VP of engineering Todd Berman says. "When someone on Twitter says, 'Hey, check out this song,' you shouldn't have to leave Twitter to check out the song. You should be able to just listen to the song."

Amazon MP3 uses Twitter slightly differently. In May 2008, it began tweeting alerts on its Daily Deals for discounted music about once per day. It now tweets two to eight times per day and has amassed 1.5 million followers. Tweets include free songs of the day, artist samplers, playlists and links to songs by artists in the news related to events like the Grammys or the Super Bowl. "We received great customer response from the tweets," Amazon spokeswoman Cat Griffin says, "and continue to use



"WE'VE CHANGED THE WAY PEOPLE ARE DISCOVERING MUSIC, MARKETING MUSIC AND SELLING MUSIC. WE'VE REALLY TRANSFORMED THE WAY ARTISTS ARE INTERACTING WITH FANS AND EACH OTHER."

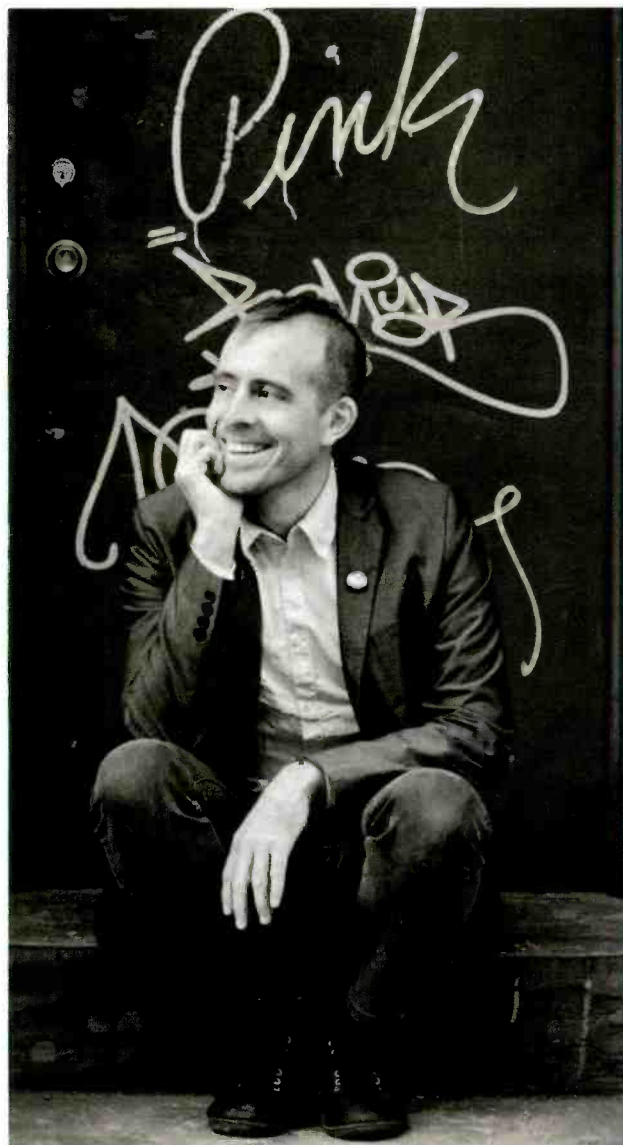
TWITTER'S ROSS HOFFMAN aka @hoff

Twitter as a way to update customers on their favorite artists and help them discover new music."

All this is just the beginning. Twitter has also started creating in-house services and applications first made popular by third-party developers, such as how it created its own iPhone app after several developers first created Twitter interfaces for the smart phone. In fact, it recently put new restrictions on developers using its API, warning them not to replicate any of Twitter's core functionalities in an effort to make the Twitter experience more "consistent" for users. At the same time, Twitter is working on

providing more context around the short text sent in each tweet, which could include metadata embedded in tweets that tells users whether it's referencing a video or a song, or providing an easy-to-access guide to all the other conversations taking place around that tweet, all of which can be unpacked and expanded beyond the original 140-character limit.

Ultimately, however, Twitter's future success or failure depends on whether society at large—of which the music industry is only one element—can adapt to its tenants of sharing, transparency and openness—all in 140 characters. ■■■



TED LEO'S TIPS FOR ARTISTS WHO TWEET

"I'm not afraid to embarrass myself from time to time"—an artist's perspective on how best to use Twitter

You don't need 1 million Twitter followers to use Twitter effectively. Punk veteran Ted Leo (@tedleo), of Ted Leo & the Pharmacists, has a Twitter following of nearly 20,000. Yet his daily posts have helped win him a Shorty Award, a prize issued by the Real Time Academy of Short Form Arts & Sciences to Twitter users demonstrating the best uses of the service. In 2010 Leo was named, along with such artists as Amanda Palmer, 50 Cent and M.I.A., one of the 40 "artists to follow" by Pitchfork.

"I wasn't initially convinced of its value or use," Leo says. "But I enjoy the constraints of the format. It's a great tool, it's really kind of fun, and—dare I say—enriching in my life. There are any number of ways you can approach it. One of the genius things of the platform is how flexible it is. What you bring to it is what it becomes. It's a useful way to have a one-on-one connection with fans and friends."

REGULARLY REPLY TO FANS. "I maintain my Twitter as a conversational thing. I don't respond to every @reply. If it's something that's challenging in a friendly way that makes me what to respond, I will. If it's something that's challenging in a way that makes me angry, I sometimes will—and sometimes go back and delete those responses. But there are a lot of voices that jump in when you put things out there in a conversational tone."

RETWEET TO BOOST IMPRESSIONS.

"I retweet a lot, but only things I find interesting and want to pass on to my followers. The marketing, brand-building side is really an afterthought. In my world, all forms of promotion are an afterthought to the music you make and the people that appreciate it."

DON'T JUST TWEET ABOUT YOUR NEXT SHOW/ALBUM.

"If I'm playing a show I want to let people know about, I'll put it on Twitter. It is valuable as a news-blasting service for your business. But it's just another facet of the whole relationship I have with the rest of the world."

HAVE A GOAL, BUT STAY LOOSE.

"I have no goals with Twitter. I don't solicit followers or purge them. It is what it is and I'm going to use it the way I'm going to use it. Being someone who comes from the basement punk underground of the '80s, I've tried to maintain something of that conversational tone that was the de facto mode of existence for me when I got into music. I try not to have that fourth wall, even onstage."

BE AUTHENTIC.

"I'm not afraid to embarrass myself from time to time by opening that window a little wider into the daily idiosyncrasy of my life. I can understand why someone at a higher level of the fame game would not be as comfortable doing that." ■■■

of SoundSpike Media, also founded LiveDaily.com. Mucho music news. @RichardXL is Richard Russell, founder/owner of XL Recordings. Eloquent, current, personal. @robsantos1 is Rob Santos, VP of A&R at Legacy Business of reissues. @rociogutierrez is co-founder of digital marketing/consulting firm Digital Girl. Latin, alternative, new. @ronaspaulding is president of Universal Music Group's Fontana Distribution. Garrulous. Inspirational. Rock(s). @RosenbergRadio is Peter Rosenberg, host of R&B/hip-hop WQHT (Hot 97) New York's morning show. Hip-hop, politics, wrestling. @ryanpitchfork is Ryan Schreiber, founder/CEO of Pitchfork Media. Opinions. Jokes. Wisdom. @RyanSeacrest is "American Idol" host, radio personality, mogul. Behind-the-scenes. @sandoCNET is Greg Sandoval, digital entertainment reporter. CNET News. Link, links, chat. @ScooterBraun is Justin Bieber's manager. Talkative. Global. Interested. @sean_fennessey is director of merchandising for eMusic; writes around. He loves this game. @sebastiankrys is GM of Rebellion Entertainment, Grammy Award-winning producer for Shakira, the Black Eyed Peas, Carlos Vives. Opinions, airplanes, shows. @siriusmills is Ron Mills, music director of Sirius XM's Hip-Hop Nation. Videos, music links. @soundboy is Ian Hogarth, founder of Songkick. Interacts with all. @spinaltap is Ted Cohen of TAG Strategic; former EMI exec and serial panelist. Conferences. Networking. Gadgets. @StephenGHill is president of music and specials programming at BET. In the mix. @stevejang is founder/CEO of Schematic Labs,

maker of SoundTracking app. Skateboarding. Surfing. @replies. @steviepro is Steve Greenberg, head of S-Curve Records. Songs. Travel. Backstage. @stormwarren is host of GAC's "Headline Country." Bird's-eye view of Nashville. @tbquirk is musician/artist Tim Quirk of Google Music. Digital retail brilliance. @tconrad is Tom Conrad, chief technology officer at Pandora. Internet radio star. @tdandrades is Tony Dandrades, anchor of Univision's "Primer Impacto." Interviews the stars. @tennesseewolf is songwriter Shooter Jennings (son of Waylon), Sirius XM DJ. Neo-out-law worldview. @terrymcbride is CEO of Netwerk Music Group. Lots of linkage. @ThatEricAlper is Eric Alper, director of media relations and label acquisitions at E1 Music. Big business. @thedoctorluke is Lukasz "Dr. Luke" Gottwald, multi-platinum producer. New tracks. Obsessions. @timechange is Tim Chang, partner at Norwest Venture Partners. Startup insight: giggling. @timwestergren is founder of Pandora. Digi-music: streaming media. @toddmoscowitz is CEO of Warner Bros. Witty and astute. @tomstiverman is founder of Tommy Boy Records and New Music Seminar organizer. Music strategy, stats. @ToureX is Touré, author/journalist and host of Fuse's "On the Record." Prolific. Popular. Controversial. @TristanWalker is head of biz dev at Foursquare. Enthusiasm. Recommendations. Deals. @Vlatallade is Vicki Mack Lataillade, founder/owner of Gospo Centric and B-Rite Praise. Business. Globetrotting. @we7_clive is Clive Gardiner, VP of digital content at We7. Digital music insight. ■■■

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◆ **600,000 SPINS**

I'm Already There/**Lonestar**/BNA
You Found Me/**The Fray**/Epic

◆ **500,000 SPINS**

Gold Digger/**Kanye West**/Roc-A-Fella/Def Jam/IDJMG
Just The Way You Are/**Bruno Mars**/Elektra/Atlantic
Lesson In Leavin'/**Jo Dee Messina**/Curb
Let Me Love You/**Mario**/J Records
Nothin' On You/**B.o.B Feat. Bruno Mars**/RebelRock/Grand Hustle/Atlantic
OMG/**Usher Feat. will.i.am**/LaFace/JLG
Scar Tissue/**Red Hot Chili Peppers**/Warner Bros.

◆ **400,000 SPINS**

Dani California/**Red Hot Chili Peppers**/Warner Bros.
Holiday/**Green Day**/Reprise
I Wanna Talk About Me/**Toby Keith**/Dreamworks
Just A Dream/**Nelly**/Universal Motown
Only Girl (In The World)/**Rihanna**/SRP/Def Jam/IDJMG
Sugar, We're Goin' Down/**Fall Out Boy**/Fueled By Ramen/Island/IDJMG

◆ **300,000 SPINS**

Firework/**Katy Perry**/Capitol
I Run To You/**Lady Antebellum**/Capitol Nashville/Capitol
Imma Be/**Black Eyed Peas**/Interscope
What's My Name?/**Rihanna Feat. Drake**/SRP/Def Jam/IDJMG

◆ **200,000 SPINS**

Cowboy Casanova/**Carrie Underwood**/19/Arista Nashville
Grenade/**Bruno Mars**/Elektra/Atlantic
If It's Love/**Train**/Columbia

◆ **100,000 SPINS**

Lose My Mind/**Young Jeezy Feat. Plies**/CTE/Def Jam/IDJMG
Rocketeer/**Far*East Movement Feat. Ryan Tedder**/Cherrytree/Interscope
Somewhere With You/**Kenny Chesney**/BNA
Tonight (I'm Lovin' You)/**Enrique Iglesias Feat. Ludacris & DJ Frank E**/Universal Republic
Waiting For The End/**Linkin Park**/Warner Bros.

◆ **50,000 SPINS**

6 Foot 7 Foot/**Lil Wayne Feat. Cory Gunz**/Cash Money/Universal Motown
Are You Gonna Kiss Me Or Not/**Thompson Square**/Stoney Creek
Don't You Wanna Stay/**Jason Aldean W/Kelly Clarkson**/Broken Bow
F**kin' Perfect/**P!nk**/LaFace/JLG
For The First Time/**The Script**/Phonogenic/Epic
Higher/**Taio Cruz Feat. Travie McCoy**/Mercury/IDJMG
Moment 4 Life/**Nicki Minaj Feat. Drake**/Young Money/Cash Money/
Universal Motown
My Own Little World/**Matthew West**/Sparrow/EMI CMG
Ni Lo Intentes/**Julion Alvarez Y Su Norteno Banda**/Disa/ASL
Pretty Girl Rock/**Keri Hilson**/Mosley/Zone 4/Interscope
This Is Country Music/**Brad Paisley**/Arista Nashville
Wildflower/**The JaneDear Girls**/Reprise/WMN

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THE [private] GIG ECONOMY

NEWS FLASH: THE BIG MONEY IS BACK IN PRIVATE AND CORPORATE SHOWS. BUT AS MORE THAN A FEW ARTISTS AND AGENTS CAN ATTEST, NOTHING ABOUT THEM IS PRIVATE, ANYMORE

BY RAY WADDELL

The market for private and corporate shows is enjoying renewed growth after being severely stunted by the economic downturn of the past two years. Private gigs pay well, frequently much more than an act would be guaranteed for a public show, and most artists count on the revenue that comes from playing private shows, whether for an individual or a corporate gathering. ¶ Often requests arrive with short notice, bumping the price even higher. The buyer may be hosting a debutante ball or bar mitzvah, or in some cases it might be a party for the clan of a ruthless dictator or a mob chief. As one manager who wished to remain anonymous puts it, “This is what artists do: They get paid to perform. We don’t do a litmus test of [the buyer’s] politics.”

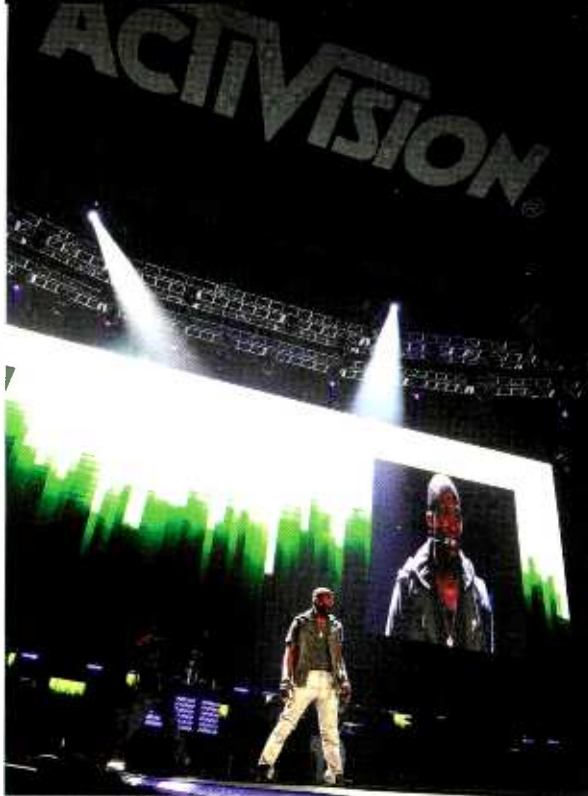
But, as some artist learned the hard way, very little is private these days. Most acts don’t discuss these shows, and they don’t end up on the Billboard Boxscore chart. “The definition of ‘private’ has really changed,” says Chris Burke, who has been booking private and corporate dates for William Morris Endeavor for 25 years. “With the advance of Twitter and Facebook, nothing is really private anymore.”

These shows largely flew under the public radar until recently, and artists often reaped the benefits without questions. “There’s a large amount of excessive dollars thrown around in these private [shows],” says Mathew Knowles, Beyoncé’s father and CEO of World Music Entertainment, her management company. “People with abundant wealth that can throw out \$2 million-\$4 million for an hour. The challenge—which is something I’ve learned—is the team has to really dig deep through the corporate veils. Often when an

artist is doing these corporate events, the management and booking agency team aren’t digging deep enough into XYZ Corporation. Who is that, really?”

It’s possible that some artists aren’t aware of the political and social implications of playing certain shows. Often the buyer is a middle agent representing the person inquiring about the show, and there could be several layers between the artist and the end client. That was the case with Beyoncé’s 2009 New Year’s Eve show for Muatassim Gadhafi, son of Libyan dictator Moammar Gadhafi, for which Knowles says the true client “absolutely, 100% was not apparent, and never would [we] have taken it if it was apparent. Ultimately, Mathew Knowles should be accountable for that decision, and I do accept responsibility. We should have gotten to the bottom of who’s actually signing the check. But we’ve never had to do that ever before.”





Bigtime gigs: USHER performs at the Activision E3 preview at Los Angeles' Staples Center on June 14, 2010. Above, EMINEM rocking out at the same event.

"When thinking about the corporate market, most people tend to talk about the prince in Saudi Arabia who offered some act \$3 million for a show or the very wealthy CEO who has a private birthday party for his wife and books Elton John," says Greg Janese, who books corporate and private shows for Paradigm Artists. His roster includes such acts as the Black Eyed Peas, Aerosmith and Dave Matthews Band. "But that's not an accurate representation of the real corporate event market."

The bulk of non-public dates that artists are asked to do come from the corporate world. These shows are more a part of artists' workload than most realize. The corporate event market is built around companies holding meetings to educate, motivate and entertain their employees. "They obviously see a correlation between bringing their people together in one place at one time—and profitability," Janese says. "Many companies choose to book a headline artist to give their employees an experience... that is truly unique."

But as the economy went sour, a lot of companies canceled events, and some were shows that had been held for many years. "They weren't just canceling entertainment—they were canceling the entire event," Janese says. "If XYZ Company was used to having a sales meeting every year for the last 25 years, that whole meeting went away."

Some of the decline was due to financial constraints, but there was also the public image issue that comes with a blue chip automotive, consumer goods, pharmaceutical, tech or financial enterprise throwing a party with high-priced talent when consumers are suffering and the government is providing bailouts. "There were times in August of 2009 when I wanted to slit my wrists," says Jeff Gregg, who books non-public dates for Creative Artists Agency's Nashville roster. "There were a lot of scenarios where I was asked to do some non-disclosure agreements, because corporations were fearful of the message it would send if it got out in the public. The good news is that has all changed. March-April of 2010 is when it really picked back

up. And this year since the holiday break it has been nonstop."

Burke points out that this part of the business is "always one major event or catastrophe away from everything going south again." But he says it always comes back when the market adjusts. "The monies might not have been as high as they were prior for certain acts," he says. "But if an act had been getting \$100,000, if they were smart they were taking \$75,000. Other artists decided to stick to their price—'If the economy comes back and you want to pay our money, we'll do it.'"

Of course, if sellers saw the downturn, so did the buyers. "In 2008-2009, my business was down easily 30%-35% and now it's close to getting back on track," says Fred Suss, president of Maryland-based Talent Source. "A lot of corporations and associations may have been a little gun-shy about booking a big act—not because they couldn't afford to have a big act, but because of the image it would give off during a recession. That's changing pretty rapidly."

All five of the buyers and agents contacted by Billboard for this story, as well as several others weighing in anecdotally on the topic, say the market for corporate shows is coming back strong. "People are starting to spend again," says Matt Barnett, president of Los Angeles-based OnStage Talent Group, who adds that there is more caution in the marketplace. "Years ago people would drop \$500,000-\$1 million and not have to answer to anybody," says Barnett, whose clients have included such blue chippers as HP, Cisco, Coca-Cola, Time Warner and Colgate. "Now those clients are looking at the acts that are more like \$100,000-\$300,000. And there are some unbelievable acts out there that continue to do these corporates."

WHO DOES IT?

Which kinds of acts are in demand to play private or corporate shows? Which are willing to do them? The short answer to both questions: most all of them.

"I've seen the list of the types of artists booked [for corpo-

rate/private shows] change from adult contemporary, middle-of-the-road... to everything, now. As rock as you can imagine," Burke says. "As the presidents of these companies get younger, the types of acts they book do as well."

The stigma of corporate dates being "uncool" has largely vanished. "Corporate, years ago, used to be a real stepchild; artists perceived it as Vegas, meaning the end of the career," Burke says. "Now it has been built into an incredibly strong, core part of our business."

Production values are typically at the level the artist is accustomed to. While there are several production companies that exist solely to cater to the corporate market, big promoters get in the game as well. "AEG has produced quite a number of these, including the recent ultimate corporate event for Activision during the E3 Convention where both Usher and Eminem were the featured performers," AEG Live CEO Randy Phillips says. "It was a win/win for the company, the audience and the artists."

The perception of most artists toward doing a corporate date has changed. "These days," Janese says, "corporate shows are looked at as a way to build several days around that date, ways to create new fans, ways to establish relationships with major companies, as ways to bolster marketing efforts. A lot of events are wanting to use social media and acts will use it to tie in new product. Most of the acts on our roster are open to corporate dates."

Just as the genres that play these events vary, so do artists' status. "It goes from baby acts—I just had an offer on one of our newest-of-new acts—to acts that get large six-figure sums," Gregg says. "That's where the business has bounced back, those high-end clients where we saw the biggest drop when the economy fell out. But that's the area where we've seen the growth back."

For an artist, there is a lot to like about a private gig. "It's easier from the standpoint that you don't have to worry about ticket sales, expenses are usually covered, it's easy to get in and get out, and they're usually held at nice places," Janese says. And, as a rule of thumb, artists are paid more for non-public shows than for public dates. "I don't know how that started; it's actually less work for the artist," Suss says. "If they're doing a hard ticket concert, they have to help promote it, do radio and print interviews. When it's a private date for a corporation or association, they just have to show up and perform."

Gregg says the pay from corporate dates today is generally more in line with what acts receive for fair or festival shows; that is to say, somewhat higher than a straight hard ticket guarantee. "There was a time when the perception was, if it was a corporate date you could double or triple the price, because the companies would pay that," he says. "That's not necessarily the case. Companies will pay for a marquee act, but not necessarily stupid amounts of money."

Some acts, including Bruce Springsteen, Nickelback, Neil Young, Garth Brooks and R.E.M., won't play private shows or corporate dates, but others have, including Bob Dylan, Bon Jovi and, sources say, even the Rolling Stones, with a \$3.5 million-\$5 million fee. Others just price themselves out of the market; U2, for example, is considered unaffordable. "Certain acts just don't do them," Suss says. "Most acts will, and the ones that don't just quote an extremely high price."

Ultimately it's the artists' call. "There are artists that do them freely, and there are artists that do it but are specific about the types of organizations they're going to do," Burke says. "A lot of them have reasons why they won't take dates, but I would say more and more it's not only acceptable, but they're looking for them."

On the flip side, there are acts that make companies—and buyers—hesitant. "I'm always nervous to book a comedian, because even if they have a reputation of being able to do a corporate, clean show, an F-bomb can slip out, and in corporate America that's not acceptable," Suss says. "I remember one situation when I was doing a show for Coca-Cola bottlers with this one particular comedian, and before the show I was very clear: 'This is a very conservative crowd, please watch your language, make it PG-13.' He walks out in front of all the Coca-Cola management and top employees and says, 'OK, where's the fuckin' idiot who invented New Coke?' Dead silence for about three seconds, then they broke up into huge laughter. Fortunately, there were no repercussions." ♦♦♦

CARRY me HOME ESTABLISHED ARTISTS—IN A LIVING ROOM, LIVE IN CONCERT

Artists seeking an alternative to typical shows are finding them in people's homes. For years, such artists as Curt Smith of Tears for Fears, Jason Falkner, Parthenon Huxley and Bleu have performed at the liv-

ing room shows of WEA national account director Jay Gilbert in his Los Angeles-area home.

Gilbert is on to something. During the last three years, living room shows have become standard for Bleu, says his manager, Stacey Peck of Speck Management. To satisfy some older fans' desire for an alternative to late-night shows in rock venues, Peck utilizes Bleu's e-mail list, Facebook and Twitter to fill in the nights between club gigs. Bleu has played small and large homes, backyards and even an apartment complex courtyard,

Peck says. The extra revenue also provides stability when income from club gigs varies from night to night: "It's guaranteed money when he's out on the road."

For some established artists, a private living room show can rival the money of a normal gig, High Road Touring booking agent Zachary Cepin says. He has seen individuals spend nearly six figures to have an artist perform for a few friends. "They have money to burn and want their favorite artist to perform."

—Glenn Peoples



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BY LEILA COBO

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Last October, as part of his U.S. concert tour, ranchera icon Vicente Fernandez played sold-out shows in quick succession at New York's Madison Square Garden, Chicago's All-State Arena and Miami's American Airlines Arena, performing for a Latin audience that has followed him for decades. Within the same week, another chart-topping regional Mexican act, Bronco, sold out Chicago's Aragon Ballroom, playing for an audience of mostly Mexican followers, many of them first-generation immigrants. ¶ The two acts had one link in common: Ivan Fernandez, the veteran concert promoter who also operates venues that include the Aragon. Fernandez has not only made a name for himself as one of the stalwarts of regional Mexican shows and events in the United States, but is also considered one of the pioneers and visionaries of Latin music event marketing and promotion.

Fernandez is a founding partner of Viva Entertainment, a Chicago-based event promotion company that produces more than 500 concerts, festivals, rodeos and Mexican bailes (dance concerts) annually. Viva also owns and operates multiple venues in the Chicago area, including the Aragon (formally known as the Aragon Entertainment Center) and V Live. It has share of New V5 Group, which focuses on entertainment for second- and third-generation Hispanics. At the same time, Fernandez is president of Promotores Unidos, the association that represents top promoters and managers of regional Mexican music in the United States. He has worked with such artists as Jenni Rivera, Ricky Martin, Luis Miguel and Juanes, among many others.

FERNANDEZ FOUND A BUSINESS THAT WAS RIPE FOR GROWTH. IN THE EARLY '80s, REGIONAL MEXICAN MUSIC WAS ALREADY BOOMING IN CHICAGO.

Fernandez's versatility is unusual in a Latin industry known for its segmentation by genre—and even more so when you consider that Fernandez isn't Mexican.

Indeed, it's been an unlikely—and almost accidental—road for Fernandez, who came to Miami from Cuba in 1962 and never planned a career in anything remotely related to music.

But fate led Fernandez to Chicago, and a \$5,000



Stars' orbit: IVAN FERNANDEZ (center) has supported the rise of Mexican acts from RIELEROS EL NORTE (above) to PAULINA RUBIO (below right).

loan led him to the world of Mexican dances.

Fernandez was 17 when he left Cuba, alone, on a flight bound for Miami. After being held in a detention center in Opa Locka for 10 days, he was given a choice: Stay in Miami on his own or go to another city and receive government aid. Fernandez hopped on a Greyhound bus and headed to Chicago to stay with family friends, unwittingly ending up in a city where the vast majority of the Hispanic population wasn't Cuban, but Mexican.

"And like all Cubans, I arrived thinking I'd go back in six months," Fernandez recalls. "And after a year, I thought, 'I'd better forget about that, because it isn't happening.' And I began to work."

Fernandez enrolled in Aurora College and got a job as a machine operator in a metal factory. A few years later, a friend asked for a loan to jump-start a ham factory. Fernandez lent him \$5,000, and the ham factory flourished. Fernandez got his money back, with a bonus: His friend had also purchased a dancehall that catered to Mexicans, called Salon del Alamo. It was doing well, but the ham factory left no time to manage it. Was Fernandez interested in buying him out?

"We made a deal where I'd pay him over 15 years," Fernandez recalls. "And I started to promote Mexican dances. I did so well I paid him in full in three years."

In the Alamo, Fernandez found a business ripe for growth. In the early '80s, regional Mexican music was already booming in Chicago, and its surroundings and a handful of promoters already controlled the nightspots.

"But Ivan was a businessman, and he came up with a system that was more organized and more thought-out," says Armando Terrazas, founding



director of Chicago-based duranguense band Horoscopos de Durango, one of the first groups Fernandez was able to book for the Alamo.

"I remember he came up and said, 'Chico, I'm going to start to do dances,'" Terrazas says. "And I thought, 'This Cuban thinks he can put together Mexican dances?' And a few years later, the Cuban not only promoted the dances, but he bought the dancehall. . . . And after all these years, we're still with him."

When he started out, Fernandez had no background in music and little knowledge of Mexican music. "We went to Mexican dances because there was nothing else," he says. And while the mainstream world remained unaware of the business booming in its backyard, Fernandez booked live shows two and three times per week, bringing in as many as 3,000 people on Sundays. He eventually started to travel to Mexico to book groups, and soon enough, the gigs spilled beyond the confines of the Alamo.

"In the beginning—as with all businesses, but

particularly because I was Cuban—it was very difficult to get [the Mexican community] to work with me, because there were other promoters that controlled the business," Fernandez recalls. "But I spent, like, two years where I was booking weddings, quinceañeras [a girl's 15th-birthday celebration] and local dances with local groups. Later, I went to Mexico to look for groups myself. The first two groups I brought to play were Emiliano Zapata and El Grupo Indio."

By 1985, Fernandez was producing full-fledged Mexican festivals when he met a fellow Chicago-based promoter, Colombian Henry Cardenas, who produced pop and tropical events and festivals, among them a Pan-American festival for which Fernandez booked a couple of his Mexican acts.

The two paired up to produce two major music festivals that included music from all genres, and in 1986, encouraged by the results, they launched a joint company, Cardenas, Fernandez & Associates. It would be a **continued on >>p26**

IVAN FERNANDEZ

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30 YEARS OF SUCCESS

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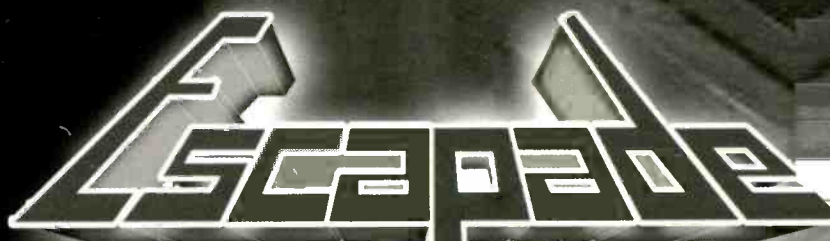
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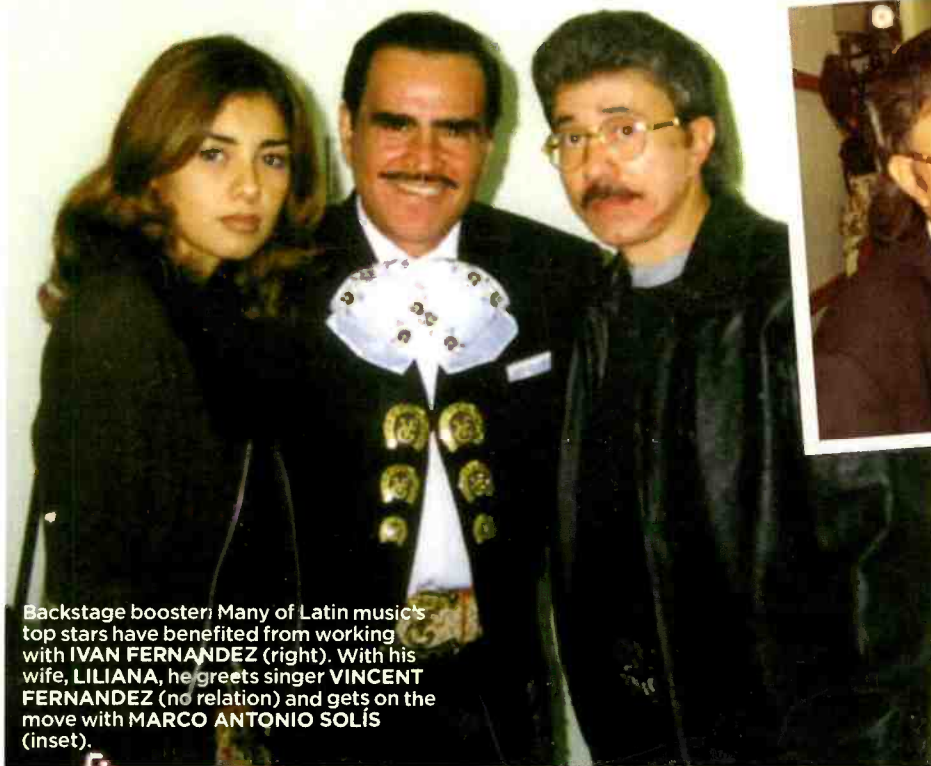
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Backstage booster: Many of Latin music's top stars have benefited from working with IVAN FERNANDEZ (right). With his wife, LILIANA, he greets singer VINCENT FERNANDEZ (no relation) and gets on the move with MARCO ANTONIO SOLÍS (inset).

from >>p24 landmark move. In 1999, 50% of CFA was sold to SFX Entertainment (which was later acquired by Clear Channel, and subsequently spun off as Live Nation). At the time of the deal in 1999, CFA was the leading Hispanic entertainment company in the United States, with nearly 200 employees and offices in New York, Miami, Los Angeles and Chicago producing a broad variety of concerts, festivals and sporting events. Perhaps more important, CFA was a pioneer in bringing sponsors to the Latin entertainment

market in a significant way.

Along the way to launching CFA, Fernandez and Cardenas also purchased a stake in the Aragon Ballroom, the legendary nightclub that today is known as the Aragon Entertainment Center. Back when Fernandez first started in the business, the Aragon was already an iconic venue that booked Mexican talent and, ironically, owned by another Cuban promoter, Willie Miranda.

"Willie did all the big events," Fernandez recalls with a laugh. "And he wouldn't allow me in

the place because I was his competition." But in 1993, CFA acquired a 33% stake in the Aragon from one of Miranda's partners. When he was informed of the deal—after it took place—a bemused Miranda made a counteroffer: He would sell an additional 17% to CFA so they could be equal partners. That partnership prospered and lasted through 2000, when Miranda retired and sold his stake to CFA. Today, Fernandez co-owns the Aragon with his ex-wife, Mercedes Fernandez, and promoter Luis Rossi.

As for CFA, in late 2001, Televisa bought the remaining 50% of the firm, and Cardenas and Fernandez parted ways to create their own companies, with Fernandez launching Viva in 2003. In the past few years, the former business partners have started to work together again, including promotion of concerts in the Chicago area, such as Vicente Fernandez's show last October.

"I've never met a harder-working promoter," Cardenas says, "and he knows his business, particularly his numbers."

Fernandez's reputation as a hard worker has

followed him through genres and different types of businesses.

"He's very aggressive and very insistent. Tireless," says Jesus Guillen, Promotores Unidos VP and one of the empresarios with whom Fernandez launched the promoters association. "And even though he's a grown man, he thinks and speaks and acts like a youngster. That's Ivan's trademark. He always acts with the strength of youth."

Billboard recently spoke to Fernandez about his career and success.

Why did you found Promotores Unidos?

The idea was to bring a sense of respect to our industry. Fifteen, 20 years ago, if you said you were a baile promoter, you weren't taken seriously. And there were many radio stations—in 1998, 1999—producing free events. And that was hurting us. I held a meeting and invited managers, radio station owners, program directors, and the thrust was, How can we work together so we can all promote our events without hurting each other's business? And several of those who were there—including Jesus Guillen, Alfonso de Alba [president of Monterrey Artists], Willie Miranda [then-co-owner of the Aragon]—decided to meet again, and from that second meeting, we created Promotores Unidos.

Today we have about 150 members. In order to gain membership, you have to prove you've been in business for at least a year and present three letters of recom- **continued on >>p28**

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Riding high: IVAN FERNANDEZ (center) has presented chart-topping regional Mexican group BRONCO at venues including his Aragon Ballroom in Chicago.

from >>p26 mendment from members of Promotores and two letters from a local radio station or a community organization. And at least one city or community has to recommend you. If you're a promoter from our group and you violate a contract—for example, if you don't pay—you'll be kicked out of the organization.

You first started promoting regional Mexican dances in the early '80s. What was the situation as far as procuring visas and work permits for the musicians back then? There was so much work available, no one cared about immigration or illegal immigrants. They needed [the people] to work. Americans weren't going to wash dishes at a restaurant or pick tomatoes. So in cities like Chicago, you got thousands of people coming in every year. Those people would come to our dances. That's what they did in Mexico. You call it an "underground" business, but it was a business of thousands and thousands of people.

"YOU CALL REGIONAL MEXICAN DANCES AN 'UNDERGROUND' BUSINESS, BUT IT WAS A BUSINESS OF THOUSANDS AND THOUSANDS OF PEOPLE."

—Ivan Fernandez

When you launched CFA with Henry Cardenas, you did regional Mexican shows as well as some of the earliest pop shows, like El Puma and Pimpinela. What was the biggest difference between what you did and what other promotion companies did?

There weren't as many sponsorships. The industry was a little stuck. Really, there weren't that many major events. The first event we did was the Primavera Musical Festival. Then we did the Viva Mexico Festival. That was around 1985, 1986, when we decided to launch the company. We started doing the major festivals and then radio

followed suit. We were able to sell \$40 million per year in sponsorships with CFA.

Was there an event that marked a before and after for the company?

In 1987 or 1988 we took the Pan American Festival out of Chicago and to Miami's Bayfront Park. We did it two to three years in a row, and brought in 30,000 people every time. We also did it in New York and almost got killed, because we announced tickets would cost \$5 up until 3 p.m. After that time, prices were set to go up to \$15. But at 3 p.m. there were lines of people waiting to buy tickets and when we changed the price, they got furious and almost overturned the trailer. But the end result was, we started to produce these massive events, which had never been done in the U.S. Latin market. We even brought [Mexican comic] Cantinflas one year.

What was most lucrative?

The combination of genres. In one festival, we brought pop, rock and regional Mexican. We had three stages. The festival lasted three full days, full of people. One time we held a festival at the racetrack and brought in 50,000 people and the state troopers. We produced massive events.

Why did SFX want to buy CFA?

Mainly because we had very big sponsorship accounts. And also, at that time we controlled the Latin market in Chicago, and we were working very big acts at a national level. We also had a sports department and we were working with the Mexican soccer team. We produced an event in Soldier Field where we took the Mexican and Argentine national teams and packed 60,000 people.

After you parted ways with Cardenas, and even after you sold to Clear Channel, you kept your venues, including the Aragon Ballroom, the Alamo and even Plaza Garibaldi, where you host rodeos. Why?

The Aragon is the most important event venue in Chicago. It was never part of the Clear Channel deal. Even when I had a non-compete clause for three years, I could run my venues. Running the dancehalls and the Aragon takes a lot of time and I've never wanted to leave that aside. In the Aragon alone, we produce 60-70 shows a year, and I'd say 40% of those are mainstream, not Latin shows. But we also do other major tours, like the Vicente Fernandez tour.

What is the biggest continued on >>p30

IVAN,
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CÁRDENAS MARKETING NETWORK



from >>p28 difference between the regional Mexican bailes and other types of shows?

I've always said our business, regional Mexican, was a secret. For years, it was underneath everybody's radar. But the biggest difference is, any major pop act, they'll tour once every three years. In regional Mexican, you have 100 groups who tour every year and play in 60-70 cities. Back then, the dances made more money than the big shows for far less risk.

And today?

It's very hard to make money with major shows. The risk is high and the percentages are small. You don't need to take dances to an arena. You can fit them in halls for 6,000 or 7,000. You don't have to deal with union costs. Your promo takes one to two weeks. It's a completely different world. Even if you don't charge the same prices, the costs are much smaller.

How are the immigration issues affecting you?

Today, the people coming to our dances are second-, third-generation Mexicans who were born and raised here. They speak in English to you. But they like this music, they like their accordion. They were raised with that accordion inside their head. We still get that first generation, but many of them have left in the past couple of years. They come to work, and if there's no work, they're persecuted. That's the truth.

Have you changed the way you promote

or market as a result?

We're having DJs in many venues instead of live shows. In Chicago, we still have at least one live Mexican show every week, 52 weeks a year. But where before we had three days of live music, now we have two days with a DJ. It's an economic decision and it's also a marketplace decision: Many second- and third-generation club-goers like the DJ.

Do you see a trend toward home-grown regional Mexican talent?

Yes. I see it in the dances with acts like Gerardo Ortiz or Roberto Tapia. You'll find that 80% of those in attendance are born here. Maybe their parents were illegal, but they're born here. It's not the same [people] that went to the dances 20 years ago.

What is the outlook for your business this year?

Our business is going through the same crisis that the country is going through. Our people still want to go to the events. They still support Mexican music. But they don't have the same money that allowed them to go to an event every weekend like before. Today people really think how they're going to spend their money. But once the economy changes, everything will go back to normal. Remember this: Americans will work in a kitchen today, or in a McDonald's, because there's nothing else they can do. But the moment there's no one around to take those jobs anymore, the moment things go back to normal, they'll look the other way. They'll stop looking at that border. ●●●



In good company: IVAN FERNANDEZ (left) convenes with Latin producer PACO CAMARENA (center) and fellow promoter WILLIE MIRANDA.

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Ivan Fernandez's long and storied career as a concert promoter has crossed genres, audience nationalities and a multitude of cities. His business colleagues offered their reflections on their work with him.

"In the beginning, we played weddings, we played everything, but regardless, we would always end up at Ivan's [clubs]. Since he closed late, we ended up playing for him, wherever he was. And all these years later, we're still with him. We used to play more for fun back then. And Ivan was a businessman. He came up with a system that was serious and more organized."

—ARMANDO TERRAZAS, FOUNDER, HOROSCOPOS DE DURANGO

"We met when Tichenor Media [the precursor to Univision Radio] sent me to Chicago in 1984 as sales manager. Back then he had [Cardenas, Fernandez & Associates] and I sold advertising for Ivan's dances. He was a very flashy guy back then. He liked to wear things like beige suits with yellow and green ties.

"There were, like, four or five non-Mexicans like me handling Mexican music. I'm Cuban as well, and I was doing it in Houston. Yolanda Lujan, who was from Argentina, did it in Dallas.

"Ivan's aggressiveness and persistence [set him apart]. He worked endlessly to do [re-takes] with the radio commercials. He went over them, heard them, changed them, heard them again, changed them again, until they were exactly the way he wanted them. He's very demanding with his radio spots, but he has a great relationship with the radio stations, which is what you need to have successful events. He's a master of diplomacy, because he gets along with the different networks.

"One time he and Henry [Cardenas] did the Pan American Festival in Miami. There were some six beer stands where we were partners, Henry, Ivan and I. So, we were checking the numbers of each stand, and they all added up, except the fifth, and biggest, one. We were short about \$8,000. So Ivan tells the guy, 'Listen, we're \$8,000 short.' And the guy says, 'I personally put my mom in charge of this stand. Are you saying my mom stole \$8,000?' And Ivan said, 'No, of course I'm not saying your mom stole eight grand. I'm just saying that the woman who was in charge of this booth is missing \$8,000.' Like I said, he was a master of diplomacy."

—LAZARO MEGRET, CEO, LATINO EVENTS

"He would always call me to partner with him and promote shows at the Aragon, but I wouldn't rent it to him. At the time, El Gordo Delgado and I were partners, and he was the pioneer of [presenting] Mexican music in the U.S. That's why we bought the Aragon. Other people promoted shows, but we thought that if we had the Aragon, we would be a step ahead of the competition, because we'd get calls from people like Ivan and we turned them down.

"[But] you can tell Ivan 'no,' and he'll come back and ask you the same thing. That's how we became partners. He would come to me and propose business, and I'd say 'no.' And a year later, he'd come back with the same proposal. Finally I said, 'This young man, it's not that he's good, it's that he's persistent.' He finally convinced me and we became partners. And we were partners for 10 years."

—WILLIE MIRANDA, FORMER PARTNER/CO-OWNER OF THE ARAGON

"He's very aggressive and very insistent. I don't think there's an hour of the day or night when he won't work until he closes a deal.

"He was kidnapped in Mexico once, and they drove him around in a taxi all night long. He had no money, no cell phone. He always says he thought it was the last time he'd see the light of day. [Fernandez explains that a renegade cab driver wanted him to withdraw cash from automatic teller machines, but he couldn't remember his PIN.] The way he tells the story is so comical. He always laughs."

—JESUS GUILLEN, GMP MUSIC

"I've known Ivan and done business with him for the past 25 years. He's very astute and a great businessman. He's been able to create a top-notch organization by covering all the angles, from advertising and sponsors to putting together the events, which are very well-organized. The job he does in negotiating and convincing people about what he wants to do [is impressive]. Most times he gets what he wants and that makes him unique. When he wants to produce an event, he's dogged until he gets it done. When we go to Chicago, Ivan is a great host and really goes all out. He's a great friend."

—ALFONSO DE ALBA, PRESIDENT, MONTERREY ARTISTS



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FERNANDEZ

Ruling Aragon

FERNANDEZ GUIDES LEGENDARY CHICAGO VENUE

By THOM DUFFY



Hallowed hall: Named for a region in northeastern Spain, the Aragon Ballroom in Chicago was built in 1926 to resemble the courtyard of a Spanish palace.

For more than 20 years, the co-founders of Chicago's Jam Productions, Arny Granat and Jerry Mickelson, have done business with Ivan Fernandez, co-promoting numerous concerts and booking shows at the historic Aragon Ballroom.

Fernandez's company Viva Entertainment now operates the Chicago venue known officially as the Aragon Entertainment Center.

Jam promoted all of the 15 top-grossing shows presented at the Aragon during the past two decades, according to Billboard Boxscore data (see chart, opposite page), and numerous other concerts across the years.

"The Aragon is one of the most legendary ballrooms ever built," Granat says. "Generations of Chicagoans, from the early days of big band dances through some of today's hottest new artists, have performed there."

Two brothers, William and Andrew Karzaz, built the Aragon in 1926 at the then-astounding cost of \$2 million. Named for a region in northeastern Spain, "it was designed to replicate a Spanish palace courtyard with its crystal chandeliers, mosaic tiles, garishly painted plaster, terra cotta ceiling and beautiful arches," the venue's website says. "The shiny bentwood floor was created for dancing and rests on a cushion of cork, felt and springs [while] artificial stars twinkle overhead and the projectors beam clouds scudding across the domed roof

some 60 feet above the dancefloor."

In its early years, the Aragon featured radio broadcasts of its dance concerts on WGN and hosted all the greats of the big band era: Frank Sinatra, Tommy Dorsey, Glenn Miller, Harry James and many more.

Changes of fortune and ownership led to the Aragon's incarnation in the '60s as the Chee-tah Club until rock'n'roll took hold of the venue in the '70s.

Granat recalls, "The rock era began in the early '70s with shows by such legendary artists as Sly & the Family Stone, the Eagles, Queen and Aerosmith, then into the '80s with acts like U2, R.E.M., Depeche Mode, the Smiths; then the '90s with the Beastie Boys, Phish, Nirvana, Smashing Pumpkins, Green Day, Tool.

"Over the years, such legendary buzz shows as the Rolling Stones and Prince have made massive underplays there just because the place is so great," Granat adds. "More recently, headliners have included the Black Keys, LCD Soundsystem, Phoenix, Kings of Leon, the White Stripes, the Strokes."

Granat equally praises Fernandez as the venue's owner. "He has helped shape the landscape of the live entertainment business. He is a premier promoter and has great insight in the entertainment business. He has been an excellent source of knowledge as well as a good partner, and most importantly, a friend."

THE ARAGON'S TOP 15 BOXSCORES

RANKED BY GROSS.
COMPILED FROM
BOXSCORES REPORTED
DECEMBER 1990 THROUGH
JANUARY 2011.

	GROSS SALES/ Ticket Scale	ARTIST(S) Date(s)	ATTENDANCE, Capacity, No. of Shows, Sellouts	PROMOTER(S)
1	\$731,055 \$32.50	THE PIXIES, THE DATSUNS, THE WALKMEN & OTHERS Nov. 13-17, 2004	22,494 five sellouts	Jam Productions
2	\$544,463 \$47.25/\$32.25	THE BLACK KEYS, THE GREENHORNES Dec. 30, 2010-Jan. 1, 2011	14,617 three sellouts	Jam Productions
3	\$536,030 \$55	NINE INCH NAILS, MEW Aug. 28-29, 2009	9,746 two sellouts	Jam Productions
4	\$502,280 \$62.50/\$57.50/ \$30/\$27.50	UMPHREY'S MCGEE, NORTH MISSISSIPPI ALL STARS & OTHERS Dec. 29-31, 2006	11,995 13,000 three shows	Jam Productions
5	\$498,336 \$44.75	THE PIXIES, BLACK GOLD, NO AGE, JAY REATARD Nov. 19-21, 2009	11,136 12,000 three shows	Jam Productions
6	\$487,055 \$62.50/\$57.50/ \$30/\$27.50	UMPHREY'S MCGEE, THE WAILERS, TORTOISE Dec. 29-31, 2007	11,625 13,500 three shows	Jam Productions
7	\$473,529 \$52.25/\$50	BOB DYLAN Oct. 29-31, 2009	9,451 10,500 three shows	Jam Productions
8	\$434,369 \$47.25	ATOMS FOR PEACE, FLYING LOTUS April 10-11, 2010	9,193 two sellouts	Jam Productions
9	\$409,234 \$42.25	WEEZER Jan. 7-8, 2011	9,686 two sellouts	Jam Productions
10	\$382,500 \$57.50/\$27.50	UMPHREY'S MCGEE, KELLER WILLIAMS Dec. 30-31, 2005	9,000 two sellouts	Jam Productions
11	\$348,750 \$77.50	THE WHITE STRIPES, THE FLAMING LIPS, BLANCHE Dec. 31, 2003	4,500 sellout	Jam Productions
12	\$337,500 \$37.50	BECK, MGMT Oct. 2-3, 2008	9,000 two sellouts	Jam Productions
13	\$306,085 \$62.25/\$29.75	UMPHREY'S MCGEE, Z-TRIP, PREFUSE 73 Dec. 30-31, 2009	6,484 8,000 two shows	Jam Productions
14	\$268,655 \$35/\$25	POI DOG PONDERING Dec. 30-31, 1997	8,955 two sellouts	Jam Productions
15	\$262,800 \$60	THE ARTIST FORMERLY KNOWN AS PRINCE, LARRY GRAHAM April 24, 1998	4,380 sellout	Jam Productions

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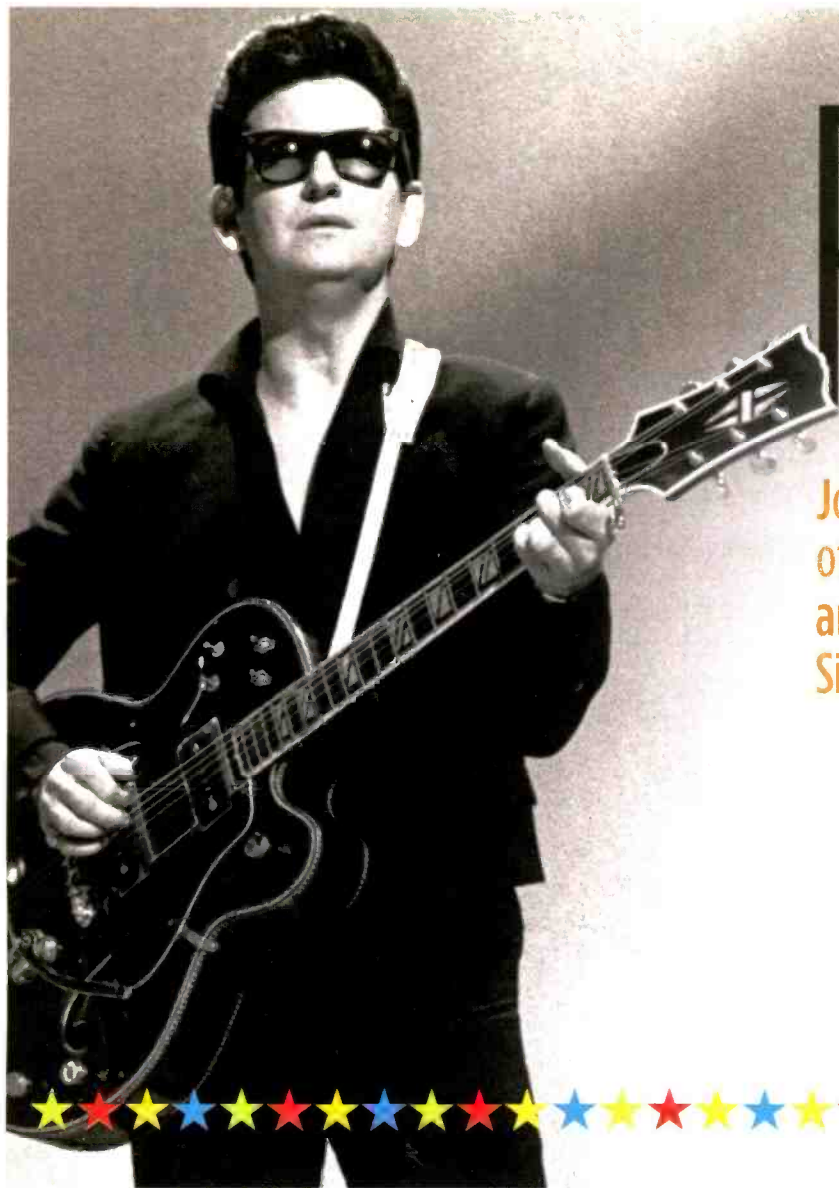
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GET HIS GOAT
John Darnielle just can't stop writing



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LAUNCHING PAD
Elbow builds a career high with "Rocket"

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MUSIC

ROCK BY MEGAN VICK

Getting To The (Exclamation) Point

With 'Vices & Virtues,' Panic! At The Disco Bounces Back From The Departure Of Two Key Members

"This has meant more than anything in the past two years," Brendon Urie earnestly told a sold-out crowd at New York's Bowery Ballroom on Feb. 1. The Panic! at the Disco frontman's sentiment was matched only by the excitement of the revved-up crowd of die-hard fans that turned out on the bitterly cold evening to welcome the band back into the spotlight.

Panic! at the Disco first broke out in 2005 with the dramatic synth-pop record "A Fever You Can't Sweat Out," which has sold more than 1.8 million copies, according to Nielsen SoundScan. In 2008, the group ditched its teenage circus routine for the Beatles-esque follow-up, "Pretty. Odd.," which debuted at No. 2 on the Billboard 200 and has sold 422,000 copies.

Now, after 18 months away from the U.S. stage, Panic! at the Disco has reinvented itself again. Gone are the flowers and hippie-themed decorations from 2009; in their place is a plain black backdrop with the band logo written in a dramatic yellow script. Also missing are bassist Jon Walker and founding member/primary songwriter Ryan Ross, who left Panic! two years ago to start the Young Veins, leaving Urie and drummer Spencer Smith to pick up the pieces.

Following the departure of half the band, Urie and Smith have emerged with third album "Vices & Virtues," due March 22 on Fueled by Ramen in conjunction with Decaydance Records. Together, the two seem to have found a middle ground between their previous releases, but the journey had left fans—and even Urie and Smith—questioning whether they'd make it.

"There were a few months of not really knowing what we wanted to do, and Brendon going through a bunch of demos from writing stuff on his own," says Smith, sitting in the Atlantic Records dining room the day of the Bowery show.

While Walker and Ross' exit left a hole in the Panic! songwriting regime, the

experience became the catalyst for Urie finding his own voice and the confidence to take over as the band's principal songsmith.

"It was a huge growing period for me to come into my own. The hardest thing was just getting up and writing, saying, 'OK, I'm writing today.

If the song ends up being bad, I'll have a good one sooner or later,'" Urie says. "I feel more confident, definitely. I was more easygoing in the past, and I really had to get out of that habit. I had to pick up the slack and be a go-getter."

"[Brendon] had been sort of a bit of a pawn

and told what to do by other people up until this record," says producer Butch Walker, who co-wrote four of the new songs. "I noticed that he had confidence and swagger in the last few songs that we wrote together. He finally was able to not denounce himself and say, 'Fuck everyone else. This is me and this is what I'm saying.'"

To prepare for the new release, Panic! announced a presale on Feb. 1 for five different versions of the album on its website. The ultra-premium package—which includes a hoodie, necklace, vinyl album, DVD and other memorabilia—was limited to 300 copies and sold out in 15 minutes, while smaller bundles, featuring fewer items at various prices, are still for sale.

Panic! also capitalized on fan excitement with teaser videos for the first single, "The Ballad of Mona Lisa," which was released Feb. 1; the clip premiered on MTV and YouTube on Feb. 8. Shane Drake, who has directed all of the band's videos, teamed up with Panic! to film "The Overture," a short film previewing four tracks from "Vices & Virtues," that debuted on March 9.

The band will tour to support the new record, starting with a trek in Europe and the United Kingdom in late April that lasts until mid-May. A headlining North America tour will be announced around street date and run from late spring into summer.

"They took a lot of time trying to get it right, [but] it differentiates itself and takes a step forward," says Fueled by Ramen president John Janick, who signed Panic! in 2005.

"After seeing how their attitudes shifted toward everything and how they sort of took everything in over the last year-and-a-half," Janick continues, "they're so confident in this album and what they're doing. They're more creative than ever."

Entering phase three:
PANIC! AT THE DISCO



>>> SALE OF LADY GAGA BRACELET TO AID JAPAN

In response to the tsunami and earthquake that hit Japan on March 11, Lady Gaga has designed a Japan Prayer Bracelet, with all proceeds for the wristband going to relief efforts. The pop star posted the announcement on Twitter the day of the disasters and provided a link to the item in the official store of her website. The white wristband features the phrase "We Pray for Japan" written in both Japanese and English, and a pair of red hands. Each bracelet costs \$5, but fans can donate up to \$100 per wristband.

>>> ALICE COOPER PREPS FOLLOW-UP TO 'NIGHTMARE'

As Alice Cooper relishes his induction into the Rock and Roll Hall of Fame on March 14, he is preparing to deliver a nightmare—or, rather, another nightmare. This fall, the shock rocker will release "Welcome 2 My Nightmare," a sequel to his 1975 concept album "Welcome to My Nightmare," his first "solo" release after the breakup of Cooper's original band. Cooper says the project grew out of a desire to again work with original "Nightmare" producer Bob Ezrin, but on a sequel to another one of his albums.

>>> D'ANGELO PLEADS GUILTY IN PROSTITUTE CASE

R&B singer D'Angelo pleaded guilty to disorderly conduct on March 11 in a prostitution case that resulted from his March 2010 arrest for solicitation. The Grammy Award-winning artist said nothing as he left a New York courthouse and hastened to a black SUV. Disorderly conduct is considered a violation, not a crime. The 37-year-old artist was arrested behind the wheel of a Range Rover after police said he tried to pay an undercover officer posing as a prostitute \$40 for a sex act.

Reporting by Gary Graff, Jason Lipshutz and the Associated Press.

MUSIC

HIP-HOP BY MARIEL CONCEPCION

Write On, Quik

Six Years After 'Trauma,' DJ Quik Gets Reflective With 'The Book Of David'

While enjoying a slice of sweet potato pie at a Los Angeles restaurant on a March afternoon, rapper/producer DJ Quik reflects on one of the most impressive moments of his life: when fellow West Coast rapper Eazy-E died of AIDS in 1995.

"That's humbling to me. I don't want to die that way," says Quik, born David Blake, a self-professed former gang-banger. "That's why these days I encourage kids to join the Army Reserve. Fuck joining a gang; you'll only end up in jail or dead. Go out and do something for the world instead of selling drugs or getting girls pregnant."

Episodes like this have served as the inspiration for DJ Quik's new album, "The Book of David." The set is scheduled for an April 20 release through Quik's own label, Mad Science Recordings, with distribution through Fontana. Quik produced the album in its entirety while Ice Cube, Dwele, Bun B, Jon B and Bizzy Bone make guest appearances.

"Lyrically, I'm just kind of being defensive on this album; I'm pointing out some people that have really pissed me off along the way," he says. One of those people might be his sister, who put him in prison for assault in 2006.

Rumors about Quik being on drugs or "afraid of the competition"—most specifically Dr. Dre and his forthcoming "Detox" album—have floated around in the past couple of years as to why he hadn't released music since 2005's "Trauma." But Quik, who learned how to play bass guitar in the interim, says that while those speculations might serve for a better story, the real reason is that a few years ago he was awarded custody of his daughter.

Still, not all is drama on "David." First single "Luv of My Life" (featuring Gift Reynolds), soon-to-be-released second single "Real Women" (an accompanying video is currently being shot in Hawaii) and "Time Stands Still" (about a long-distance relationship) all relate



Writing his own story: DJ QUIK

to matters of the heart.

The marketing plan to roll out "David" carries the same personal theme, according to Rona Mercado, VP of marketing and strategy at the Cashmere Agency, which handles DJ Quik's marketing and publicity.

"Our position is to show that Quik is a dope music artist and producer and to demonstrate how he's evolved through the years," she says. To present this to Quik's fans, a series of webisodes will be placed on various hip-hop blogs and news sites. There will also be a few Ustream chats scheduled in the near future.

Additionally, the Book of David tour will kick off the day of release. Quik is scheduled to perform at South by Southwest this year, as well as continue his Quik's Groove residency at the Key Club in West Hollywood.

While he does get personal on the album, Quik hopes, if nothing else, that fans will appreciate the workmanship he put into the album. "I know we're in a singles world with iTunes and all, but this record is an ode to the sonically genius," he says. "I hope to affect the industry again and I'm willing to work hard for it."

CLASSICAL BY KERRI MASON

Border Crossings

A European Take On Gershwin Is Drawing Attention In The United States

George Gershwin's "Rhapsody in Blue" is one of the towering works of the American musical canon. The piece has melodic themes hummable by people around the globe; straddles jazz and classical in a manner unprecedented in its time, and still unduplicated today; and seems to capture the aural essence of America, from the bustle of Broadway to the rattling locomotive Gershwin was on when he started to compose it in his head.

Its inherent nationalism makes it even more astounding that a new live recording by all-European artists that has caused a sensation in Italy is on its way to the United States.

"Rhapsody in Blue" (Decca), a collection of Gershwin works including the iconic title piece, features Italian jazz pianist Stefano Bollani and conductor Riccardo Chailly leading the Gewandhausorchester, Germany's esteemed symphony orchestra. It started as an Italy-only project on the Decca calendar, but was optioned for wider release because of its success; markets include Germany, France and the United States—where it'll be released on March 22.

"Rhapsody" shot to No. 8 in its debut week (Sept. 13, 2010) on Italy's blended genre charts, between Iron Maiden's "The Final Frontier" (No. 7) and Katy Perry's "Teenage Dream" (No. 9). It has gone on to sell more than 50,000 units, according to the label—a feat for a classical release in any country.

"You make a project with investments involved and you have to expect some measure of success. Otherwise, you're crazy," says Universal Music Italia GM Mirko Gratton, who executive-produced the album. "But the result is overwhelming."

The project started as a dream for Gratton, who manages classics and jazz and was therefore well-

acquainted with Bollani and Chailly, both of whom enjoy high profiles in their native Italy. He knew that Bollani—a Renaissance artist who writes novels and children's books, in addition to playing diverse musical styles with classical technique—had performed Gershwin before, and that Chailly had the ability and flare to breathe new life into the often-recorded material. "He's a conductor who can really bring classical music to the people, like Leonard Bernstein did in the '70s," Gratton says.

Gratton introduced the two at a seaside resort where Chailly was on holiday and Bollani happened to be playing a concert. "My main role in making this happen was to create an opportunity for the two of them to meet," he says.

Their rapport was instant. A glance at the album cover—with a mischievous Bollani staring over the keys at a buoyant Chailly, baton in hand—immediately shows that what resulted wasn't your average classical performance. Bollani showed up in tails and bright white wingtips—a potential wardrobe malfunction at the very staid Gewandhaus in Leipzig—and even swapped witty repartee with his maestro, requesting an order of linguine while playing exuberant variations on "Rialto Ripples," a four-minute ragtime romp thought to be Gershwin's first composition.

"It's completely verboten to [speak during a performance]," says Joseph Oerke, VP of Deutsche Grammophon and Decca Classics U.S. "But you can hear that all the performers were sizzling, on fire. This recording blows away the idea that Americans somehow own Gershwin."

Oerke is setting up the U.S. release by letting the album do the talking. "Our approach is to get this into the hands of tastemakers and influencers," he says. "The strongest sell is getting people to listen to it—sending it out, following up and if a few people spark on it, it will grow."



Euro-American summit: STEFANO BOLLANI (left) and RICCARDO CHAILLY

Though he has been cited by some as one of America's best lyricists, Mountain Goats frontman/songwriter John Darnielle is also a journalist, novelist, hockey aficionado and rabid metal fan. He recently recorded a video of himself playing "There Is Power in a Union" in support of Wisconsin's state workers, and is a favorite on Twitter (@mountain_goats) who frequently communicates with fans. The Mountain Goats, which also features bassist Peter Hughes and drummer Jon Wurster (Superchunk), will release their 18th studio album, "All Eternals Deck," on Merge Records on March 29. Darnielle talked to Billboard about his prolific writing, the indie ethos and his childlike proclivities.

Many artists who have a March release make a point to play at South by Southwest. Why did you decide not to go this year?

I love the people at South by Southwest and I love Austin, but playing giant festivals like that is really... I like to be able to focus on my show. And I care about my career, but South by Southwest is really for people who really like to think a lot about their careers; whereas I feel that the whole reason I've been doing this so long is that I just think about my songs and the people who listen to them. And the records, I think about the actual physical thing and how it's going to look. I don't think, "Oh, boy! I'm going to meet a lot of important people." That's really not my style at all.

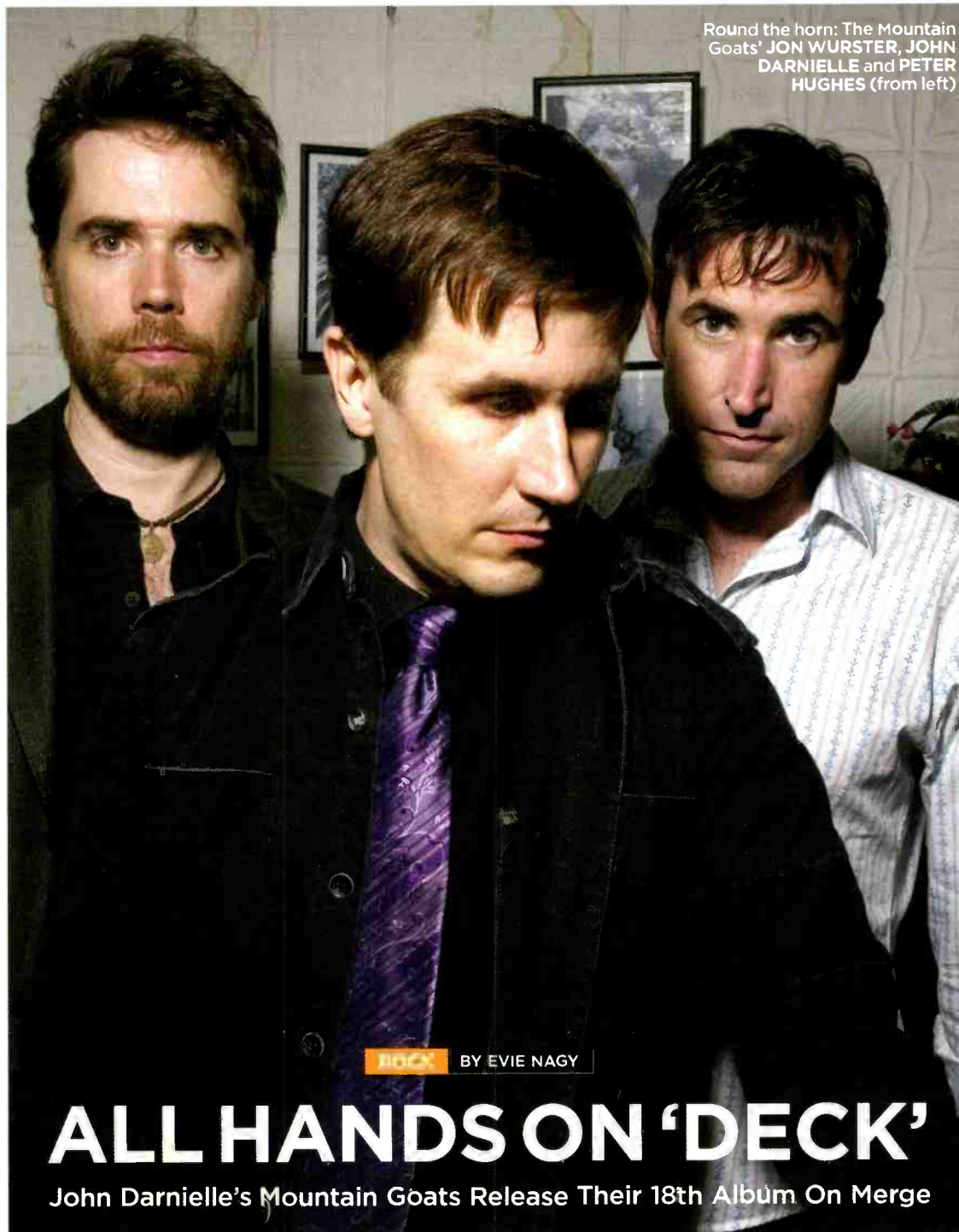
For South by Southwest you definitely have to be motivated to do that.

Yeah. I mean, I'm a '90s indie kid. I feel embarrassed by that aspect of it. In the indie [world] that I came from, thinking about who you are going to meet that's going to help you, it's something to be ashamed of.

I think the ambivalence toward success is one of the good suggestions that indie had. It's great to be successful, but to have some skepticism about the whole machine... I mean, look at Joni Mitchell: extraordinarily famous, but always very ambivalent toward the whole makings of it. And I think that the excellence of her art, in some way, benefits from the fact that she has a faint allergy to that.

This is the Mountain Goats' 18th album in 20 years, not counting many other side projects and releases. What drives you to write so consistently?

This is a line I've repeated so many times throughout my career: I don't think I am special. I think other people are not taking their job seriously.



Round the horn: The Mountain Goats' JON WURSTER, JOHN DARNIELLE and PETER HUGHES (from left)

ROCK BY EVIE NAGY

ALL HANDS ON 'DECK'

John Darnielle's Mountain Goats Release Their 18th Album On Merge

My job is songwriter. That's what I'm supposed to be doing with my life, right? So how many months are there in a year? Is it really asking too much of me to write one a month? If I were a brick layer and I laid one brick a month, I'd be fired by the end of my first week on the job. So I think asking a songwriter to write two songs a month... at that point you should have 24 songs a year, and 10 of them should be good. I am productive, but I think everybody should be as productive as me if they really cherish the ability to do it.

Do you wait for the inspiration to hit you, or do you sit down every day and say, "I need to write a song right now"?

Not that I need to. I mean, I don't know how to say this... everything inspires me all the time. It's not like I'm so inspired all the time that I'm like [Lou Reed's character] Auden in [the 1983 film] "Get Crazy." I wake up, make a pot of coffee, have a bowl of cereal and then maybe I read something and then I'll flip open a notebook and say, "Oh, that's pretty good." But I don't write every day. Sometimes I put myself into resting mode

because I think that's how you grow. Then when you come back you have to relearn, and every time you learn things change.

On the business side, last year's Extra Lens record [Darnielle's project with songwriter Franklin Bruno] was on Merge Records, but this is your first Mountain Goats record on Merge. Other than the Jon Wurster connection [Superchunk members founded the label], were there other reasons that Merge was the best home for this album?

Merge is literally in my town [Durham, N.C.]. I keep an office and their office is two blocks from my office. [Label head] Mac [McCaughan] and I are friends and Mac is a huge Carolina Hurricanes fan. We talk hockey a lot. They're a great label and they're right in my town, and it just seems like such a natural feel.

It seems as though Merge has the taste in music that everyone wishes they had.

The part of indie rock that Merge represents is really making music that you like whether it suits any particular stylistic need of the marketplace or not. Which is why a lot of people that hear Arcade Fire, they don't know what to make of it. But I think anybody who thinks Merge heard the Arcade Fire and went, "Oh, we can sell a lot of records," does not know anything about Merge. What Merge is about is putting out records we like. That's sort of what the whole indie project was about: starting labels to make the records that you would buy if they were out there. And Merge has remained faithful to that concept forever. It takes a lot longer to get to the Grammys if you ride with that concept but it's pretty satisfying.

You released a limited-edition cassette with the LP preorder, and you're very accessible to fans. Why is it important to you to incorporate those DIY elements?

It's really just for fun. You have to enjoy yourself. I know for some people it's like, to do any extra thing would be super stressful—and it is stressful. People get upset if they don't get an unlimited something, and I understand that. But look, I'm a kid in a lot of ways. So I go: "Oh, what if I did a tape? Yeah, yeah, yeah! Tape, tape, tape, tape, tape!" Right? And that's basically how that worked.

You've mentioned that when you play live, you want to have a connection with everyone in the room, and the fan-friendly items seem to support that.

That's what playing live is about for me. You can't actually go out there and grab everybody's hair because there are too many at some point. So you sort of have to make it up in the air, which is how music works anyway, but you have to make it in such a way that when you all touch that point of contact, it really does feel like everybody just unbuttoned their shirt one button. And I notice that onstage. It's actually partly why I really enjoy playing barefoot, which I do in tribute to [frequently barefoot performer] Amy Grant, but I learned that it really does make you feel grounded. You feel yourself. ...



"I don't think I am special. I think other people are not taking their job seriously. My job is songwriter."

—JOHN DARNIELLE

ALBUMS

ROCK

ARBOURETUM

The Gathering

Producer: Matt Boynton

Thrill Jockey Records

Release Date: Feb. 22

Every so often, a band comes along that by all rights should be awful but turns out to be awesome. Arboretum is a Baltimore quartet that plays a brand of melodic, progressive hard rock with sludgy riffing, stately vocals, overdriven bass and extensive but somehow nonindulgent soloing. It gets better/worse: According to Arboretum's bio, its fourth album, "The Gathering," "was to a large extent inspired by 'The Red Book' by Carl Jung, or more specifically, Jung's pursuit of the inner images that led to the book's writing." In other words, this album sounds like it was recorded in 1972 and should be packaged in a heavy gatefold sleeve with a big photo of the long-haired band standing in some bucolic woodland setting. For sure, Sabbath, Zeppelin and more obscure bands of the era like Wishbone Ash loom large over the proceedings, but Arboretum breathes new life into a long-dormant genre with its melodic flair, the freshness of its approach and the tastefulness of its



THE STROKES

Angles

Producers: The Strokes, Gus Oberg

RCA Records

Release Date:

March 22

When Strokes frontman Julian Casablancas sings about

"putting your patience to the test," a legion of fans will doubtlessly feel like he's singing directly to them. It's been five years since the quintet's last album, "First Impressions of Earth," an interim marked by solo projects and reports of dissension in the ranks. And the Strokes' newest release, "Angles," has had its own frustrating gestation, starting in early 2009 and sessions with producer Joe Chiccarelli being abandoned. The 10-track set recaptures the raw, buoyant spirit of 2001's celebrated "Is This It" but



is no mere recast. It boasts fresh intricacies in the guitar interplay between Albert Hammond Jr. and Nick Valensi, reggae flavors in the opening track "Machu Picchu," electronic overtones for "Games" and proggy dynamics in "You're So Right." The single "Under Cover of Darkness" and "Gratisfaction" have all the bounce of "Last Nite," while the closing "Life Is Simple in the Moonlight" rides a Church-like ambience. It took awhile, but the Strokes have ultimately rewarded their fans' enduring patience.—GG

playing—and to call a band whose average song length is six to seven minutes "tasteful" is no faint praise.—JA

BRIGHT EYES

The People's Key

Producer: Mike Mogis

Saddle Creek Records

Release Date: Feb. 15

As corny as it sounds, Bright

Eyes frontman Conor Oberst has indeed grown up in the public's eye. So it's hard not to look at his career from that perspective, especially since the band's latest album, "The People's Key," was recorded and released when he was 30. Like many 30-year-olds, Oberst hits his stride and remains distinctly himself on the set, but with a seasoning that only experience can bring. He has hardly been idle since Bright Eyes' 2007 release, "Casadaga": He's released two solo albums and an EP, as well as an LP with the supergroup Monsters of Folk. Traces of those projects are heard here, along with the electronics of Bright Eyes' 2005 set, "Digital Ash in a Digital Urn," and the group's jauntier early songs. And while there aren't really any big stylistic surprises on "The People's Key" (except for lyrical Rastafarian references and some wacky spoken chatter), Oberst has grown into himself as a songwriter, knowing when to let a note or word hang rather than trying to blurt it all out in an hormonal yelp like he did 10 years ago. Yet for all their diversity and maturity, these songs couldn't have been written by anyone else, and this welcome return shows that

the three years since the last Bright Eyes album have been well spent.—JA

BLUES

VARIOUS ARTISTS

Alligator Records 40th Anniversary Collection

Producers: various

Alligator Records

Release Date: Feb. 22

Properly chronicling the history

of a long-lived label is a tricky prospect and usually requires a substantial boxed set. But fiercely independent Chicago-based Alligator Records, the home of "Genuine House-rockin' Music," has limited itself to a two-disc, 38-track snack-sized sampler that touches on great moments and key acts, including Koko Taylor, Mavis Staples, Eddy "the Chief" Clear-

water, Tommy Castro and the Holmes Brothers. It also features such discoveries as Shemekia Copeland, Janiva Magness and JJ Grey & Mofro. The set highlights collaborations between Lonnie Mack and Stevie Ray Vaughan, Roy Buchanan and Delbert McCClinton, and the trio of Albert Collins, Robert Cray and Johnny Copeland. Elsewhere, selections from new releases by Roomful of Blues and Marcia Ball show that Alligator still has plenty of bite in 2011—and the past decade is the most widely represented. While it would have been nice to hear some early, out-of-print material from Hound Dog Taylor and others, this is a serviceable representation of Alligator's history that's sure to send listeners deeper into the individual artists' catalogs.—GG

DVD

LEMMY KILMISTER

Lemmy: 49% Motherfker. 51% Son of a Bitch.**

Producers: Greg Olliver,

Wes Orshoski

Damage Case

Films/Megaforce Records

Release Date: Feb. 15

Greg Olliver and former Billboard editor Wes Orshoski followed Motörhead singer/bassist Lemmy Kilmister around the world to film a documentary about him, crafting a portrait that transcends Kilmister from metal legend to relatable human being. Their labor of love pays off in spades for the DVD release of "Lemmy: 49% Motherf**ker. 51% Son of a Bitch." The already comprehensive depiction of one of the genre's few remaining giants (by turns hysterical, touching and fascinating) contains three hours of extended interviews with the A-list of rockers who tell his story, including Dave Grohl, Ozzy Osbourne, Nikki Sixx and Metallica. All weave amusing tales about the legendary substance consumption, musical prowess and rock'n'roll lifestyle that earned Lemmy his iconic badass status. They also expose his intelligence, consistent generosity and down-to-earth demeanor, proving him to be much more gentleman than bastard.—CT



R.E.M.

Collapse Into Now

Producers: Jacknife Lee, R.E.M.

Warner Bros. Records

Release Date: March 8

If R.E.M.'s 2008 album, "Accelerate,"

satisfied listeners who craved a return of the harder-rocking version of the group, then its newest release, "Collapse Into Now," will again please those fans. The set will also appeal to those who enjoyed the band's more acoustic and pastoral flavors as found on 1991's "Out of Time." As positive ("The good of this world might see me through," frontman Michael Stipe sings on "Oh My Heart") as it is poetic, "Collapse Into Now" rolls all of R.E.M.'s varied sonic adventures into a concentrated 41 minutes of mostly short, tight and fat-free songs. "Discoverer," "All the Best," "Mine Smell Like Honey," the galloping "That Someone Is You" and "Alligator Aviator Autopilot Antimatter" are bursts of punky fury. ("We'll show the kids how to do it," Stipe gleefully declares.) They sit comfortably amid the ringing atmospherics of "Überlin," "Oh My Heart" and "Every Day Is Yours to Win," as well as the album-ending tone poem "Blue." Patti Smith, Eddie Vedder, Peaches and Lenny Kaye are along for the ride, helping "Collapse Into Now" stand tall in R.E.M.'s richly diverse canon.—GG



TORO Y MOI

Underneath the Pine

Producer: Toro y Moi

Carpark Records

Release Date: Feb. 22

Somewhere between recently identified rock subgenres chillwave

(hazy, obfuscated, heavily processed indie rock) and yacht rock (smooth '70s rock as practiced by oeuvre icon Michael McDonald) lies the muse of Chaz Bundick (aka Toro y Moi). On "Underneath the Pine," he surprisingly eschews the bedroom sampling and electronics found on his impressive 2010 debut, "Causers of This," for live instrumentation. The thing is, it doesn't sound all that different. There are still woozy nods to Animal Collective ("Elise," "Before I'm Done"), Stereolab's smooth hypnotics ("Go With You"), David Axelrod's jazz-funk psychedelic stew ("New Beat," "Divina") and sounds you'd swear were digitally produced. Bundick, who is clearly something of a virtuoso, played all the live instruments, which at times include organ, classical guitar and perhaps a Mack Truck. "Underneath the Pine" is at its best on songs like "Got Blinded," "Still Sound" and "Divina," with solid grooves and discernable melodies that leap out from the kaleidoscopic bramble.—AG

REVIEWS

SINGLES

FOO FIGHTERS

Rope (4:19)

Producer: Butch Vig

Songwriters: Foo Fighters

Publishers: various

Roswell/RCA/RMG

Judging by the raw, hard-hitting focus of "Rope," the lead single from Foo Fighters' forthcoming seventh studio album, "Wasting Light," Dave Grohl and company must have spent the last four years dusting off Grohl's Nirvana output. Nostalgia has recently loomed large in camp Foo: Since 2007's Grammy Award-winning "Echoes, Silence, Patience & Grace," Grohl recaptured his drum throne with hard rock supergroup Them Crooked Vultures, and bassist Nate Mendel reunited with Sunny Day Real Estate. It only makes sense, then, that former guitarist Pat Smear is once again a full-fledged Foo, making his first appearance as such since 1997's "The Colour and the Shape." "Rope" blasts through the gate with delayed guitars and a speaker-busting wave of distortion. "Give me some rope/I'm coming loose," Grohl sings with throaty menace, ducking for cover before an eruption of psychedelic wah-wah. "Rope" makes the listener feel like it's 1995 all over again.—RR



40 while showing the potential to cross over to adult contemporary, mainstream top 40 and even Christian radio, "Something to Believe In" could have Parachute poised for the stardom it deserves as "The Way It Was" approaches its April release date.—AV

PANIC! AT THE DISCO

The Ballad of Mona Lisa (3:49)

Producers: Butch Walker,

John Feldmann

Writers: Panic! at the Disco,

Butch Walker, John

Feldmann

Publishers: various

Fueled by Ramen/RRP

Three years after the commercially disappointing "Pretty. Odd.," Panic! at the Disco returns without primary lyricist/guitarist Ryan Ross and bassist Jon Walker. However, the emo-pop sensibilities of 2005 debut "A Fever You Can't Sweat Out" are intact, and the exclamation point in the band's name has been reinstated. Vocalist Brendon Urie takes over the songwriting on new single "The Ballad of Mona Lisa" and revisits the vengeful tone of the act's breakout single, "I Write Sins, Not Tragedies."

JENNIFER LOPEZ

On the Floor (3:50)

Producers: RedOne,

K. Harrell

Writers: various

Publishers: various

Island/IDJMG

Jennifer Lopez's return to the public consciousness occurred about six months before the release of "On the Floor," when the pop star signed on as a judge for the 10th season of "American Idol." Even if the listener immediately thinks of Randy Jackson and Steven Tyler when she coos, "Let me introduce you to my party people," at the beginning of "On the Floor," J. Lo's new single is a welcome return to dancefloor relevance for the 41-year-old creator of hits like "Waiting for Tonight" and "Love Don't Cost a Thing." RedOne provides a throbbing yet understated beat, and Pitbull drops by for a rapid-fire verse that rhymes "badonkadonk" with "Donkey Kong." But Lopez steals the show by pulling back her vocal power during the minimalist bridge and busting out her still-potent pipes during the chorus.—JL



"Whoa, Mona Lisa, I'd pay to see you frown," Urie croons, "there's nothing wrong with just a taste of what you paid for." Musically, "Mona Lisa" is

the catchiest track the band has written in five years, brimming with the vaudevillian spirit of Panic!'s earlier works. While the single covers familiar ground, this throwback will certainly be welcome to fans of the group's pre-"Pretty. Odd." material.—KR

"World Gone Crazy" certainly references that less complicated era of vintage Doobie Brothers, from its uptempo shuffle beat to the trademark gang harmonies of the chorus. Johnston, meanwhile, essays on the unstable state of the world, pining for neighborhood grocery stores, shoe shines for two bits and days spent "workin' real hard in the heart of the city." "World Gone Crazy" offers nostalgia with a dose of modern grit ("Don't want to live on the streets like some folks do") and a celebratory, hand-clapping spirit. While the song is being pitched to country radio, the track works anywhere Doobies tunes have connected during the past 40 years.—GG

ALTERNATIVE

PARACHUTE

Something to Believe In (4:43)

Producer: John Fields

Writer: Will Anderson

Publishers: How It Should

Be Music, BMI/Warner-

Tamerlane Publishing, BMI

Mercury/IDJMG

Parachute lead singer Will Anderson has a knack for writing emotionally connecting, hook-laden songs that linger in the brain for days. With the uplifting "Something to Be-

lieve In," the first single from upcoming sophomore album "The Way It Was," Anderson's pen has constructed a sure-fire hit. Producer John Fields (Lifehouse, Switchfoot) perfectly elevates the band's trademark combination of saxophone, drums, keyboards and guitar, while the addition of a choir propels the urgency of the song's message. Meanwhile, Anderson's vocals soar as he sings about having faith in love. Already gaining traction at triple A and adult top

MIGUEL

Sure Thing (3:15)

Producer: H. Perez

Writers: M. Pimentel, N. Perez

Publishers: MJ Publishing/Universal Music/Amaya-Sofia

Publishing (ASCAP)

Black Ice/Bystorm/JLG

"All I Want Is You" auteur Miguel proves he's not a one-hit wonder with his 2010 debut album's second single, "Sure Thing," a catchy ode to pristine love that has made waves on Billboard's Hot R&B/Hip-Hop Songs chart. The R&B singer/songwriter demonstrates the strength of his passion by dropping slick metaphors like "You can be the cash, I'll be the rubber band . . . I'm the reporter, baby, you can be the news." The lyrics are paired with laid-back production punctuated by sporadic thumps and looping flute-like sounds. While the melody of "Sure Thing" initially hooks the ear of the listener, the real draw is the chopped-and-screwed portion of the chorus: A slowed-down male voice harmonizes along with Miguel, adding a hint of edgy hip-hop to the soft R&B track.—MC



ROCK

THE DOOBIE BROTHERS

World Gone Crazy (4:04)

Producer: Ted Templeman

Writer: Tom Johnston

Publisher: Windcour

Publishing

HOR Records

"Given the chance," Tom Johnston sings on the title track from the Doobie Brothers' latest album, "I'd go back to the days of a simpler time."

LEGENDS & CREDITS

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

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All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.

BORN THIS WAY

Music fans first saw Aaron Reid on MTV's "Sweet 16," which chronicled his extravagant birthday bash. Held at Jay-Z's 40/40 Club in New York, the party was hosted by his famous parents—new "X Factor" judge and outgoing Island Def Jam chairman/CEO Antonio "L.A." Reid and former TLC manager Perri "Pebbles" Reid—and featured a surprise performance by Kanye West.

Now, the 21-year-old artist also known as Aaron Alexander is ready to leave his own musical imprint. The singer/songwriter has released "Crazy Luv," his self-penned first single from his yet-untitled, summer-slated EP. "Crazy Luv" is No. 94 on Billboard's Hot R&B/Hip-Hop Songs chart.

"I wrote the song in one day and recorded it in two days," Alexander says. "I didn't know I could write, but it all happened naturally." He notes that he only began writing music after the death of his biggest musical inspiration, Michael Jackson.

Alexander's fledgling career is also a family affair. The singer is co-managed by his brother, Antonio Reid Jr., and Rico Rodriguez. And the accompanying video for "Crazy Luv," released virally a couple of weeks ago, was directed by sister Ashley V. Reid and John P. Wheatley. A full-length album is also in the works.

Alexander, who describes his sound as urban alternative, says he is eight songs into the recording process and has collaborated with such songwriter/producers as J-Lack (Lloyd). Though currently independent, Alexander is talking with several labels in hopes of securing major support for his project.

But while those details are ironed out, Alexander plans to continue honing his skills with the guidance and support of his parents. "I have a producer's ear—a really sharp ear for notes and talent—like my dad," he says. "And from my mom I get my calm, sweet and honest personality. My mother did what she did in this industry; my father is still doing what he does. Now it's my moment to do what I can do with the Reid name."

—Mariel Concepcion



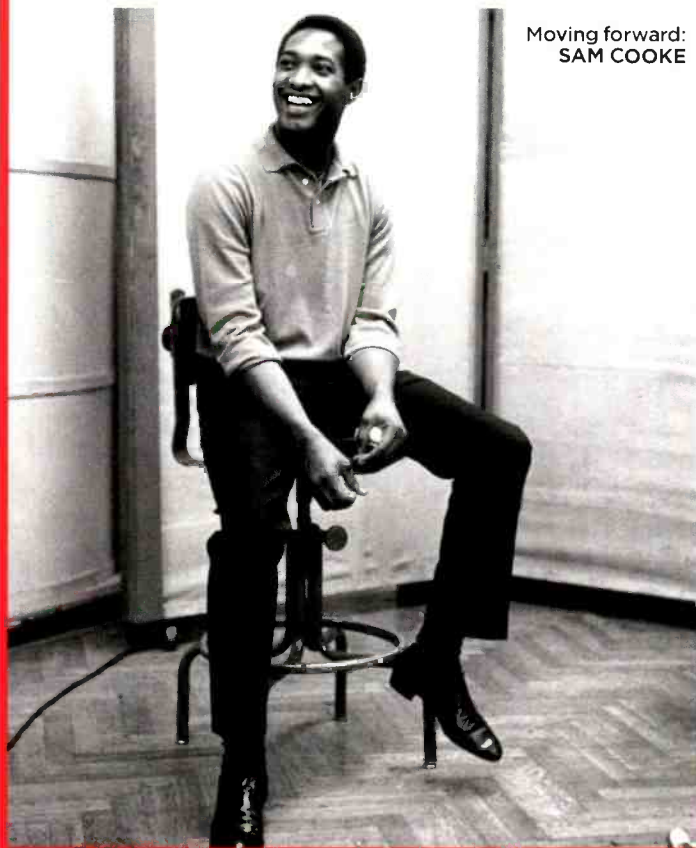
His father's son:
AARON
ALEXANDER

FILM BY PHIL GALLO

Dream Come True?

Sam Cooke Biopic Now Scripted, Seeking A Director

A number of biopic rumors have surfaced in the last few years—Miles Davis, Marvin Gaye and Dusty Springfield just to name a few. This week, however, a Sam Cooke biopic took a significant step toward becoming a reality. The screenwriters behind the Beatles musical "Across the Universe" have finished their adaptation of Peter Guralnick's definitive biography of Sam Cooke for ABKCO, which owns Cooke's publishing and the bulk of his master recordings.



Moving forward:
SAM COOKE

ABKCO CEO Jody Klein is now looking for a director.

The screenwriters, Dick Clement and Ian La Frenais, recently completed their adaptation of "Dream Boogie: The Triumph of Sam Cooke," which Klein optioned in the fall of 2009. The book was published in 2005, two years after Guralnick had written the script for "Sam Cooke: Legend," the only authorized documentary on Cooke. It won a Grammy Award for long-form video in 2003.

"We had been looking for a long time for a writer to develop Peter's book," Klein says, "and it clicked when we met Dick and Ian. They understood the artist; they understood the times. It's like when you meet the love of your life and you know you have met your [future] wife. They have written a fantastic script."

Klein says the script covers Cooke's entire life—1931-1964—from childhood through his years as a gospel singer, a pop star, civil rights activist and eventually a label owner and music publisher. His music ushered the transition of R&B into soul music.

Cooke is widely regarded as the first major R&B performer to appeal to black and white audiences as well as multiple generations through such songs as "You Send Me," "Twistin' the Night Away" and "Only Sixteen." Shortly before he was murdered in 1964, Cooke penned and recorded "A Change Is Gonna Come," a song often listed as the most significant musical piece to emerge from the civil rights struggle of the '50s and '60s.

Clement and La Frenais have worked together since the late '60s when they collaborated on numerous British TV shows. Their first major music film project was 1991's "The Commitments"; their most recent film is the U2-rooted "Killing Bono." The latter opens April 1 in the United Kingdom but doesn't yet have a U.S. distributor.

Klein, whose father Allen was Cooke's business manager, expects to continue to self-finance the project through ABKCO.

"All of the elements have aligned themselves," Klein says, noting the usual biopic roadblocks—music and life rights—are already in hand. "We have secured rights from the Cooke family. One of the benefits of being a private company is that it enables us the appropriate amount of time to develop the script and make this happen. It will not get lost."

ALEXANDER: ASHLEY V. REID; COOKE: ABKCO

'Now' And Then

Alternative format cornerstone R.E.M. registers its 10th top 10 album on the Billboard 200, as "Collapse Into Now" debuts at No. 5 with sales of 57,000, according to Nielsen SoundScan. The set also starts atop Rock Albums and Alternative Albums (viewable at billboard.biz/charts). The band has sold 19.2 million albums since SoundScan began tracking sales data in 1991.

R.E.M. first graced the Billboard 200 the week of May 14, 1983, with the eventual No. 36-peaking "Murmur." The set featured a rerecorded version of the band's now-classic 1981 debut single, "Radio Free Europe."

R.E.M. is augmenting promotion for its new set, which has already yielded two Triple A chart hits—"Discoverer" (No. 28) and "Mine Smell Like Honey" (No. 8)—with the Collapse Into Now Film Project, a series of movies accompanying all 12 songs on the album. Directors, selected by lead singer Michael Stipe, include actor James Franco and documentary filmmaker Albert Maysles, both Academy Award nominees. The directors of "Discoverer" are Stipe and his sister Lynda

Stipe. Lynda formerly fronted the band Oh-OK, which released two albums in the early '80s.

The films are scheduled to roll out on broadcast and Web outlets during the next several weeks. —Gary Trust

'MONSTER' HITS

With 10 top 10 albums on the Billboard 200, R.E.M. trails only Dave Matthews Band (11) for most top 10 sets among rock acts since its first week in the top tier (Nov. 7, 1987), when "Document," fueled by the band's first Billboard Hot 100 top 10, "The One I Love," rose 12-10. Bon Jovi, Korn and U2 also boast 10 top 10s each in that span.

YEAR	PEAK POS.	TITLE	TOTAL SALES*
1987	10	"Document"	908,000
1991	1 (2 weeks)	"Out of Time"	4.5 million
1992	2	"Automatic for the People"	3.5 million
1994	1 (2)	"Monster"	2.9 million
1996	2	"New Adventures in Hi-Fi"	1 million
1998	3	"Up"	647,000
2001	6	"Reveal"	417,000
2003	8	"In Time 1988-2003: The Best of R.E.M."	1.2 million
2008	2	"Accelerate"	354,000
2011	5	"Collapse Into Now"	57,000

Source: Nielsen SoundScan



Elbow Room

Career-Best Chart Bow Sets U.S. Stage For U.K. Vets

Veteran U.K. alt-rock group Elbow is soaring high following the release of its fifth studio album, "Build a Rocket Boys!" (Fiction/Universal). It entered the U.K. albums chart at No. 2 with 78,000 first-week copies, according to the Official Charts Co., landing the band its highest chart entry.

The 11-track set mixes rich orchestration, anthemic-driven rock songs and nostalgic themes exploring childhood and growing up voiced by the bruised tenor of singer Guy Garvey. "Build" is the follow-up to 2008's "The Seldom Seen Kid," which won that year's Mercury Prize and has sold 818,000 copies in the band's home market, according to the OCC. "Seldom" went on to move more than 1 million units worldwide, according to Universal, while Elbow was named best British group at the 2009 BRIT Awards.

"With 'Seldom' we had some things that you just can't bank on," Fiction managing director Jim Chancellor says. "To win the Mercury Prize was out of the park. And then to win a BRIT—we never expected that. For an album to have that impact is pretty rare."

Nevertheless, Chancellor is confident the new album can build on the success of its predecessor and further expand the Manchester, England-based group's fan base. He credits the album's career-best chart entry to a major marketing campaign focused on billboard and print advertising, coupled with heavy press coverage. Support from such U.K. specialist radio stations as BBC 6 Music was also key to generating a strong first week, adds Chancellor, who admits to being disappointed that

lead single "Neat Little Rows" wasn't playlisted at either of the United Kingdom's leading radio networks, top 40 station BBC Radio 1 and AC-formatted BBC Radio 2.

"[They] were both goals we thought were achievable when we set out. So once those didn't happen, we had to concentrate on the specialist places that we knew we were going to get love from," says Chancellor, who's targeting a tightly plotted, 12-month international campaign. He calls "Build," produced by Elbow keyboardist Craig Potter, "an album of amazing songs, most of which don't traditionally fit as singles."

"All of us were a little concerned that maybe other members of the band would want to cash in on 'Seldom' and write a big, anthemic, hands-in-the-air album," bassist Pete Turner says. "But none of us did. And we didn't want to go left field and make an art-for-art's-sake album. It was almost written with the same ethics that we used for [2001 V2 debut album] 'Asleep in the Back.' It was going back to basics in a way . . . just business as usual."

"Build a Rocket Boys!" was released digitally in the United States on March 8, with a physical release set to follow April 12 on Cop/Downtown Records. Standout album track "Open Arms"—also slated as the next U.K. single in April/May—has been serviced to U.S. alternative formats. The group, published by Salvation Music/Warner/Chappell Music Publishing, will play Coachella on April 16, a date booked by the group's U.S. agent William Mor-

On a high:
ELBOW



ris Endeavor. Further U.S. shows are likely to follow later in the year, Turner says.

Elbow—whose lineup is rounded out by guitarist Mark Potter and drummer Richard Jupp—wraps a 12-date arena tour in the

United Kingdom on March 31. Booked by London-based X-Ray Touring, the trek includes two dates at London's 23,000-capacity O2 Arena. A full schedule of European festival dates is scheduled for summer.

RE: ANTON CORBUJN; ELBOW: HANISH BROWN

FAMILY MATTERS

Despite performing and collaborating together during their careers, the Escovedos—Pete (aka Pops), Sheila, Juan and Peter Michael—had never recorded an album as a family. That oversight has been corrected with the release of "Now & Forever" under the E Family moniker.

A cross-pollination of Latin rhythms, R&B, jazz, gospel and pop, the album was produced by the family, who wrote or co-wrote the majority of the tracks. Along for the ride are such special guests as Raphael Saadiq; Earth, Wind & Fire; Emilio and Gloria Estefan; Joss Stone; George Duke; and Israel Houghton. Noteworthy tracks include percolating lead single "I Like It," "The Other Half of Me" and "Praise His Name."

Overall, the album reflects the versatile, genre-bridging skills of the longtime Latin music dynasty headed by patriarch/percussionist Pete, who has fronted his own band and performed with everyone from Carlos Santana and Herbie Hancock to Stevie Wonder and Stephen Stills during his 50-year career. Carrying on his rhythmic legacy are drummer/percussionist/singer Sheila E., best-known for her work with Prince and such hits as "The Glamorous Life"; fellow musician Juan, who leads the Juan Escovedo Orchestra; and singer/percussionist/producer Peter Michael.

"Writing as a family was something totally different for us," says Sheila E., who doubled as executive producer on the new album. "We all like different types of music, and everyone had their own way of doing things. The most challenging part was making sure that the three younger of us didn't leave Pops out of the equation. We do what we do because of him."

But the project was nearly derailed. The indie label slated to

release the project ended up folding and retained possession of the masters for two-and-a-half years. Then about three months ago, Sheila E. shifted into DIY mode. She bought the masters back and released the album on her StilettoFlats Records—a name originated by her manager Lynn Mabry in homage to Sheila E.'s penchant for high heels.

Currently selling "Now & Forever" through The-E-Family.com, Sheila E. plans to announce an iTunes release date shortly as she continues talks with various distributors and performs family and solo gigs. And while Prince hasn't yet called about doing more dates on his Welcome 2 America tour, Sheila E. says she's getting busy on yet another project: a new solo album.

—Gail Mitchell

It's all relative:
THE E FAMILY



Rock on:
R.E.M.



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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FEMALE FRONTIER

>> Skillet celebrates its first No. 1 on the Active Rock airplay chart (viewable at billboard.biz/charts) as "Awake and Alive" roars 4-1. It's the first of the chart's 143 No. 1s in its nearly 14-year history to feature female vocals, as Jen Ledger sings with the band's John Cooper on the song.

'BORN' TO STAY

>> Lady Gaga's "The Fame" celebrates its 100th non-consecutive week at No. 1 on Dance/Electronic Albums—almost 20% of the chart's 509-week history. The tally launched on June 30, 2001, while "Fame" first hit No. 1 on Nov. 15, 2008.



TOSH.O IS NO. 1

>> Comedy Central's "Tosh.O" host Daniel Tosh bows at No. 1 on Comedy Albums with stand-up set "Happy Thoughts." With 15,000, it's the best week for a comedy album since Flight of the Conchords' "I Told You I Was Freaky" debuted with 20,000 on Nov. 7, 2009.

CHART BEAT

>> After Alabama charted its first title on Hot Country Songs since 2002 six weeks ago, a cover of Waylon Jennings' "Are You Sure Hank Done It This Way?" the band returns as a featured act on Brad Paisley's "Old Alabama" at No. 44. The new song is Alabama's 75th entry, extending its record for most appearances among groups in the chart's 67-year history. The band first graced the list the week of July 23, 1977.

>> Yeshiva University band the Maccabeats, which turned Taio Cruz's "Dynamite" into the Hanukkah-themed "Candlelight," topping Comedy Digital Songs in December, is back with "The Purim Song" at No. 10. The track borrows the melody—and underdog determination motif—of P!nk's "Raise Your Glass."

Read Chart Beat every week at billboard.com/chartbeat.

Fiasco Fires Up At No. 1; P!nk's Powerful 'Hits'

Lupe Fiasco's "Lasers" arrives atop the Billboard 200 with 204,000 first-week copies, according to Nielsen SoundScan.

It marks his first No. 1 and best sales week yet. Second album "The Cool" launched at No. 15 with 143,000 at the tail end of 2007, while "Food & Liquor" bowed at No. 8 with 81,000 in 2006. "Lasers" also fires up at No. 1 on Top R&B/Hip-Hop Albums (see Between the Bullets, page 54).

The arrival marks the second-biggest sales week of the year and fifth straight week where the No. 1 position on the Billboard 200 has housed a set that sold more than 100,000 copies. Additionally, this is the fourth frame in a row where album sales are up compared with the comparable week in 2010 (up 2%).

HANDSOME PACKAGE: P!nk's cutely named "Greatest Hits... So Far!!!" has become quite the big seller. Which is odd, considering that hits packages are a rather old-fashioned concept in this digital track era.

"So Far" has sold 549,000 copies since its release on Nov. 16, 2010. It has yet to sell less than 17,000 in a week; for the past eight straight weeks, it has moved 20,000-plus weekly copies.

To put things in perspective, in 2010,

the biggest-selling album that was a true greatest-hits set was **Michael Jackson's** 2003 effort, "Number Ones," with 388,000 sold (No. 78 for the year). The best seller among 2010 releases was **Bon Jovi's** "Greatest Hits," with 360,000 (No. 91). The latter set continues to sell well and has moved 479,000 copies.

The P!nk and Bon Jovi releases are similar in that they both span an entire career, offer a lot of killer and no filler, and cater to fans who are just discovering each act.

P!nk's set has 14 songs, two of them new. Eight of them are previously released top 10 Billboard Hot 100 hits, while the two new tracks have set the chart on fire. Leadoff track "Raise Your Glass" hit No. 1 while "F**kin' Perfect" went to No. 2. "So Far" is the singer's

first hits album and reaches back to her first single, 2000's "There You Go."

Bon Jovi's "Hits" was available in both 16-track and 34-track editions. The latter contains all but one of the band's 17 top 40 Hot 100 hits from its nearly 30-year career. (Missing is 1989's No. 9 single "Living in Sin.") It's the group's second hits release, following 1994's "Cross Road."

Even though P!nk's two massive new singles—which have sold a combined 4.3 million—have probably cut into her "Hits" sales a bit, what's likely driving the album are her longevity and multigenerational appeal.

Figure that a good number of consumers first discovered P!nk a year ago when she was flinging herself above the audience during the 52nd annual Grammy Awards telecast, and then another wave of fans got turned on to her thanks to "Raise Your Glass." In a way, she's never been bigger—despite the fact that she first hit the charts in 2000.

So, take the "discovery" aspect, combine that with her sterling catalog, then add the number of consumers who looked at the "Hits" track list and said,

"I know all of these songs. I own only one or two already, but there's no sense in just cherry-picking the rest a la carte. So I might as well buy the whole thing and save money."

Over The Counter

KEITH CAULFIELD



DANCE DANCE: If you're wondering why there are two similarly titled **Dance Gavin Dance** albums on the Billboard 200 this week, let us explain. At No. 82 is the act's new album, "Downtown Battle Mountain II," with a 6,000 bow, while at No. 190 is "Downtown Battle Mountain I & II" with 3,000.

The latter is exclusive to Hot Topic stores and combines the band's first two albums into one set. Because of its bundling of two different albums, it can't have its sales merged with the new title at No. 82.

HOT LADIES: On Heatseekers Albums, two ladies with serious buzz make waves: **Ellie Goulding's** "Lights" arrives at No. 1 with 4,000, while **Gossip** frontwoman **Beth Ditto** starts at No. 27 with her four-song EP. The **Simian Mobile Disco**-produced set is led by the brilliant single "I Wrote the Book."



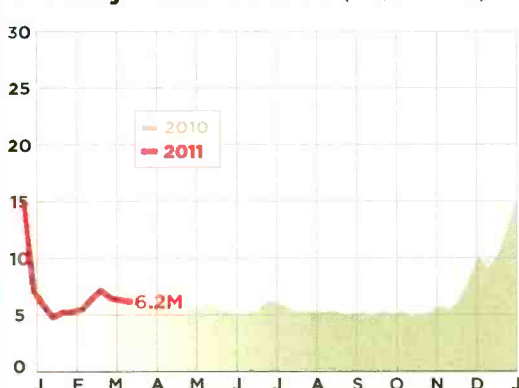
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,216,000	1,913,000	24,285,000
Last Week	6,341,000	1,952,000	25,447,000
Change	-2.0%	-2.0%	-4.6%
This Week Last Year	6,090,000	1,648,000	22,593,000
Change	2.1%	16.1%	7.5%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	63,412,000	59,006,000	-6.9%
Digital Tracks	248,085,000	264,898,000	6.8%
Store Singles	394,000	526,000	33.5%
Total	311,891,000	324,430,000	4.0%
Albums w/TEA*	88,220,500	85,495,800	-3.1%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES

'10	63.4 million
'11	59.0 million

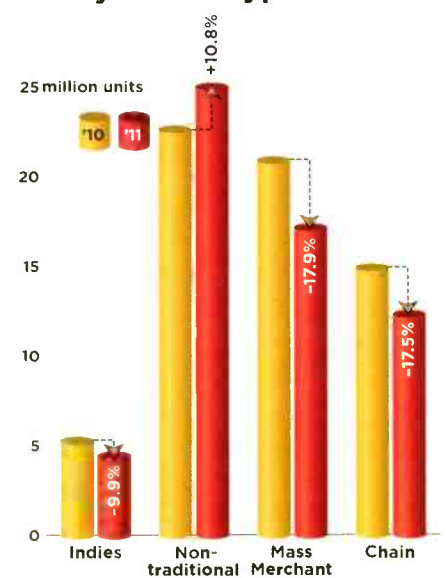
SALES BY ALBUM FORMAT

CD	45,605,000	39,259,000	-13.9%
Digital	17,310,000	19,092,000	10.3%
Vinyl	489,000	641,000	31.1%
Other	8,000	14,000	75.0%

For week ending March 13, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	LUPE FIASCO	Lasers		1
2	1	3	ADELE	XL COLUMBIA 44699*/SONY MUSIC (11.98)		21
3	NEW	1	SOUNDTRACK	Glee: The Music, Season Two: Volume 5 20TH CENTURY FOX TV COLUMBIA 85852/SONY MUSIC (13.98)		1
4	NEW	1	AVRIL LAVIGNE	Goodbye Lullaby RCA 55870/RMG (11.98) ⊕		1
5	NEW	1	R.E.M.	Collapse Into Now WARNER BROS. 525611* (18.98)		1
6	NEW	1	SARA EVANS	Stronger RCA NASHVILLE 49693/SMN (10.98)		6
7	3	3	MUMFORD & SONS	Sigh No More GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98)		5
8	2	2	MARSHA AMBROSIOUS	Late Nights & Early Mornings J 64826/RMG (9.98)		2
9	4	2	JUSTIN BIEBER	Never Say Never: The Remixes (EP) SCHOLDBOY/RAYMOND BRAUN/ISLAND 015397/IDJMG (9.98)		1
10	5	4	VARIOUS ARTISTS	NOW 37 UNIVERSAL/EMI/SONY MUSIC 46746/CAPITOL (18.98)		1
11	NEW	1	PASSION BAND	Passion: Here For You SIXSTEPS 07179/SPARROW (13.98)		11
12	NEW	1	RAEKWON	Shaolin vs. Wu-Tang ICE FLO 04006 (18.98)		12
13	8	5	JUSTIN BIEBER	My World 2.0 SCHOLDBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕		2
14	9	6	BRUNO MARS	Doo-Wops & Hoologans ELEKTRA 525943* (10.98) ⊕		3
15	11	8	RIHANNA	Loud SRP/DEF JAM 014927/IDJMG (13.98) ⊕		3
16	12	9	NICKI MINAJ	Pink Friday YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN 015021*/UMRG (13.98)		1
17	10	12	P!NK	Greatest Hits... So Far!!! LAFACE 80657/JLG (13.98)		1
18	14	11	JASON ALDEAN	My Kinda Party BROKEN BOW 7697 (18.98)		1
19	13	7	EMINEM	Recovery WEB/SHADY/AFTERMATH/INTERSCOPE 014111*/IGA (13.98)		1
20	19	10	LADY ANTEBELLUM	Need You Now CAPITOL NASHVILLE 97702 (18.98)		3
21	17	13	KATY PERRY	Teenage Dream CAPITOL 04601* (18.98)		1
22	7	2	AARON LEWIS	Town Line (EP) STROUD/ARIZONA 01013 (7.98)		7
23	29	30	GREATEST GAINER RASCAL FLATTS	Nothing Like This BIG MACHINE RFD100A (13.98)		6
24	20	14	TAYLOR SWIFT	Speak Now BIG MACHINE T30300A (18.98) ⊕		3
25	21	25	ZAC BROWN BAND	You Get What You Give SOUTHERN GROUND/ROAR BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕		1
26	6	2	DROPKICK MURPHYS	Going Out In Style BORN & BRED 526916*/JLG (13.98)		2
27	18	140	SOUNDTRACK	Burlesque RCA 80205/RMG (11.98)		18
28	NEW	1	DANIEL TOSH	Happy Thoughts COMEDY CENTRAL 116 (12.98)		28
29	27	25	KID ROCK	Born Free TOP DOG AT/LANTIC 521682*/AG (18.98) ⊕		5
30	22	18	FLORENCE + THE MACHINE	Lungs UNIVERSAL REPUBLIC 013170*/UMRG (13.98)		14
31	NEW	1	KENNY ROGERS	The Love Of God JOHN 3 16/MUSIC CATALOGUE 31602 EX/CRACKER BARREL (11.98)		31
32	24	19	KANYE WEST	My Beautiful Dark Twisted Fantasy RCA A-FELLA DEF JAM 014695*/IDJMG (13.98) ⊕		1
33	15	2	LUCINDA WILLIAMS	Blessed LOST HIGHWAY 015188*/UMGN (13.98)		15
34	30	32	THOMPSON SQUARE	Thompson Square STONE CREEK 7677 (13.98)		15
35	NEW	1	BILLY JOEL	Live At Shea Stadium: The Concert COLUMBIA/LEGACY 85424/SONY MUSIC (19.98 CD/DVD) ⊕		35
36	26	22	JUSTIN BIEBER	My Worlds Acoustic SCHOLDBOY/RAYMOND BRAUN/ISLAND 015084 EX/IDJMG (12.98)		7
37	28	16	ADELE	XL/COLUMBIA 31859*/SONY MUSIC (12.98)		19
38	25	27	R. KELLY	Love Letter JIVE 00874/JLG (11.98)		4
39	NEW	1	VARIOUS ARTISTS	A 40th Anniversary Collection RHINO SPECIAL PRODUCTS/UNIVERSAL SPECIAL MARKETS 015204 EX/STARBUCKS (19.98)		39
40	37	28	LIL WAYNE	I Am Not A Human Being CASH MONEY/UNIVERSAL MOTOWN 015002/UMRG (13.98)		1
41	34	20	THE BLACK KEYS	Brothers NONESUCH 520266*/WARNER BROS. (15.98)		1
42	NEW	1	CHILDREN OF BODOM	Relentless, Reckless Forever SPINEFARM 4657* (15.98 CD/DVD) ⊕		42
43	16	2	FRANCESCA BATTISTELLI	Hundred More Years FERVENT 008086/WARNER BROS. (18.98)		16
44	32	31	THE BLACK EYED PEAS	The Beginning INTERSCOPE 015039*/IGA (13.98)		6
45	38	23	LADY GAGA	The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)		3
46	49	53	THE BAND PERRY	The Band Perry REPUBLIC NASHVILLE 014839/UMRG (10.98)		4
47	39	26	KIDZ BOP KIDS	Kidz Bop 19 RAZOR & THE 89244 (18.98)		2
48	41	34	CEE LO GREEN	The Lady Killer RADIOCULTURE 525601/ELEKTRA (18.98)		1
49	RE-ENTRY	49	CASTING CROWNS	Until The Whole World Hears BEACH STREET REUNION 10135/SONY MUSIC (11.98)		4
50	35	24	JUSTIN BIEBER	My World (EP) SCHOLDBOY/RAYMOND BRAUN/ISLAND 013719/IDJMG (9.98)		5



With an 87,000 start, it's her first of four releases to miss the top two. Her last effort, "The Best Damn Thing," entered at No. 1 almost four years ago with 286,000.



Live worship album marks the highest position for the series and best sales week yet (30,000). With guest turns by Chris Tomlin, David Crowder Band and others, it's also the second No. 1 on Christian Albums for "Passion."

23 After the band earned its own ABC concert special (March 12)—with a guest turn from Justin Bieber—its album spikes with a 22% gain. It sold 16,000 last week, its best frame since the week following Christmas.



The Gambler wins his 20th top 40 album (counting his first Edition releases) with this debut. Hot on the heels of a March 8 GAC concert special celebrating 50 years in the business, "The Love of God" also comes in at No. 8 on Country Albums and No. 2 on Christian Albums.

35 He concurrently nets his first No. 1 on the Music Video Sales chart with the video-only companion release of "Live at Shea Stadium" (viewable at billboard.biz/charts).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	51	45	24	KENNY CHESNEY	Hemingway's Whiskey	1
52	52	55	21	SUGARLAND	The Incredible Machine	1
53	45	44	6	VARIOUS ARTISTS	WOW Gospel 2011: The Year's 30 Top Gospel Artists And Songs	29
54	62	39	22	BIG TIME RUSH	BTR (Soundtrack)	1
55	43	43	26	TREY SONGZ	Passion, Pain & Pleasure	2
56	42	47	16	KESHA	Cannibal	15
57	50	71	17	JOSH GROBAN	Illuminations	4
58	54	49	12	CRISTIAN CASTRO	Viva El Principe	49
59	44	37	12	JAMIE FOXX	Best Night Of My Life	1
60	47	46	18	BON JOVI	Greatest Hits	5
61	58	58	15	TIM MCGRAW	Number One Hits	27
62	60	38	15	SOUNDTRACK	Glee, The Music: Season Two: Volume 4	1
63	NEW	1	VARIOUS ARTISTS	Mele O Hawaii: Songs Of Hawaii	63	
64	48	17	32	ARCADE FIRE	The Suburbs	1
65	61	51	26	LINKIN PARK	A Thousand Suns	1
66	57	48	76	MIRANDA LAMBERT	Revolution	8
67	53	33	14	T.I.	No Mercy	1
68	73	94	10	MIGUEL	All I Want Is You	68
69	40	15	7	VARIOUS ARTISTS	2011 Grammy Nominees	1
70	RE-ENTRY	22	NEWSBOYS	Born Again	4	
71	56	70	121	ZAC BROWN BAND	The Foundation	2
72	63	52	70	TRAIN	Save Me, San Francisco	17
73	68	50	8	THE DECEMBERISTS	The King Is Dead	1
74	36	2	2	LYKKE LI	Wounded Rhymes	36
75	NEW	1	ALEXI MURDOCH	Towards The Sun	75	
76	72	73	18	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	24
77	67	61	39	DRAKE	Thank Me Later	1
78	65	57	87	CASTING CROWNS	The Altar And The Door	1
79	64	59	12	KEYSHIA COLE	Calling All Hearts	9
80	82	92	30	KEM	Intimacy: Album III	1
81	75	69	13	DIDDY + DIRTY MONEY	Last Train To Paris	1
82	NEW	1	DANCE GAVIN DANCE	Downtown Battle Mountain II	82	
83	69	64	92	THE BLACK EYED PEAS	The E.N.D.	2
84	99	80	18	PRINCE ROYCE	Prince Royce	80
85	70	78	23	WAKA FLOCKA FLAME	Flockaveli	1
86	66	62	12	KERI HILSON	No Boys Allowed	11
87	46	74	62	KESHA	Animal	1
88	71	60	4	HILLSONG UNITED	Aftermath	17
89	84	75	108	EMINEM	Curtain Call: The Hits	2
90	83	83	25	BILLY CURRINGTON	Enjoy Yourself	9
91	NEW	1	AARON GILLESPIE	Anthem Song	91	
92	106	103	17	CHRIS TOMLIN	And If Our God Is For Us...	17
93	128	40	3	CELTIC THUNDER	Heritage	40
94	85	65	6	RED	Until We Have Faces	1
95	89	81	22	DARIUS RUCKER	Charleston, SC 1966	1
96	93	85	34	JERRÓD NIEMANN	Judge Jerrod & The Hung Jury	1
97	100	99	21	KINGS OF LEON	Come Around Sundown	1
98	81	63	9	ESPERANZA SPALDING	Chamber Music Society	34
99	109	123	90	CREEDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	8
100	55	90	100	MICHAEL JACKSON	Number Ones	13

THE BILLBOARD 200 ARTIST INDEX

ADELE	TRACE ADKINS	JASON ALOEAN	GREGG ALLMAN	MARSHA AMBROSIOUS	ARCADE FIRE	AVENGEO SEVENFOLD	THE AVETT BROTHERS
THE BAND PERRY	SARA BAREILLES	FRANCESCA BATTISTELLI	BEADY EYE	THE BEATLES	JUSTIN BIEBER	BIG TIME RUSH	THE BLACK EYED PEAS
CAGE THE ELEPHANT	CAKE	CAMILA	CASTING CROWNS	CRYSTAL BOWERSOX	BRIGHT EYES	ZAC BROWN BAND	BRUNO MARS
LUKE BRYAN	CHRISTIAN CASTRO	CELTIC THUNDER	KENNY CHESNEY	CHILDREN OF BODOM	ERIC CHURCH	THE CIVIL WARS	ERIC CLAPTON
KEYSHIA COLE	HARRY CONNICK, JR.	EASTON CORBIN	DAFT PUNK	CREEDENCE CLEARWATER REVIVAL	DANCE GAVIN DANCE	DEADMAUS	THE DECEMBERISTS
DIDDY + DIRTY MONEY	DISTURBED	DROPKICK MURPHYS	ELLIE GOULDING	EMINEM	SARA EVANS	FOREVER THE SICKEST KIDS	DAVID FOSTER
JAMIE FOXX	DEITRICK HADDON	PJ HARVEY	HILLSONG UNITED	KERI HILSON	THE HUMAN ABSTRACT	BILLY JOEL	JOURNEY
KESHA	R. KELLY	KEM	KID CUDI	KID ROCK	KIDZ BOP KIDS	KINGS OF LEON	CAROLE KING & JAMES TAYLOR
KUTLESS	ALAN JACKSON	MICHAEL JACKSON	JEREMIH	TAYLOR	JOURNEY	KUTLESS	

DAVID CROWDER BAND	DAVID DREW	DAVID GILBERT	DAVID HAYES	DAVID NICKOLSON	DAVID SEXTON	DAVID TAYLOR	DAVID YOUNG
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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
101	135	190	99	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	5	6
102	95	108	71	FIVE FINGER DEATH PUNCH PROSPECT PARK 50100* (13.98) ⊕	War Is The Answer	3	3
103	111	110	17	NELLY DERRITY/UNIVERSAL MDTOWN 014991/UMRG (13.98)	5.0	10	10
104	23	-	2	LUKE BRYAN CAPITOL NASHVILLE DIGITAL EX (3.98)	Spring Break 3... It's A Shore (EP)	23	23
105	116	88	25	SELENA GOMEZ & THE SCENE HOLLYWOOD 004925 (10.98) ⊕	A Year Without Rain	4	4
106	91	41	4	BRIGHT EYES SADDLE CREEK 158* (14.98)	The People's Key	13	13
107	79	87	9	CAGE THE ELEPHANT DSP 81421*/JIVE (13.98)	Thank You Happy Birthday	2	2
108	197	-	2	FACE SETTER DAVID FOSTER 143/REPRISE 526181/WARNER BROS. (24.98 CD/DVD) ⊕	David Foster & Friends: Hit Man Returns	108	108
109	92	102	14	SOUNDTRACK RCA NASHVILLE 72911/SMN (11.98)	Country Strong	6	6
110	78	86	86	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (13.98)	The Marshall Mathers LP	1	1
111	87	56	18	VARIOUS ARTISTS UNIVERSAL EMI/SONY MUSIC 08777/CAPITOL (18.98)	NOW 36	4	4
112	103	93	23	VARIOUS ARTISTS PROVIDENT-INTEGRITY WORD-CURB/EMI 09516/EMI CMG (17.98)	WOW Hits 2011	26	26
113	105	116	16	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	37	37
114	118	89	8	THE SCRIPT PHONOGENIC EPIC 81227/SONY MUSIC (11.98)	Science & Faith	9	9
115	104	111	34	RICK ROSS MAYBACH SLIP-N-SLIDE DEF JAM 014266*/DJMG (9.98)	Teflon Don	2	2
116	112	98	174	BOB MARLEY AND THE WAILERS TUFF GONG ISLAND 422-846-210/DJMG (13.98/8.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	54	54
117	122	121	81	SKILLET ARDENT INO ATLANTIC 519927/AG (13.98)	Awake	2	2
118	90	79	8	GREGG ALLMAN ROUNDER 612215*/CONCORD (18.98)	Low Country Blues	5	5
119	RE-ENTRY	29	MERCYME INO COLUMBIA 67708/SONY MUSIC (13.98)	The Generous Mr. Lovewell	3	3	
120	134	117	18	KID CUDI DREAM ON G O O D UNIVERSAL MOTOWN 014649*/UMRG (13.98) ⊕	Man On The Moon II: The Legend Of Mr. Rager	3	3
121	86	66	198	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	4	4
122	102	97	13	TANK MOGAM/SONG DYNASTY ATLANTIC 525214/AG (10.98)	Now Or Never	35	35
123	126	115	21	MY DARKEST DAYS MVR 604/MERCURY 014719/DJMG (8.98)	My Darkest Days	38	38
124	88	96	14	DAFT PUNK WALT DISNEY 005672 (13.98)	Tron: Legacy (Soundtrack)	4	4
125	120	129	33	AVENGED SEVENFOLD HDPELESS SIRE 324036*/WARNER BROS. (18.98)	Nightmare	1	1
126	96	112	14	CHARLIE WILSON P MUSIC/JIVE 81696/JLG (11.98)	Just Charlie	19	19
127	NEW	1	MAYDAY PARADE FEARLESS/ATLANTIC 526221 EX/AG (5.98)	Valdosta (EP)	127	127	
128	101	76	15	JAZMINE SULLIVAN J 75357/RMG (11.98)	Love Me Back	17	17
129	NEW	1	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015329/IGA (10.98)	Lights	129	129	
130	114	122	63	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina	17	17
131	124	101	9	STEEL MAGNOLIA BIG MACHINE 5M0100A (10.98)	Steel Magnolia	7	7
132	76	-	2	HARRY CORNIC, JR. COLUMBIA LEGACY 77295/SONY MUSIC (11.98) ⊕	In Concert On Broadway	76	76
133	121	68	17	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer	1	1
134	119	95	7	WISIN & YANDEL WY/MACHETE 015218/UMLE (11.98)	Los Vaqueros: El Regreso	9	9
135	142	172	13	JEREMIH MICK SCHULTZ DEF JAM 014830/DJMG (9.98)	All About You	27	27
136	137	182	155	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (16.98)	Greatest Hits	8	8
137	125	82	7	AMOS LEE BLUE NOTE 29766*/BLG (17.98)	Mission Bell	7	7
138	123	104	16	NE-YO DEF JAM 014697/DJMG (13.98) ⊕	Libra Scaire	9	9
139	129	128	122	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	6	6
140	NEW	1	FITZ & THE TANTRUMS DANGERBIRD 051* (15.98)	Pickin' Up The Pieces	140	140	
141	153	149	48	EASTON CORBIN MERCURY NASHVILLE 013644/UMGN (10.98)	Easton Corbin	10	10
142	131	119	19	BRAD PAISLEY ARISTA NASHVILLE 75878/SMN (11.98)	Hits Alive	9	9
143	117	118	13	CRYSTAL BOWERSOX 19 JIVE 74809/JLG (11.98)	Farmer's Daughter	28	28
144	NEW	1	VARIOUS ARTISTS PROVIDENT-INTEGRITY EMI CMG/WORD-CURB 888166/WARNER BROS. (17.98)	WOW #1's (Yellow)	144	144	
145	136	145	28	DISTURBED REPRISE 324038*/WARNER BROS. (18.98) ⊕	Asylum	1	1
146	97	72	6	RICKY MARTIN SONY MUSIC LATIN 54472 (14.98)	Musica + Alma + Sexo	3	3
147	107	106	73	THIRD DAY ESSENTIAL 10853/SONY MUSIC (17.98)	Revelation	1	1
148	157	-	17	REBA STARBUCK RMO200A/VALORY (13.98) ⊕	All The Women I Am	7	7
149	132	153	6	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow	12	12
150	98	77	4	PJ HARVEY ISLAND/DEF JAM 651*/VAGRANT (13.98)	Let England Shake	32	32

108
Nontraditional sales of the album help lift the set by 48% this week (up by 23% in the non-trad space). The concert special the album is based upon started airing in earnest on PBS affiliates last week.



Three Christian acts make big gains this week: Casting Crowns re-enter at No. 49 after sale-pricing at Family Christian Stores (up 230%) while Newsboys (No. 70) and MercyMe gain thanks to sales from their concert tour.



After the 2009 "American Idol" runner-up performed a new version of his song "Aftermath" last week on the show, his digital-only live set rebounds with a little more than 3,000 sold (up from basically nothing the week previous).

167
A reissue of the duo's classic album helps it re-enter with a 571% gain in sales. The new version doesn't have any additional tracks, but it does add a DVD of live performances from 1969 and a new documentary.



Wondering why a Christmas set re-enters this week (up 158%)? Blame blowout sales at the bankrupt Borders chain.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
151	NEW	1	1	ELBOW FICTION/POLYDOR/CO-OP DIGITAL EX/DOWNTOWN (13.98)	Build A Rocket Boys!	151	151
152	154	142	159	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (13.98) ⊕	Journey's Greatest Hits	10	10
153	127	138	9	CAKE UPBEAT 69933* (15.98)	Showroom Of Compassion	1	1
154	NEW	1	1	KURT VILE MATADOR 938* (14.98)	Smoke Ring For My Halo	154	154
155	33	-	2	FOREVER THE SICKEST KIDS UNIVERSAL MDTOWN 015320/UMRG (10.98)	Forever The Sickest Kids	33	33
156	166	177	135	SHINEDOWN ATLANTIC 511244/AG (18.98) ⊕	The Sound Of Madness	8	8
157	133	120	12	ERIC CLAPTON THE BEST OF ERIC CLAPTON: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION CHRONICLES/POLYDOR 002759/UME (9.98)	The Millennium Collection	120	120
158	RE-ENTRY	2	ADAM LAMBERT 19/RCA 83149 EX/RMG (4.98)	Acoustic Live! (EP)	126	126	
159	152	147	229	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	5	5
160	170	148	14	DEADMAU5 MAUSTRAP 2518/ULTRA (15.98)	4X4=12	47	47
161	115	137	6	THE JANEDEAR GIRLS WARNER BROS. (NASHVILLE) 518448/WMN (13.98)	The JaneDear Girls	46	46
162	143	131	56	LADY GAGA STREAMLINE/KOHLNIE/CHERRYTREE/INTERSCOPE 013872*/IGA (10.98)	The Fame Monster (EP)	5	5
163	108	-	14	QUEEN HOLLYWOOD 162465 (18.98)	Greatest Hits: We Will Rock You	42	42
164	164	167	7	DEITRICK HADDON RELIVE/MANHADDON/VERITY 71336/JLG (11.98)	Church On The Moon	65	65
165	160	113	13	CAMILA SONY MUSIC LATIN 59881 (14.98)	Dejarte De Amar	64	64
166	139	163	87	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	2	2
167	RE-ENTRY	86	SIMON & GARFUNKEL COLUMBIA/LEGACY 82724/SONY MUSIC (15.98 CD/DVD) ⊕	Bridge Over Troubled Water	8	8	
168	31	-	2	BEADY EYE BEADY EYE 061*/DANGERBIRD (15.98) ⊕	Different Gear, Still Speeding	31	31
169	141	136	34	LYNYRD SKYNYRD MCA 111641 (9.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	2
170	169	192	123	KINGS OF LEON RCA 32712/RMG (13.98)	Only By The Night	2	2
171	59	125	12	TRENT REZTOR AND ATTICUS ROSS THE NULL CORPORATION 01*/MADISON GATE (7.98)	The Social Network (Soundtrack)	20	20
172	180	161	70	KID CUDI DREAM ON G O O D UNIVERSAL MOTOWN 013195*/UMRG (13.98) ⊕	Man On The Moon: The End Of Day	3	3
173	165	180	18	TRACE ADKINS SHOW DOG-UNIVERSAL 014268 (9.98)	Cowboy's Back In Town	1	1
174	148	146	13	MICHAEL JACKSON MJJ/EPIC 86773/SONY MUSIC (13.98) ⊕	Michael	1	1
175	NEW	1	TRUST COMPANY EONE 2335 (15.98)	Dreaming In Black And White	175	175	
176	145	150	50	USHER LAFACE 61552/JLG (13.98)	Raymond V Raymond	1	1
177	NEW	1	THE HUMAN ABSTRACT EONE 2358 (15.98)	Digital Veil	177	177	
178	175	170	25	MAROON 5 A&M/OCTONE 014821/IGA (13.98)	Hands All Over	2	2
179	149	109	28	THE AVETT BROTHERS AMERICAN/COLUMBIA 35099/SONY MUSIC (12.98)	I and Love and You	16	16
180	RE-ENTRY	10	ANDREA BOCELLI SUGAR 013437/DECCA (18.98) ⊕	My Christmas	2	2	
181	RE-ENTRY	6	IRON AND WINE WARNER BROS. 526280* (13.98)	Kiss Each Other Clean	1	1	
182	174	181	118	NICKELBACK ROADRUNNER 618026 (18.98)	Dark Horse	3	3
183	155	139	129	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	3
184	183	143	71	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 54090/SONY MUSIC (11.98)	Glee: Season One: The Music Volume 1	1	1
185	151	151	43	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA 70611/SONY MUSIC (11.98)	Glee: The Music, Volume 3: Showstoppers	1	1
186	147	91	81	THE BEATLES APPLE 79808*/CAPITOL (18.98) ⊕	Love	2	2
187	RE-ENTRY	17	THIRD DAY ESSENTIAL 10921/SONY MUSIC (11.98)	Move	1	1	
188	167	199	131	KID ROCK TOP DOG ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	3	3
189	177	-	36	CAROLE KING & JAMES TAYLOR HEAR 32053 CONCORD (19.98 CD/DVD) ⊕	Live At The Troubadour	1	1
190	NEW	1	DANCE GAVIN DANCE RISE 133 EX (13.98)	Downtown Battle Mountain I & II	190	190	
191	162	135	8	SOCIAL DISTORTION EPITAPH 87119* (16.98)	Hard Times And Nursery Rhymes	1	1
192	RE-ENTRY	25	SARA BAREILLES EPIC 55035*/SONY MUSIC (11.98)	Kaleidoscope Heart	1	1	
193	RE-ENTRY	28	LUPE FIASCO 1ST & 15TH ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	14	14	
194	178	187	5	CREEDENCE CLEARWATER REVISITED SONY MUSIC CMG 52336/SONY MUSIC (6.98)	Extended Versions	178	178
195	182	191	97	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	1	1
196	159	124	28	VARIOUS ARTISTS UNIVERSAL EMI/SONY MUSIC 09847/CAPITOL (18.98)	NOW 35	1	1
197	RE-ENTRY	24	KUTLESS BEC 67174 (13.98)	It Is Well	42	42	
198	130	84	4	GINUWINE NOTHR 003 (17.98)	Elgin	30	30
199	RE-ENTRY	57	ELVIS PRESLEY RCA VICTOR LEGACY 76233*/SONY MUSIC (15.98)	Elvis Is Back!	199	199	
200	RE-ENTRY	17	DAVID CROWDER BAND SIXSTEPS 26515/SPARROW (17.98)	Church Music	11	11	

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L LADY ANTELLUM 20 LADY GAGA 45, 162 ADAM LAMBERT 158 MIRANDA LAMBERT 66 AVRIL LAVIGNE 4 AMOS LEE 137 AARON LEWIS 22 LIL WAYNE 40, 183 LYKKE LI 74 LINKIN PARK 65	M BOB MARLEY AND THE WAILERS 116 MAROON 5 178 RICKY MARTIN 146 MAYDAY PARADE 127 TIM MCGRAW 182 MERCYME 119 MIGUEL 68	N NELLY 103 NEWSBOYS 70 NE-YO 138 NICKELBACK 182 NICKI MINAJ 16 JERRROD NIEMANN 96	P BRAD PAISLEY 142 PASSION WORSHIP BAND 123 KATY PERRY 21 PINK 17 ELVIS PRESLEY 199 PRINCE ROYCE 84 QUEEN 163	R R.E.M. 5 RAEKWON 12 RASCAL FLATTS 23, 101 REBA 148 RED 94 TRENT REZTOR AND ATTICUS ROSS 171 RIHANNA 15 KENNY ROGERS 31 RICK ROSS 115	S THE SCRIPT 114 BOB SEGER & THE SILVER BULLET BAND 136 BLAKE SHELTON 76 SHINEDOWN 156 SIMON & GARFUNKEL 167 SKILLET 117 SOCIAL DISTORTION 191	T TANK 122 THIRD DAY 147, 187 THOMPSON SQUARE 34 T.I. 67 CHRIS TOMLIN 92 DANIEL TOSH 28 TRAIN 72 TREY SONGZ 55 TRUSTCOMPANY 175	U KEITH URBAN 133 USHER 176 KURT VILE 154	V MELE O HAWAII: SONGS OF HAWAII 63 NOW 35 196 NOW 36 110 NOW 37 111 WOW #1'S (YELLOW) 144 WOW GOSPEL 2011: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS 53 WOW HITS 2011 112	W WAKA FLICKA FLAME 85 KANYE WEST 32 LUCINDA WILLIAMS 33 CHARLIE WILSON 126 WISIN & YANDEL 134
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UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	9	THE DEADLIES WWW.MYSPACE.COM/THEDEADLIESMUSIC
2	3	9	COLETTE CARR WWW.MYSPACE.COM/COLETTECARR
3	1	9	JAMIE LYNN NOON WWW.MYSPACE.COM/JAMIELYNNNOON
4	5	9	JAVIER JOFRE WWW.MYSPACE.COM/JAVIERJOFRE
5	9	9	DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY
6	4	9	LAURA ROPPE WWW.MYSPACE.COM/LAURARDPPE
7	6	5	TYLER WARD WWW.MYSPACE.COM/TYLERWARD
8	7	9	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
9	11	9	DIYAR PALA WWW.MYSPACE.COM/DIYARPALA
10	8	9	DJ BAM BAM WWW.MYSPACE.COM/DJBAMBAM
11	16	9	ZIKOS WWW.MYSPACE.COM/ZIKOS
12	12	5	PORTA WWW.MYSPACE.COM/PORTA1
13	14	6	YOUR FAVORITE ENEMIES WWW.MYSPACE.COM/YOURFAVORITEENEMIES
14	10	9	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
15	34	4	PURPLE GRIM WWW.MYSPACE.COM/PURPLEGRIM
16	17	7	OTENKI WWW.MYSPACE.COM/OTENKI
17	1	6	GIRL TALK WWW.MYSPACE.COM/GIRLTALK
18	20	9	CALL US FORGOTTEN WWW.MYSPACE.COM/CALLUSFORGOTTEN
19	15	5	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA
20	19	5	JESUS ADRIAN ROMERO WWW.MYSPACE.COM/JESUSADRIANRET
21	32	7	GALAXY FARM WWW.MYSPACE.COM/GALAXYFARM
22	21	9	JET BLACK KISS WWW.MYSPACE.COM/JBKIMUSIC
23	18	9	NOISIA WWW.MYSPACE.COM/DENOISIA
24	39	7	THE 4ONTHEFLOOR WWW.MYSPACE.COM/THE4ONTHEFLOOR
25	24	8	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
26	23	8	SOZAY WWW.MYSPACE.COM/SOZAY
27	22	8	ALYSSA BERNAL WWW.MYSPACE.COM/ALYSSABERNAL
28	26	6	NANA WWW.MYSPACE.COM/NANAWORLD
29	NEW	1	SELAH SUE WWW.MYSPACE.COM/SELAHSUEMUSIC
30	43	8	THE BLOODY BEETROOTS WWW.MYSPACE.COM/THEBLOODYBEETROOTS
31	44	2	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK
32	29	9	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
33	34	3	AUGUST RUINS WWW.MYSPACE.COM/AUGUSTRUINS
34	42	1	ENTER SHIKARI WWW.MYSPACE.COM/ENTERSHIKARI
35	49	2	DIGGY SIMMONS WWW.MYSPACE.COM/DIGGYSIMMONS
36	35	9	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
37	RE-ENTRY	1	T44BLUESBAND WWW.MYSPACE.COM/T44BLUESBAND
38	28	9	POMPLAMOOSIE WWW.MYSPACE.COM/POMPLAMOOSIEMUSIC
39	27	5	JOSEPH VINCENT WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC
40	37	8	DASH BERLIN WWW.MYSPACE.COM/DASHBERLIN
41	46	8	SAM TSUI WWW.MYSPACE.COM/SAMTSUI
42	45	6	NERO WWW.MYSPACE.COM/NEROUK
43	31	9	AJ RAFAEL WWW.MYSPACE.COM/AJRAFAEL
44	47	4	PEE WEE GASKINS WWW.MYSPACE.COM/PEEWEEGASKINSRAKWS
45	NEW	1	BORGORE WWW.MYSPACE.COM/BORGORE
46	30	5	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
47	NEW	1	DOES IT OFFEND YOU, YEAH? WWW.MYSPACE.COM/DOESITOFFENDYOU
48	NEW	1	MANGA WWW.MYSPACE.COM/MANGAWEB
49	36	9	DEVLIN WWW.MYSPACE.COM/OFFICIALDEVLIN
50	NEW	1	HOODIE ALLEN WWW.MYSPACE.COM/HOODIEALLEN

New to Uncharted at No. 29 is Selah Sue, the Belgian reggae/soul singer most famous for her duet with Cee Lo Green on the track "Please" from his 2010 album "The Lady Killer." Born Sanne Putseys, Sue's style is reminiscent of other soulful wailers like Adele and Amy Winehouse.



SUE

SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	16	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	16	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DMG
3	1	16	RIHANNA SRP/DEF JAM/DMG
4	4	16	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
5	1	16	SHAKIRA SONY MUSIC LATIN/EPIC
6	10	16	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
7	1	16	KATY PERRY CAPITOL
8	12	14	JAMIE LYNN NOON DASHGO
9	1	16	AVRIL LAVIGNE ARISTA/RMG
10	13	16	MICHAEL JACKSON MJJ/EPIC
11	7	16	THE BLACK EYED PEAS INTERSCOPE
12	20	14	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RMG
13	8	15	LUDACRIS DTP/DEF JAM/DMG
14	23	16	SELENA GOMEZ HOLLYWOOD
15	11	16	USHER LAFACE/JLG
16	17	16	TAYLOR SWIFT BIG MACHINE
17	29	15	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN
18	15	16	LINKIN PARK MACHINE SHOP/WARNER BROS
19	14	16	CHRIS BROWN JIVE/JLG
20	28	16	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
21	21	6	ADELE XL/COLUMBIA
22	16	16	BEYONCE MUSIC WORLD/COLUMBIA
23	9	14	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
24	31	2	JENNIFER LOPEZ ISLAND/DMG
25	22	16	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
26	18	16	50 CENT SHADY/AFTERMATH/INTERSCOPE
27	32	13	WIZ KHALIFA ROSTRUM/ATLANTIC
28	30	13	BRITNEY SPEARS JIVE/JLG
29	27	16	DAVID GUETTA GUM/VIRGIN/CAPITOL
30	26	16	DON OMAR ORFANATO/MACHETE
31	25	16	KESHA KEMOSABE/RCA/RMG
32	43	1	SNOOP DOGG PRIORITY/CAPITOL
33	1	16	GREEN DAY REPRISE
34	36	15	PINK LAFACE/JLG
35	42	2	THE XX YOUNG TURKS
36	37	1	KANYE WEST ROC-A-FELLA/DEF JAM/DMG
37	35	16	COLDPLAY CAPITOL
38	41	4	JUSTIN TIMBERLAKE JIVE/JLG
39	24	15	BOB MARLEY TUFF GONG/ISLAND/UMG
40	49	7	BON JOVI ISLAND/DMG
41	38	7	NICKELBACK ROADRUNNER
42	RE-ENTRY	1	NELLY DERRTY/UNIVERSAL MOTOWN
43	RE-ENTRY	1	TYLER WARD UNSIGNED
44	34	16	TIESTO MUSICAL FREEDOM
45	46	4	WISIN & YANDEL WY/MACHETE
46	39	12	ALICIA KEYS MBK/J/RMG
47	RE-ENTRY	1	MILEY CYRUS HOLLYWOOD
48	50	5	WILLOW ROC NATION/COLUMBIA
49	RE-ENTRY	1	DEMI LOVATO HOLLYWOOD
50	47	3	GUNS N' ROSES GEFEN

Pitbull charges up the Social 50 chart, flying 20-12—his best rank yet. He earned a 39% gain in week-over-week plays on his official Vevo channel, while he also notched a 3% rise in Twitter followers and Myspace plays. Credit some of the buzz to his two current Billboard Hot 100 hit singles: his featured turn on Jennifer Lopez's "On the Floor" (No. 5) and his own "Hey Baby (Drop It to the Floor)" (No. 15).



PITBULL

AOL RADIO SONGS		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	RHYTHM OF LOVE PLAIN WHITE T'S (HOLLYWOOD)
2	4	3	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
3	1	9	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
4	1	10	JAR OF HEARTS CHRISTINA PERRI (MS. PERRI LANE/ATLANTIC/RRP)
5	1	10	ROCKETEER FAR*EAST MOVEMENT FEATURING RYAN TEDDER (CHERRYTREE/INTERSCOPE)
6	12	6	TONIGHT (I'M LOVIN' YOU) ENRIQUE IGLESIAS FEATURING LUDACRIS & DJ FRANK E (UNIVERSAL REPUBLIC)
7	11	1	S&M RIHANNA (SRP/DEF JAM/DMG)
8	8	4	BORN THIS WAY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	10	11	PRETTY GIRL ROCK KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)
10	2	7	F**KIN' PERFECT PINK (LAFACE/JLG)
11	13	6	WHAT THE HELL AVRIL LAVIGNE (RCA/RMG)
12	1	10	WAITING FOR THE END LINKIN PARK (MACHINE SHOP/WARNER BROS.)
13	1	1	JUST CAN'T GET ENOUGH THE BLACK EYED PEAS (INTERSCOPE)
14	15	7	MORE USHER (LAFACE/JLG)
15	1	1	SING MY CHEMICAL ROMANCE (REPRISE)

ILIKE PROFILES: MOST ADDED		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	30	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
2	3	21	I'M ALIVE (LIVE 2010) CELINE DION (COLUMBIA)
3	8	18	DJ GOT US FALLIN' IN LOVE USHER FEATURING PITBULL (LAFACE/JLG)
4	7	32	MINE TAYLOR SWIFT (BIG MACHINE)
5	10	31	TEENAGE DREAM KATY PERRY (CAPITOL)
6	16	24	BOTTOMS UP TREY SONGZ FEATURING NICKI MINAJ (SONGBOOK/ATLANTIC)
7	15	15	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
8	15	125	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)
9	6	1	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)
10	19	16	THIS AFTERNOON NICKELBACK (ROADRUNNER/RRP)
11	21	18	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
12	1	25	THRILLER MICHAEL JACKSON (EPIC/LEGACY)
13	2	19	SOMEWHERE WITH YOU KENNY CHESNEY (BNA)
14	1	63	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)
15	1	11	LIKE A G6 FAR*EAST MOVEMENT FEAT. CATARACS & DEV (CHERRYTREE/INTERSCOPE)

NEXT BIG SOUND 25™		DATA PROVIDED BY	NEXT BIG SOUND
THIS WEEK	ARTIST	WEEKS ON CHART	TITLE
1	SMILEY	1	
2	MEYTA COHEN	1	
3	ELISA	1	
4	MIKAS	1	
5	PAROV STELAR	1	
6	OUTLANDISH	1	
7	FOTHER MUCKERS	1	
8	KHALIL	1	
9	JESSICA MAUBOY	1	
10	SINCE FOREVER	1	
11	JAMES ZABIELA	1	
12	ADEPT	1	
13	OBSCURA	1	
14	LIGHTS OVER PARIS	1	
15	JUPITER JONES	1	

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Rankings are based on a formula incorporating streamed plays, page views and fans according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered by SoundScan, and must have appeared on a major Billboard chart. The Social 50 chart is based on a formula incorporating streamed plays, page views and fans according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Social 50, acts must be registered by SoundScan, and must have appeared on a major Billboard chart. The AOL Radio Songs chart is based on a formula incorporating streamed plays, page views and fans according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on AOL Radio Songs, acts must be registered by SoundScan, and must have appeared on a major Billboard chart. The iLike Profiles: Most Added chart is based on a formula incorporating streamed plays, page views and fans according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on iLike Profiles: Most Added, acts must be registered by SoundScan, and must have appeared on a major Billboard chart. The Next Big Sound 25 chart is based on a formula incorporating streamed plays, page views and fans according to Myspace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Next Big Sound 25, acts must be registered by SoundScan, and must have appeared on a major Billboard chart. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. SUE: ROB WALBERS; PITBULL: TIMOTHY SACCENTI

DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Includes songs like 'HIGHER' by Taio Cruz, 'S&M' by Rihanna, 'ON THE FLOOR' by Jennifer Lopez.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Includes songs like 'THIS NIGHT' by Mask Munkies, 'BEAUTIFUL PEOPLE' by Chris Brown, 'READY WHEN YOU ARE' by Fawni Fawni.

DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Includes albums like 'LADY GAGA' by Lady Gaga, 'DEADMAUS' by Deadmau5.

DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Includes songs like 'HOLD IT AGAINST ME' by Britney Spears, 'HELLO' by Martin Solveig.

TRADITIONAL JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Includes albums like 'HARRY CONNICK, JR.' by Harry Connick Jr., 'MICHAEL BUBLE' by Michael Buble.

CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Includes albums like 'ESPERANZA SPALDING' by Esperanza Spalding, 'KENNY G' by Kenny G.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Includes songs like 'JUMP START' by Nils Lofgren, 'GLOBAL KISS' by Steve Oliver.

TRADITIONAL CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Includes albums like 'MORMON TABERNACLE CHOIR', 'SIMONE DINNENSTEIN KAMMERORCHESTER'.

CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Includes albums like 'JACKIE EVANCHO', 'ALFIE BOE'.

WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Includes albums like 'VARIOUS ARTISTS', 'CELTIC THUNDER'.

See charts legend on billboard.biz for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE AIRPLAY, #1 songs are electronically monitored 24 hours a day, 7 days a week.

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 CORAZON SIN CARA by PRINCE ROYCE (TOP STOP).

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entry: #1 CRISTIAN CASTRO with Viva el Principe.

REGIONAL MEXICAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entry: #1 LOS BUKIS with 35 Aniversario.

TROPICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entry: #1 PRINCE ROYCE with Viva el Principe.

LATIN POP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entry: #1 CRISTIAN CASTRO with Viva el Principe.

LATIN RHYTHM ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entry: #1 WISIN & YANDEL with Los Vaqueros.

Tito "El Bambino" lands his fourth chart-topper on Latin Rhythm Airplay as "Llueve el Amor" steps 2-1 with 10.7 million impressions...



Fidel Rueda reaches the top of Regional Mexican Airplay for the first time as "Me Encantaria" steps 2-1 in its 21st week.



BETWEEN THE BULLETS CRISTIAN CASTRO'S NO. 1 RUN. Cristian Castro's "Viva el Principe" collects a sixth week at top Top Latin Albums as it shifts 9,000 copies...



HOT LATIN SONGS: 113 stations (64 regional Mexican, 25 Latin pop, 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on Billboard.com for rules and explanations. All Charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'SOMEONE LIKE YOU' by Adele XL.

JAPAN BILLBOARD JAPAN HOT 100 table with columns: THIS WEEK, LAST WEEK, (HANSHIN/SOUNDSCAN JAPAN/PLANTECH), MARCH 26, 2011. Top entries include 'YUMETAMAGO' by NYC JOHNNY'S.

UNITED KINGDOM ALBUMS table with columns: THIS WEEK, LAST WEEK, (THE OFFICIAL UK CHART CO.), MARCH 26, 2011. Top entries include '21' by Adele XL.

GERMANY ALBUMS table with columns: THIS WEEK, LAST WEEK, (MEDIA CONTROL), MARCH 22, 2011. Top entries include 'COLLAPSE INTO NOW' by R.E.M.

FRANCE DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'ON THE FLOOR' by Jennifer Lopez.

CANADA ALBUMS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN), MARCH 26, 2011. Top entries include '21' by Adele XL.

AUSTRALIA ALBUMS table with columns: THIS WEEK, LAST WEEK, (ARIA), MARCH 11, 2011. Top entries include 'GOODBYE LULLABY' by Avril Lavigne.

ITALY DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'ARRIVERA' by Moya.

SPAIN DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'ON THE FLOOR' by Jennifer Lopez.

GREECE DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'ON THE FLOOR' by Jennifer Lopez.

IRELAND DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'SOMEONE LIKE YOU' by Adele XL.

SWEDEN DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'POPULAR' by Eric Saade.

FINLAND DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'ON THE FLOOR' by Jennifer Lopez.

NORWAY DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'ON THE FLOOR' by Jennifer Lopez.

NETHERLANDS DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'ROLLING IN THE DEEP' by Adele XL.

AUSTRIA DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'BORN THIS WAY' by Lady Gaga.

LUXEMBOURG DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'SCHATZI SCHENK MIR EIN FOTO' by Mickie Krause.

PORTUGAL DIGITAL SONGS table with columns: THIS WEEK, LAST WEEK, (NIELSEN SOUNDSCAN INTERNATIONAL), MARCH 26, 2011. Top entries include 'SOMEWHERE OVER THE RAINBOW' by Israel.

MEXICO AIRPLAY table with columns: THIS WEEK, LAST WEEK, (NIELSEN BDS), MARCH 26, 2011. Top entries include 'THE TIME (DIRTY BIT)' by The Black Eyed Peas.

BRAZIL ALBUMS table with columns: THIS WEEK, LAST WEEK, (APBO/NIELSEN), FEBRUARY 27, 2011. Top entries include 'PAULA FERNANDES AO VIVO' by Paula Fernandes.

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COUNTRY BOY (WB Music Corp. ASCAP/Greenland ASCAP...

GRACIAS A DIOS (Marcha Musical Corporation, ASCAP) LT 9

LET IT RAIN (Scrambler Music, ASCAP/Carnival Music Group...

ON THE FLOOR (Songs Of RedOne, BM/Sony/ATV Songs...

THE GOES MY BABY (Rico Love Is Still A Rapper...

A

AIN'T THINKIN' 'BOUT YOU (Shago Music, BM/Money Mack...

ALL ABOUT THE SEX (IT AIN'T ALL ABOUT THE SEX) (Checkmate Music, ASCAP) RBH 62

ALL OF THE LIGHTS (Please Gimme My Publishing Inc. ...)

ALL ABOUT THE SEX (IT AIN'T ALL ABOUT THE SEX) (Checkmate Music, ASCAP) RBH 62

ALL YOUR LOVE (Not Listed) RBH 58

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group promotes **Jeffrey Harleston** to general counsel/executive VP of business and legal affairs for North America. He was senior VP of business and legal affairs.

PIAS Entertainment Group names **Clare Britt** director of global project management. She most recently ran her own consultancy company, which managed campaigns for such acts as Faithless, McFly and Charlotte Church.

Capitol Records Nashville names **Bobby Young** director of regional promotion for the Southeast. He was national director of promotion at Republic Nashville.

PUBLISHING: Peermusic appoints **Jerome Spence** creative director of film and TV. He founded Grace Soul Music.



TOURING: Global Spectrum names **Chris Connolly** GM of the Iowa Events Center in Des Moines. He was GM at the Roanoke (Va.) Civic Center.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and the Meadow Brook Music Festival—appoints **Dean Seaver** marketing manager. He was a retail account manager at InBev/Labatt USA.

MANAGEMENT: Twenty First Artists taps **Alex Katter** as an artist manager in London. He founded AKArtists.

RELATED FIELDS: Drew's Entertainment, a supplier of recorded music for media and events, names **George Davis** director of creative licensing and digital strategy. He was a contracted digital licensing agent at Warner Music Group.

Harman Professional appoints **Aaron Simon** director of licensed products. He led the strategic marketing, partnerships and promotions department at Disney Music Group.

—Edited by Mitchell Peters

GOODWORKS

INCUBUS' BRANDON BOYD DESIGNS HURLEY SHIRTS FOR H.O.P.E.

Incubus frontman Brandon Boyd will utilize his artistic skills outside of the recording studio—and for a good cause, thanks to his recent collaboration with surf clothing company Hurley.

Hurley has tapped Boyd, a talented illustrator/painter, to design images for a limited-edition fashion line. Net sales profits from the clothing—which ranges from T-shirts to tank tops—will benefit the H.O.P.E. (Helping Other People Everywhere) campaign, a nonprofit that supports various social projects and promotes the education of global peace.

“We have a couple of really big retailers that are pushing it and some commercials are going on mtvU, Fuel and Fuse,” Hurley VP of marketing Laura Wasser says.

Beginning April 1, the collection will be available at Buckle nationwide and online at Hurley.com. Wasser says the line will also be carried at select Bloomingdale's stores and various surf shops, including Huntington Surf & Sport in Huntington Beach, Calif.

Hurley is also hosting an art show featuring the original artwork of Boyd's designs at the company's Costa Mesa, Calif., office on April 2. Boyd plans to paint a special mural on the wall of the gallery as well. The event, which takes place from 6 p.m. to 10 p.m. at 1945 Placentia Ave. in Costa Mesa, is open to the public.

—Mitchell Peters



.biz Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.

On March 3 on the Los Angeles set of Fox's "Glee," the cast celebrated the sale of 10 million albums and 25 million singles worldwide. Columbia Records presented Fox executives and cast members an award recognizing their achievement. There to share in the moment are (in the front, from left) "Glee" music supervisor **PJ Bloom**; cast members **Jenna Ushkowitz** and **Dianna Agron**; Columbia/Epic Label Group chairman **Rob Stringer**; and the cast's **Lea Michele**, **Darren Criss** and **Heather Morris**. In the back, from left: Columbia Records chairman **Steve Barnett** and president **Ashley Newton**; cast members **Naya Rivera**, **Chord Overstreet**, **Amber Riley** and **Harry Shum Jr.**; Columbia Records marketing coordinator **Abby Frackman** and soundtrack consultant **Glen Brunman**; the cast's **Kevin McHale**; "Glee" co-creator **Ian Brennan**; cast members **Ashley Fink**, **Chris Colfer**, **Mark Salling** and **Cory Monteith**; "Glee" producer **Dante Di Loreto**; Columbia/Epic Label Group senior VP of business affairs **Andrew Ross**; the cast's **Jane Lynch**; soundtrack producer **Adam Anders**; "Glee" creator/executive producer **Ryan Murphy**; cast member **Matthew Morrison**; Columbia director of marketing **Ed Alexander Sr.** and marketing coordinator **Claire Cook**. PHOTO: STEPHANIE CABRAL



ASCAP'S NIGHT OUT IN THE ATL

On March 10, ASCAP's rhythm and soul team hosted a mixer for its Atlanta songwriters and producers at Ludacris' Straits Restaurant. The evening, hosted by Ludacris, Johnta Austin, Drumma Boy and DJ Infamous, featured music by Don Cannon and brought out some of ATL's heavyweights including Jermaine Dupri and Musiq Soulchild. PHOTOS: THADDAEUS McADAMS/EXCLUSIVEACCESS.NET

ABOVE: They wear their sunglasses at night: **Drumma Boy**, **Musiq Soulchild** and **Ludacris** (from left).

ABOVE RIGHT: ASCAP director of membership for rhythm and soul **Jennifer Drake** doesn't mind being sandwiched between **Musiq Soulchild** (left) and **Jermaine Dupri**.

RIGHT: DJ/producer **Don Cannon** (far left) catches a few laughs with (from left): **Ludacris**, ASCAP director of membership for rhythm and soul **Jennifer Drake**, **Johnta Austin** and ASCAP senior director of membership for rhythm and soul **Jay Sloan**.





Three-time BMI Latin songwriter of the year **Kike Santander** (center) received the BMI President's Award from BMI's **Delia Orjuela** and **Del Bryant**, recognizing his influence on the industry. Santander joins an elite list of past honorees that includes Juanes, Taylor Swift, Emilio and Gloria Estefan, and Willie Nelson.



BMI LATIN MUSIC AWARDS

BMI honored Latin music's creators during the 18th annual BMI Latin Music Awards, held March 10 at the Bellagio in Las Vegas. Hosted by president/CEO Del Bryant and VP of Latin music Delia Orjuela, the ceremony also saluted the writers and publishers of the past year's 50 most-performed Latin songs on U.S. radio and TV. PHOTOS: EDDIE SAKAKI except where noted

ABOVE: Songwriter of the year **Horacio Palencia** poses with his awards for writing the hits "Me Gusta Todo de Ti," "Mi Complemento" and "Otro de Esos Cuentos."

BELOW: Editora Arpa Musical president **Alejandro Garza** with the song of the year award for "Lo Intentamos," written by Espinoza Paz and published by Arpa. From left: BMI senior VP of writer/publisher relations **Phil Graham**, Nueva Generacion Music Group president **Martin Fabian**, BMI VP of Latin music **Delia Orjuela**, Garza, Arpa VP **Elisa Beristain** and BMI president/CEO **Del Bryant**.



Chino y Nacho perform "Oye el Boom" in tribute to BMI President's Award recipient **Kike Santander**. PHOTO: ISAAC BREKKEN



Universal Music Publishing Group garnered publisher of the year honors. There to celebrate were (from left) VP of creative **Kenny Cordova**, BMI senior VP of licensing and repertoire **Michael O'Neill**, **Kike Santander**, UMPG senior VP of Latin America **Eddie Fernandez** and chairman/CEO **David Renzer**, BMI VP of Latin music **Delia Orjuela** and senior VP of writer/publisher relations **Phil Graham**.



Cristian Castro (left) paid tribute to BMI President's Award honoree **Kike Santander** with a medley of hits including "Alguna Vez," "Mi Vida Sin Tu Amor" and "Azul." As Castro began to sing "Azul," Santander unexpectedly jumped onstage and joined him in the performance. PHOTO: ISAAC BREKKEN

.biz Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.

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Odds of having 3 multi-platinum albums

1 / 1,650,000

Odds of having a child diagnosed with autism

1 / 110



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