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**THE MAYOR'S
PRO-DECEMBERISTS
POLICIES**

HEY, 19!
**MTV'S 'SKINS' &
THE CASE OF THE
TEENAGED MUSIC
SUPE SUPERSTAR**

TOURING
**AEG & OUTBOX
JOIN FORCES**

**WISIN & YANDEL'S
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EFFIN' PERFECT'

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No. 1

ON THE CHARTS

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VOLUME 123, NO. 5

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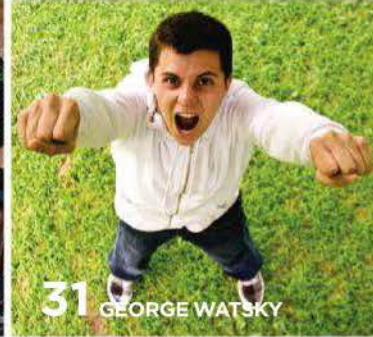
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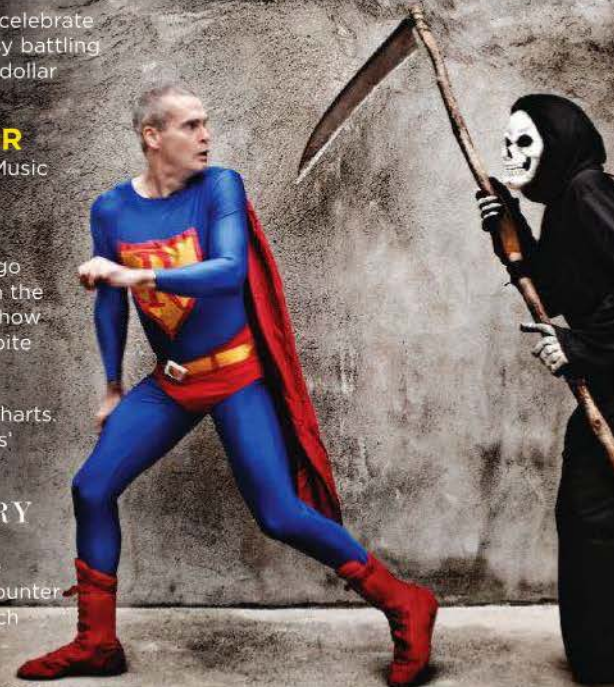
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HENRY ROLLINS 27

ON THE COVER: Bob Marley photograph by Adrian Boot/UrbanImage.tv

360 DEGREES OF BILLBOARD

HOME FRONT

Online .COM EXCLUSIVES

This week on Billboard.com, check out our special Grammy Awards section, including a close look at this year's best new artist nominees Drake, Justin Bieber, Mumford & Sons, Florence & the Machine and Esperanza Spalding.

Events LATIN MUSIC

Program topics have been announced for Billboard's Latin Music Conference & Awards, presented by State Farm. It takes place April 26-28 in Miami Beach. For details, call 212-493-4263 or go to billboardlatin.conference.com.





Congratulates

Ari LEVINE

for his 5 Grammy® Nominations

Record of the Year

"Nothin' On You" by B.o.B ft. Bruno Mars
"F*** You" by Cee Lo Green

Song of the Year

"F*** You" by Cee Lo Green

Best Rap Song

"Nothin' On You" by B.o.B ft. Bruno Mars

Producer of the Year Non-Classical



bugmusic congratulates all of our Grammy® nominees for their 59 nominations in 38 categories

Andy Caldwell / Bebel Gilberto / Béla Fleck / Buddy Guy / Chris Thile / Darrell Scott / Jimmie Vaughan / John Beasley / Johnny Cash / Kings of Leon (Caleb Followill, Jared Followill, Matthew Followill & Nathan Followill) / Los Lobos (Cesar Rosas, Conrad Lozano, David Hidalgo, Louie Perez, Steve Berlin) / Poncho Sanchez / Richard Thompson / T Bone Burnett / Will Sheff / Sam Bush

7 Nominations

Record of the Year

"Nothin' On You" by B.o.B ft. Bruno Mars
"F*** You" by Cee Lo Green

Song of the Year

"F*** You" by Cee Lo Green

Best Male Pop Vocal Performance

"Just The Way You Are"

Best Rap/Sung Collaboration

"Nothin' On You" by B.o.B ft. Bruno Mars

Best Rap Song

"Nothin' On You" by B.o.B ft. Bruno Mars

Producer of the Year Non-Classical



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THANK YOU TO ALL OF OUR WRITERS FOR A GREAT 2010

2010 Billboard® achievements

- #5 Hot 100 Publishing Corporation ■ #6 Hot R&B/Hip-Hop Songs Publishing Corporation
- #5 Hot Country Songs Publishing Corporation ■ #10 Christian Songs Publishing Corporation

PRODUCTION AND CUSTOM MUSIC





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**>>> WARNER
CHAIRMAN
JOINS RDIO
BOARD**

Warner Bros. Records chairman Rob Cavallo has joined the board of streaming music service Rdio. In a statement, the company said Cavallo will "help further strengthen Rdio's relationship with the music industry." The company also disclosed that its latest round of funding (Billboard.biz, Jan. 28) raised \$17.5 million. Rdio said the new round of funding will be used to "aggressively expand its footprint to new platforms and new regions in 2011."

**>>> SONY Q3
REVENUE DIPS**

Sony Corp., the parent of Sony Music Entertainment, said revenue in its music division fell 14.5% to \$1.7 billion in the fiscal third quarter ending Dec. 31. The continued decline in physical music sales was only partially offset by growth in digital downloads, Sony said. Albums by Michael Jackson, Susan Boyle, Bruce Springsteen, Kings of Leon and the "Glee" cast were among the company's top-selling titles in the quarter.

**>>> JAGGER
TO MAKE
FIRST GRAMMY
APPEARANCE**

Rolling Stones frontman Mick Jagger will perform at the Grammy Awards as part of a tribute to the late soul great Solomon Burke. Burke opened for the Stones several times during his late-career comeback, and the Stones covered his songs "Everybody Needs Somebody to Love" and "Cry to Me" in the '60s. Jagger will perform with singer/producer Raphael Saadiq during the 53rd annual Grammy Awards, which will air live on CBS from the Staples Center in Los Angeles on Feb. 13.

UPFRONT

LABELS BY ED CHRISTMAN

TAKE IT TO THE BANK

As Citigroup Takes Over EMI, Two Majors Stand On The Block

Warner Music Group (WMG) and its private equity investors were being lauded in January for what appeared to be a preemptive strike in putting the company up for sale, with EMI Group expected to hit the market later this year (Billboard, Feb. 5).

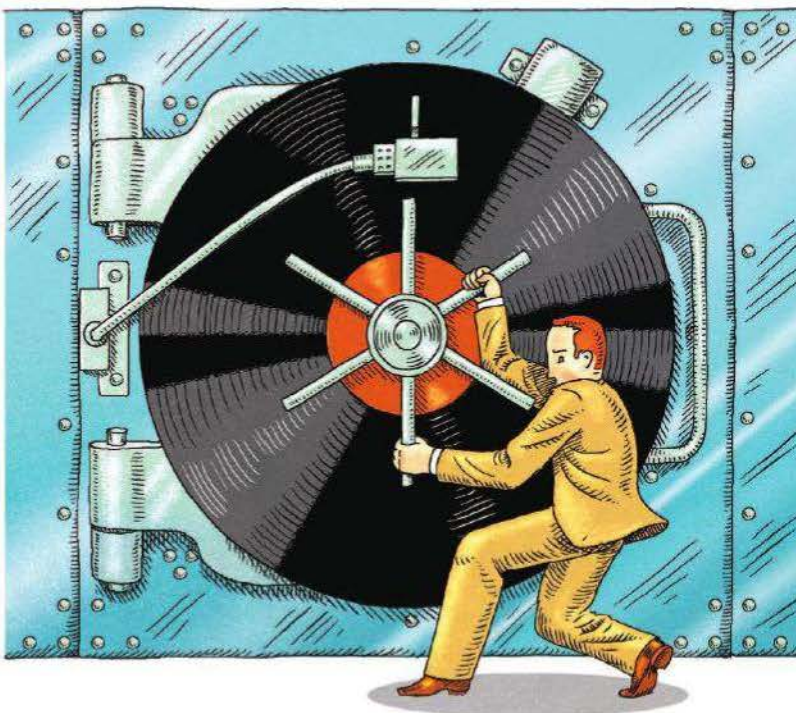
But now that Citigroup has outmaneuvered EMI owner Terra Firma to gain control of the major-label group months earlier than expected (Billboard.biz, Feb. 1), Wall Street players suddenly find themselves engaging in some comparison shopping.

"A week ago, I would have said hands down WMG is a more attractive investment opportunity," says a Wall Street analyst who follows the entertainment industry, requesting anonymity. "But after looking at the EMI numbers, I am not so sure."

WMG reported \$348 million in EBITDA (earnings before interest, taxes, depreciation and amortization) on revenue of \$3 billion in its fiscal year ending Sept. 30, 2010, slipping from EBITDA of \$397 million on revenue of \$3.2 billion in the prior year.

As a privately held company, EMI isn't required to release earnings information on a quarterly basis. During the fiscal year ending March 31, 2010, EMI reported £334 million (\$503 million) in EBITDA on revenue of £1.7 billion (\$2.5 billion), improving from EBITDA of £293 million (\$442 million) on revenue of £1.6 billion (\$2.4 billion) in the prior year.

While that suggests EMI was earning more on less revenue,



much could have changed since then. Moreover, in the long term, some industry observers say Warner may be a more attractive investment thanks to its emphasis on signing multirights deals, which allow the company to share in ancillary revenue beyond just recorded-music sales. EMI has been known to be more flexible in allowing artists to shape deals, which is good for attracting talent, but makes it more challenging to make money on those signings.

With Warner having recently retained Goldman Sachs to explore a possible sale of all or part of its assets, thereby threatening to rob Citigroup

of potential bidders if it put up EMI Group for sale after Warner assets were acquired, Citigroup and the board of Terra Firma's borrowing vehicle, Maltby Investments, evidently decided that they had to act now.

In its earlier-than-expected takeover of EMI, Citigroup recapitalized EMI through a debt-for-equity swap, reducing EMI's debt by 65% to £1.2 billion (\$1.9 billion) from £3.4 billion (\$5.5 billion). While Citigroup describes its takeover of EMI as an acquisition, it's more likely that Terra Firma's £1.2 billion in equity was all but wiped out.

The sharply reduced debt level gives Citigroup and EMI additional options. The restructured balance sheet will make it easier for Citigroup to syndicate EMI's debt—that is, sell portions of it to investors, including other banks. That would enable Citigroup to recoup more of its investment without immediately selling EMI, according to an executive with a Wall Street financial advisory firm.

"We have gone from a company that is vastly overleveraged to having one of the strongest

balance sheets in the music industry," EMI Group CEO Roger Faxon says. "This gives us strength to move forward . . . We have plenty of headroom in our loan covenants and lots of liquidity."

Still, Faxon acknowledges that it won't be under a bank's stewardship indefinitely.

"It's pretty clear that Citigroup will not sell CDs . . . It's not a comfortable place for a music business to sit," Faxon says, adding that, "In due course, we of course are going to get sold. But it will be an orderly and profitable process."

Representatives at Citigroup and WMG declined to comment.

Meanwhile, an investment banker with extensive experience in handling music deals observes that having two majors up for sale at the same time will raise fresh questions among private equity investors about the viability of business models that center on the sale of music.

"The question mark revolves around whether a subscription model built around the cloud will work for recorded music and will it generate enough revenue for music publishing," he says.

Another factor that may give potential suitors pause: the unhappy denouement of Terra Firma chairman Guy Hands' bet on EMI.

"If I am a smart equity guy," Wells Fargo Securities senior analyst Bishop Cheen says, "I might ask myself, 'Do I want to end up like Sir Guy?'"

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>>>GAGA MANAGER, LABEL HEAD LAUNCH LICENSING FIRM

Lady Gaga manager Troy Carter, Streamline Records president Vincent Herbert, music supervisor Paul Stewart and producing team the Co-Stars have launched Atom Factory Music Licensing, a music licensing, clearance and supervision company based in Culver City, Calif. The company launches with music supervision credits on such films as "Hustle & Flow," "2 Fast 2 Furious," the "Barber Shop" series and "Gotti's Way," as well as cues on TV shows like "CSI: NY," "Kourtney & Khloe Take Miami" and "Keeping Up With the Kardashians," among others.

>>>PJ HARVEY SIGNS WITH EMI MUSIC PUBLISHING

British singer/songwriter PJ Harvey has signed a global co-publishing deal with EMI Music Publishing. The new pact also extends to Harvey's back catalog, which includes her albums "Dry" (1992), "Rid of Me" (1993), "To Bring You My Love" (1995) and "Stories From the City, Stories From the Sea" (2000). Harvey has collaborated with numerous acts, including Nick Cave, Thom Yorke, Björk, Josh Homme, Sparklehorse, Hal Wilner, Pascal Comelade and Tricky.

>>>NARM TO HONOR J&R'S FRIEDMANS

J&R Music and Computer World founders Rachelle and Joe Friedman will receive NARM's 2011 Independent Spirit Award at the retail manufacturers association's 53rd annual convention in Los Angeles on May 12. "J&R not only holds a special place in the hearts and minds of New Yorkers, but also in the hearts and minds of the independent music community, the industry at large and NARM," NARM president Jim Donio said in a statement.

Reporting by Karen Bliss, Ed Christman, Andy Gensler, Glenn Peoples, the Hollywood Reporter and the Associated Press.

TOURING BY RAY WADDELL

OUT OF THE BOX

AEG's New Ticketing Joint Venture Takes Aim At Live Nation

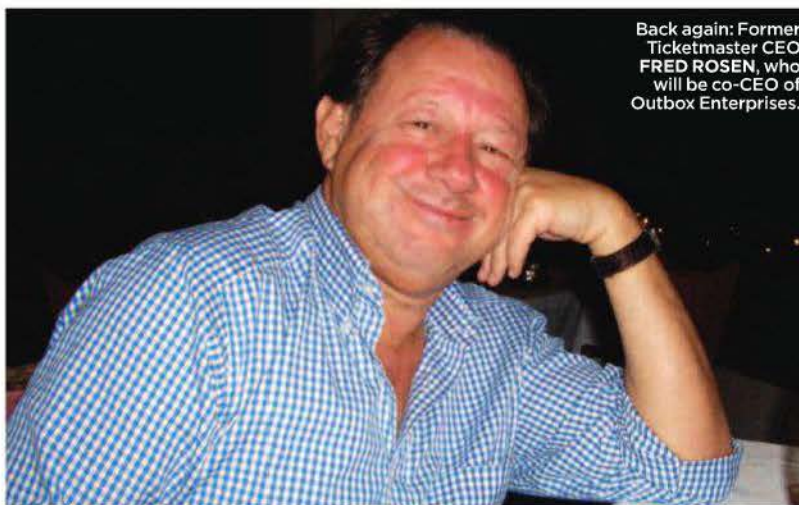
As emerging companies explore innovative approaches to the ticketing business, the partnering of one of those companies with Anshutz Entertainment Group finally brings competitive firepower to a market dominated by Ticketmaster.

But the formation of Outbox Enterprises, a joint venture involving AEG, Cirque du Soleil's Outbox Technology ticketing business and former Ticketmaster CEO Fred Rosen, will face significant hurdles in its bid to take market share from Live Nation's Ticketmaster division.

Since Live Nation and Ticketmaster completed their merger in January 2010, AEG has been licensing Ticketmaster's ticketing software under one of the conditions set by the U.S. Department of Justice in its approval of the merger. Under that provision, the DOJ required that AEG have the ability to license the software for up to five years to help it establish its own ticketing business and preserve competition in the market.

So why migrate away from Ticketmaster with four years left?

"We are going to have an existing relationship with Ticketmaster and Live Nation, and we want to make



Back again: Former Ticketmaster CEO FRED ROSEN, who will be co-CEO of Outbox Enterprises.

sure we don't burn any bridges here," AEG CEO Tim Leiweke says. "We have time to make sure this is done in a way that won't disrupt our relationship with our customers or the buildings."

But clearly the main motivation behind linking up with Outbox and Rosen is to establish AEG as a significant player in the ticketing market.

"For the first time in 20 years," Rosen says, "there will be two serious competitors in the ticketing marketplace, with two distinctly different business models: one a white label model where the building is in control of their destiny and their data, and one a middleman model."

Rosen, who will serve as co-CEO of Outbox Enterprises with Outbox founder Jean-Francois

Brousseau, brings gravitas to the venture. As CEO of Ticketmaster from 1982 to 1998, Rosen helmed the company during its most rapid period of growth, building it into the ticketing industry's most dominant player. He's also credited with bringing computerized ticketing into the mainstream and transforming the industry from a cost center to a revenue producer for venues, promoters and sports teams through the use of service fees and rebates.

Rosen was named CEO of Outbox Technology's newly created U.S. entity in Outbox Enterprises last October (Billboard.biz, Oct. 11, 2010). Brousseau and Cirque du Soleil launched Montreal-based Outbox Technology in 2006 and handles ticketing for Cirque du Soleil, the Montreal Canadiens

hockey team and the Bell Centre in Montreal, and the Kodak Theatre in Los Angeles.

In contrast to the centralized sales model used by Ticketmaster, Outbox provides white label ticketing services to venues, allowing them to sell tickets from their own website and retain control over such areas as service fees, inventory management and the use of customer data.

The key, according to Rosen, is for fans to be able to buy tickets at the venue website. "If you recognize a website as real estate, our solution enables facilities to make their websites much more valuable," he says. "Once the transactions reside there, the sponsorship opportunities become significantly more compelling. It keeps you much

closer to your consumer as opposed to a third party having access to the data."

But will that be enough to steer clients away from Ticketmaster? As a content provider, AEG's concert promotion division AEG Live may have big tours like Bon Jovi and the Black Eyed Peas, but Live Nation handles far more shows, even if the DOJ approval of last year's merger prohibits the company from leveraging its clout as a promoter to procure ticketing contracts. Ticketmaster claims to be the third-largest e-commerce site in the world and has unparalleled distribution through its own site and a deal with Walmart.

Leiweke says he expects AEG to begin selling its tickets through Outbox in the next six months and have all its global venues running through the system within the next two years. AEG's collection of buildings it owns and/or operates includes the Staples Center in Los Angeles, the Best Buy Theater in New York and the O2 Arena in London. (German venues remain under contract to CTS Eventim and are excluded from the Outbox venture.)

Outbox remains largely unproven as a major ticketing player. "They could do Staples Center tomorrow, they could do the O2 tomorrow," Leiweke says, acknowledging that "they couldn't take our 10-12 million tickets and do it tomorrow. [The two-year ramp-up] gives them some time to work on beefing up and getting to scale. They will be able to do that in short order." ■■■

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD LATIN MUSIC CONFERENCE TO LAUNCH MUSIC MARKETING AWARDS

The 2011 Billboard Latin Music Conference will feature its inaugural Music Marketing Awards, honoring the best marketing, branding and sponsorship campaigns that use Latin artists and songs.

The awards were created in recognition of the increasing role that brands and corporate sponsors play in the promotion and marketing of Latin music. They will also coincide with the release of the latest

population data from the 2010 U.S. Census, which is expected to show a dramatic increase in the U.S. Latin population and to have a significant impact on advertising rates and budgets.

To be eligible for the Music Marketing Awards, agencies, brands and labels are asked to submit campaigns launched in 2010 in the following cate-

gories: print campaign, online or social campaign, TV campaign and tour sponsorship. To submit an entry, go to billboardlatinconference.com.

The marketing awards will be given out during the Billboard Latin Music Conference, and winners will be profiled in Billboard magazine

and featured on Billboard.biz with a link to their campaign and website.

The Billboard Latin Music Conference & Awards, presented by State Farm, will take place April 26-28 at the Eden Roc Renaissance in Miami Beach. Top decision-makers in Latin music will par-

ticipate in panel discussions, which will include an onstage conversation between Jesus Lopez, chairman/CEO of Universal Music Latin America & Iberian Peninsula, and Afo Verde, president of Sony Music, Latin Region.

The conference will also feature "The Marketing Exchange," an afternoon block of programming devoted entirely to branding, advertising, sponsorship and digital marketing topics. The conference will be followed by the Billboard Latin Music Awards, which will air live in the United States on Telemundo on April 28 and will be broadcast in more than 75 other countries. ■■■



LOPEZ

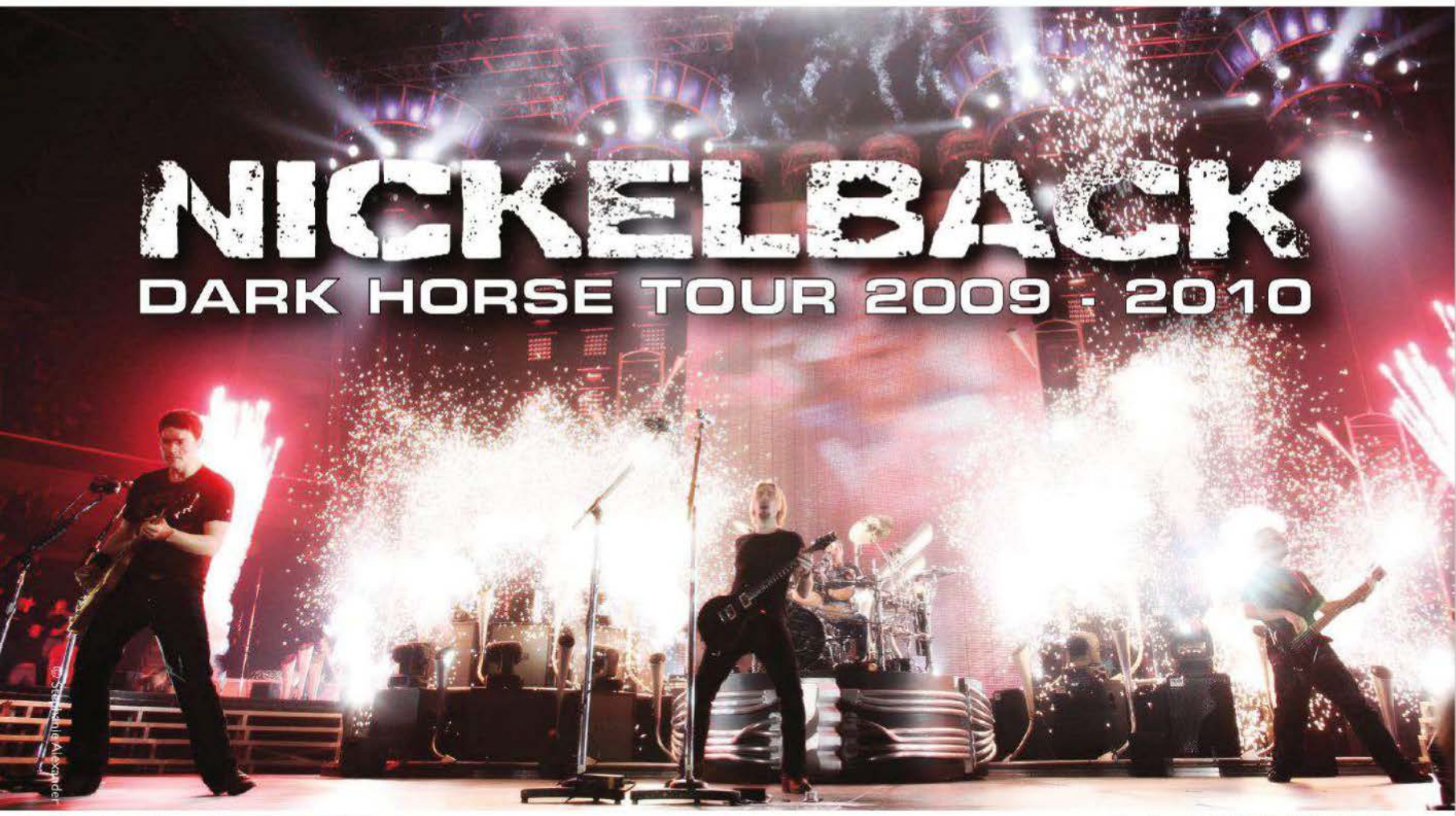


VERDE

HOW DO YOU BECOME BILLBOARD'S
BAND OF THE DECADE?

NICKELBACK

DARK HORSE TOUR 2009 - 2010



136 SHOWS
1.8 MILLION TICKETS SOLD
\$100 MILLION
GROSS TICKET SALES

LOOKING FORWARD TO THE NEXT DECADE AND BEYOND
CONGRATULATIONS FROM YOUR FRIENDS AT



Suspicious Finds

Rogue MP3 Apps Present New Challenges For Legal Music Services

Legal music services have long had to compete against peer-to-peer networks and rogue websites. Now they have to compete with small-time app developers, too.

The Android Market, the app store for Google's Android devices, offers several dozen apps that help users find free MP3s. Because the Android Market lacks the more stringent vetting process of iTunes' App Store, these apps are listed alongside better-known, legal music services like Pandora, MOG and mSpot.

Rogue apps seem to outnumber the legal ones. One recent search for the term "MP3," for instance, ranked 34 English-language results for search engine-based MP3 apps ahead of even the first app for a legitimate music store, Amazon MP3. Some of these apps are being downloaded more often than major Web properties as well. One, titled MP3 Music

link to music files that have been indexed by publicly available search engines.

One service, GetFreeMP3, is actually a search engine itself. Pholu, the nickname of that app's Ukraine-based developer, tells Billboard that the service locates media files from a variety of sources: music blogs, concert archives, artist and label websites, even artist submissions.

It's not difficult to find these apps. MP3 search app Tunes Home-GTunes Music was the No. 1 free app in the business section of the Android Market and No. 90 overall. FREEdi YouTube Download, which enables users to download songs from YouTube as either an MP3 or an AAC file, was No. 43 overall and ranked No. 4 in the free media and video section.

Of the 25 different free MP3 search apps and three artist-branded MP3 apps examined by Billboard, searches for

popular songs always yielded a download link. Less popular songs and artists could be found as well, though not as consistently. In only rare instances did an app freeze

or crash.

They're fast, too. The apps that Billboard tried have an average file size of 450MB, and their download and installation took as little as 10 seconds over a Wi-Fi connection. Downloading an actual MP3 usually took around five to 10 seconds using Wi-Fi and closer to one minute over a third-generation network.

Some developers charge for



their apps, with Google's Android Market taking a 30% cut. The most popular of these, MP3 Online Premium, costs \$9.99 and has been downloaded between 10,000 and 50,000 times (the Android Market's download tallies provide only broad ranges). Some others cost either \$1.99 or \$2.99 and have each been downloaded 500 to 1,000 times.

Corynne McSherry, intellectual property director for the Electronic Frontier Foundation, predicts search engine apps won't be held liable for infringing content on some of their links. "I could see an app developer making an argument that they're essentially a service provider and therefore should be protected" by the safe harbor provisions of the Digital Millennium Copyright Act (DMCA), McSherry says.

However, most apps appeared to be more than a conduit to songs indexed by search engines. For example, Tunes Home, which has been downloaded between 10,000 and 50,000 times, lists the Billboard Hot 100, the U.K. singles chart and a Chinese pop chart, among others. And in nearly all 25 cases, the app did more to facilitate downloading and streaming than would a neutral search engine.

To be clear, Google developer

policies prohibit apps that violate another party's copyright. And Google's DMCA takedown procedures for the Android Market can easily be found through a search query. But some apps are so new that they may not have caught the attention of content owners. Google has just begun to address the issue of its text ads helping fund websites that deal with pirated content. In early December, Google recognized the complaints of content owners by enhancing its anti-piracy policy for AdSense.

Going after developers' revenue might also be effective with these rogue apps. Of the 25 search apps Billboard tried out, 17 are supported by advertising—often through Google's AdMob or Google Ad Services. One solution for content owners, music attorney Chris Castle says, might be more openness from mobile ad networks to clients about the apps that run their ads.

"If they were required to report back to their advertisers every place where their ads appeared," Castle says, "just producing that piece of information alone would solve a good chunk of this problem."

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BITS & BRIEFS

YOUTUBE TOPS IN MUSIC CONSUMPTION

According to a global survey by Nielsen and MIDEM, YouTube has been watched by 57% of online consumers, making it the most popular form of music consumption in the poll. Free downloads (either legal or illegal) ranked second with 49%, a number that reaches slightly more than 70% for those ages 21-24 and tops 60% for those ages 25-29. Three other categories were used by at least 20% of respondents: streaming to a computer (26%), streaming to a mobile phone (21%) and watching music videos on a mobile phone (20%).

STUDY: EMBRACE 'DIGITAL NATIVES'

A new Forrester report warns of impending difficulties for music companies that have failed to embrace "digital natives"—consumers ages 12-15 who have grown up with digital technologies. The problem, Forrester says, is that digital audio is a niche product. European consumers surveyed use peer-to-peer networks (14%) and purchase

digital downloads (10%) in relatively small numbers. Digital music's killer app is also one that results in little revenue: streaming video. Twenty-eight percent of consumers surveyed watch music videos online, second only to buying CDs (41%) as the most popular music listening habit.

TV BROADCASTERS TO SEE AD GAINS

According to a Deloitte report, TV broadcasters need not worry about becoming less relevant in an Internet-connected world. Deloitte forecasts TV broadcasters' revenue will increase by \$10 billion worldwide in 2011 as viewers watch an estimated 140 billion more hours (though it doesn't specify the percentage increases those gains will represent). But Deloitte warns that smaller content players may have a more challenging future because they lack the scale and resources to launch global formats and may not be able to offer high-definition content. However, larger companies are expected to strengthen their positions through HD programming.

Digital Domain
GLENN PEOPLES

ahead of those for USA Today, Kindle and the New York Times. It ranked No. 4 in the top free music and audio

section, ahead of legitimate apps by Slacker Radio and SoundHound.

Others—using such names as MP3 Wizard, MP3 Locator and Music Wizard—boast of deep music catalogs. "Library of over 1 million songs!" reads the description for one, titled MP3 Search eXtreme.

But instead of services offering licensed content, these apps

RINGTONES™ FEB 12 2011 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	15	#1 BLACK AND YELLOW	WIZ KHALIFA
2	2	11	GRENADE	BRUNO MARS
3	3	5	6 FOOT 7 FOOT	LIL WAYNE FEATURING CORY GUNZ
4	4	20	NO HANDS	WAKA FLOCKA FLAME FEATURING ROSCOE DASH & WALE
5	6	11	PRETTY GIRL ROCK	KERI HILSON
6	5	13	FIREWORK	KATY PERRY
7	11	5	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
8	10	12	DON'T YOU WANNA STAY	JASON ALDEAN WITH KELLY CLARKSON
9	7	23	BOTTOMS UP	TREY SONGZ FEATURING NICKI MINAJ
10	18	5	MOMENT 4 LIFE	NICKI MINAJ FEATURING DRAKE
<p>Jason Aldean has returned to the top 10 for the first time since he hit No. 1 in 2009 with the platinum-certified "Big Green Tractor." "Don't You Wanna Stay" (10-8) also marks the first top 10 for collaborator Kelly Clarkson.</p>				
11	8	26	JUST THE WAY YOU ARE	BRUNO MARS
12	9	14	RAISE YOUR GLASS	PINK
13	20	7	FALL FOR YOUR TYPE	JAMIE FOXX FEATURING DRAKE
14	12	26	STUCK LIKE GLUE	SUGARLAND
15	35	2	F***IN' PERFECT	PINK
16	15	32	LOVE THE WAY YOU LIE	EMINEM FEATURING RIHANNA
17	13	23	JUST A DREAM	NELLY
18	16	15	MY KINDA PARTY	JASON ALDEAN
19	14	12	WHAT'S MY NAME?	RIHANNA FEATURING DRAKE
20	24	7	DOWN ON ME	JEREMIH FEATURING 50 CENT

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

PEDAL POWER

Owners of iPods, iPhones and iPads are blessed with a variety of powerful apps that re-create the sounds enabled by guitar effects pedals. Now the Griffin StompBox helps those effects apps become more like the real thing. StompBox has four assignable foot switches and comes with a cable to plug a guitar into the industry standard quarter-inch input. The unit was created with Frontier Design Group and works with that company's iShred LIVE app as well as other foot switch-compatible apps, which are available separately.

The StompBox carries a list price of \$99 and will be available soon. —GP

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,393,831 \$151/\$51	SANTANA The Joint, Hard Rock Hotel, Las Vegas, Jan. 5, 8-9, 12, 14-16	14,112 19,751 seven shows	AEG Live
2	\$1,261,698 \$65/\$20	BLUE MAN GROUP Fox Theatre, Atlanta, Jan. 18-23	24,742 36,112 eight shows	Theater of the Stars
3	\$748,229 (\$749.456 Canadian) \$78.87/\$58.90	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Scotiabank Place, Ottawa, Ontario, Jan. 30	11,234 sellout	Live Nation
4	\$713,942 (\$70,422 Canadian) \$79.39/\$59.29	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Coppes Coliseum, Hamilton, Ontario, Jan. 28	10,780 sellout	Live Nation
5	\$621,788 (\$619,568 Canadian) \$79.28/\$59.21	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN John Labatt Centre, London, Ontario, Jan. 27	8,129 sellout	Live Nation
6	\$621,666 (\$619,559 Canadian) \$79.27/\$59.20	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Bell Centre, Montreal, Jan. 29	8,487 10,234	Live Nation, Evenko
7	\$496,085 \$59/\$39	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Allen Co. War Memorial Coliseum, Fort Wayne, Ind., Jan. 21	8,219 sellout	Live Nation
8	\$485,723 \$55.50/\$35.50	CARRIE UNDERWOOD, SONS OF SYLVIA Palace of Auburn Hills, Auburn Hills, Mich., Dec. 22	10,533 10,553	AEG Live
9	\$480,680 \$99.50/\$78.50/ \$59.50/\$49.50	DIANA ROSS The Colosseum at Caesars Palace, Las Vegas, Nov. 12-13	6,439 8,068 two shows	Concerts West/AEG Live, Caesars Palace
10	\$477,588 (\$481,280 Canadian) \$57.06/\$37.21	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Rexall Place, Edmonton, Alberta, Dec. 18	9,548 10,103	AEG Live
11	\$471,659 (\$302,330) \$54.60/\$39.50	PAUL WELLER, THE RIFLES Manchester Evening News Arena, Manchester, England, Dec. 3	8,736 9,000	3A Entertainment
12	\$467,996 (\$472,571 Canadian) \$244.99/\$38.71	LEONARD COHEN Save-On-Foods Centre, Victoria, British Columbia, Nov. 30	5,270 sellout	AEG Live
13	\$466,860 (\$352,637) \$59.58/\$39.72	GOLDEN YEARS Sportpaleis, Antwerp, Belgium, Dec. 11	11,068 11,469	PSE Belgium
14	\$466,837 (\$94,062/\$35.27) \$117.58/\$35.27	BRUNO E MARRONE Credicard Hall, São Paulo, Dec. 10-12	7,954 11,955 three shows	T4F-Time For Fun
15	\$463,586 \$56/\$36	JUSTIN BIEBER, BURNHAM, JASMINE VILLEGAS, SEAN KINGSTON Norfolk Scope, Norfolk, Va., Nov. 13	9,286 sellout	AEG Live
16	\$454,604 \$77.50/\$23	OZZY OSBOURNE, SLASH AT&T Center, San Antonio, Jan. 24	9,383 10,498	Live Nation
17	\$451,639 (\$338,646) \$65.35/\$50.68	JOE COCKER, JARLE BERNHOFT O2 World, Hamburg, Nov. 26	7,735 10,066	Karsten Jahnke Konzertdirektion, Peter Rieger Konzertagentur
18	\$448,967 (\$836,568 pesos) \$36.06	MAGO DE OZ Auditorio Nacional, Mexico City, Nov. 15-16	12,452 19,366 two shows	Zafra Música
19	\$448,059 (\$77,177 reais) \$201.78/\$46.12	ROBERTO CARLOS Credicard Hall, São Paulo, Nov. 18-19	7,023 13,880 two shows	T4F-Time For Fun
20	\$446,707 \$250/\$39.50	LEONARD COHEN Rose Garden, Portland, Ore., Dec. 8	5,977 sellout	AEG Live
21	\$438,595 \$150/\$50	SELENA GOMEZ Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Jan. 23	4,893 4,996	Rompeolas
22	\$438,161 (\$243,391 nuevos soles) \$126.86/\$15.86	LIMA HOT FESTIVAL: SMASHING PUMPKINS, STEREOPHONICS & OTHERS Estadio Universidad San Marcos, Lima, Peru, Nov. 25	9,829 15,000	Evenpro/Water Brother
23	\$435,678 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA 1st Mariner Arena, Baltimore, Nov. 16	8,965 9,512	AEG Live
24	\$434,615 (\$56,133 New Zealand) \$158.24/\$94.88	ROBIN WILLIAMS, UMBILICAL BROTHERS CBS Canterbury Arena, Christchurch, New Zealand, Nov. 19	4,443 4,598	Dainty Consolidated Entertainment
25	\$432,290 \$50.50/\$30.50	JUSTIN BIEBER, MINDLESS BEHAVIOR, JASMINE VILLEGAS, SEAN KINGSTON Verizon Wireless Arena, Manchester, N.H., Dec. 9	9,300 sellout	AEG Live
26	\$432,248 (\$430,567 Canadian) \$85.83/\$49.69	ROBERT PLANT, NORTH MISSISSIPPI ALL STARS Sony Centre for the Performing Arts, Toronto, Jan. 22-23	5,530 6,078 two shows	Goldenvoice/AEG Live
27	\$429,762 \$59/\$39	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Resch Center, Green Bay, Wis., Jan. 20	7,637 sellout	Live Nation
28	\$424,576 (\$271,355) \$54.76/\$19.56	PAUL WELLER, THE RIFLES Scottish Exhibition & Conference Centre, Glasgow, Scotland, Dec. 4	7,953 8,000	3A Entertainment
29	\$414,344 \$55.50/\$35.50	CARRIE UNDERWOOD, BILLY CURRINGTON, SONS OF SYLVIA Prudential Center, Newark, N.J., Nov. 15	8,137 8,635	AEG Live
30	\$410,269 (\$298,647) \$300.85/\$94.79	ROLLING STONE WEEKENDER FESTIVAL: THE NATIONAL & OTHERS Ferienpark Weissenhäuser Strand, Wangels, Germany, Nov. 12-13	2,618 3,150 two days	FKP Scorpio Konzertproduktionen
31	\$409,234 \$42.25	WEEZER Aragon Ballroom, Chicago, Jan. 7-8	9,686 two sellouts	Jam Productions
32	\$402,209 \$59/\$28	TRANS-SIBERIAN ORCHESTRA Verizon Center, Washington, D.C., Nov. 18	8,572 12,586	Live Nation
33	\$389,886 \$59/\$39	BRAD PAISLEY, DARIUS RUCKER, JERROD NIEMANN Roberts Stadium, Evansville, Ind., Jan. 22	6,659 sellout	Live Nation
34	\$386,580 \$89/\$49.50	KID ROCK, JAMEY JOHNSON Huntington Center, Toledo, Ohio, Jan. 26	7,291 sellout	Live Nation
35	\$385,853 \$80/\$40	TIËSTO, GINA TURNER UIC Pavilion, Chicago, Nov. 20	7,499 8,300	Insomniac, Vision

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UPFRONT



When the sun goes down: **KENNY CHESNEY** at BamaJam 2010

Alabama Bound

After Founder's Indictment, BamaJam Eyes Return Under New Owner

An impressive roster of A-list performers, including **Kenny Chesney**, **Zac Brown Band** and **Train**, rocked the third annual Verizon Wireless BamaJam Music Festival in Enterprise, Ala., last June.

But just four months later, the future of the event was in doubt after founder/promoter **Ronnie Gilley**, head of Ronnie Gilley Entertainment, was among 11 people indicted by a federal grand jury for allegedly conspiring to bribe Alabama state legislators for their support for pro-gambling legislation. RGE also owns the now-shuttered Country Crossing entertainment complex in Dothan, Ala., where electronic bingo machines were a key revenue generator.

Enter **Tony Conway**, who founded Conway Entertainment Group in 2009 after decades as president of boutique booking agency Buddy Lee Attractions in Nashville. Conway, who's also executive producer of the Country Music Assn. Music Fest, was hired to produce and buy talent for BamaJam 2010, and is in final negotiations to acquire the trademark and rights to the festival from RGE. Venerable Chicago independent promoter Jam Productions has agreed to partner with Conway to produce BamaJam.

Conway declines to divulge what he is paying for BamaJam. "When you acquire a festival, there's not a lot you acquire other than the good will of the event," he says.

The deal is contingent on the repayment of debt owed to suppliers and vendors from prior years. Once that happens, Conway says, he intends to hold the event later this year. The BamaJam Twitter account @BamaJam2011, which was being handled by RGE and has about 1,300 followers, still says the event will be held June 2-4.

"But realistically, until the paperwork is finalized, which we've been working on every week since October, I'm not going to rush it or do something that doesn't work," Conway says. "I've been dealing with a lot of artists, managers and agents, and I'm holding a lot of talent, but if this requires us to move the festival to July or August, we're prepared to do that."

Without a firm date set for BamaJam 2011, talent contracts haven't yet been signed. "I'm not going to produce or promote an event that I don't feel is done the right way for both the artists and the public," Conway says. "I can tell you we've done all our due diligence and once every-

thing is done, it will all move rather quickly."

Still, Conway acknowledges that he's under the gun. Fans who want to attend the event this year have nowhere to turn for updates. The festival's website has been taken down and its Facebook page, which has nearly 20,000 likes, hasn't been updated since November, while its Twitter feed hasn't been updated since December.

"BamaJam is a successful event," Conway says. "It has been going on for three years and everybody's [asking], 'When are you putting tickets on sale? When are you going to announce the lineup?'"

BamaJam is held on a 2,000-acre site in Enterprise that Conway calls "one of the nicest outdoor event sites in the country." RGE spent more than \$4 million upgrading the site to host BamaJam, Conway says.

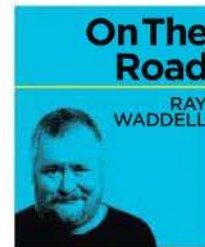
BamaJam was slow out of the gate, but 2010 was the fest's biggest year, with an aggregate

paid attendance of 117,000 and several thousand more in artist and sponsor comps, putting attendance at about 40,000 per day, Conway says. Previously, the gross wasn't reported to Billboard Boxscore, but Conway says it will be in the future. He says the combined gross for ticket sales and sponsorships last year exceeded \$6 million. More than 40 acts

played BamaJam 2010. Aside from Chesney, Zac Brown Band and Train, performers included **Gregg Allman**, **Hank Williams Jr.**, **Miranda Lambert**, **Dierks Bentley**, **Buddy Guy** and **Rodney Atkins**. "We tried to present a really broad range of music to attract different audiences, and it works," Conway says.

History has shown that fans don't really care who "owns" or produces a music festival, as long as it's handled professionally and features talent they want to see. Corporate sponsors can be less forgiving, but Conway believes they too will come back, including last year's title sponsor Verizon Wireless. (A Verizon spokeswoman says the company doesn't comment on future sponsorship plans.)

"Everybody I have dealt with [wants] this festival to continue," he says, adding, "The biggest concern I'm feeling is I'm on a timeline and it's up to me to make the decision as to whether we do it in June, July or August, or... wait until next year."



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GLOBAL BY VLADIMIR KOZLOV

In The Cross Hairs

Russian Social Network VKontakte Sparks Piracy Worries

MOSCOW—VKontakte, Russia's most popular online social network, has come under fire from local rights-holders for enabling users to upload and share unlicensed music and video content.

Record labels, TV broadcasters and other rights-holders say that VKontakte allows its more than 100 million registered users to upload any digital entertainment content.

Gala Records, one of Russia's largest labels, has filed three lawsuits against the St. Petersburg-based social networking site, alleging that the site infringed on its copyrights by failing to block users from sharing 20 tracks by Gala artists MakSim, Anzhelika Nachesova and Infiniti.

Roman Lukyanov, a lawyer for Gala, says the label tried to hold talks with VKontakte before filing its lawsuits, but says the company didn't respond to its overtures. "A goodwill [licensing] agreement would be preferable for us," Lukyanov says. "But the [VKontakte] lawyers we are dealing with in court don't have the authority to negotiate."

Video and music files uploaded to VKontakte are supposed to be available only for streaming. But some applications available to VKontakte users allow them to also download any file.

As the popularity of online social networks in Russia increases, label executives say the volume of illegitimate music distributed through such sites has become significant. VKontakte has the third-most-visited Russian website, with nearly 21 million unique visitors per month, topped only by e-mail service Mail.ru and search engine Yandex, according to a survey conducted by research group TNS Russia in November. Social networks Odnoklassniki.ru and Facebook also ranked among the top 20 sites.

VKontakte has sparked concerns among the major labels. Universal Music Russia general director Dmitry Konnov estimates that VKontakte may already be the country's largest online source for pirated music. And in a November filing with the Office of the U.S. Trade Representative about international websites that facilitate piracy, the RIAA said VKontakte "is specifically designed to enable members to upload music and video files, hundreds of thousands of which contain unlicensed copyright works."

VKontakte didn't respond to interview requests. The company has previously shrugged off accusations that it facilitated piracy, claiming that it doesn't have any control over what users upload. It also offers rights-holders an unusually direct way to remove copyrighted content: The company grants them "administrative access" to the VKontakte site as long as they agree to remove only unauthorized tracks and videos that they hold the copyrights for. So far, only Gazprom Media-owned TV network TNT (which isn't related to the U.S. cable network of the same name) has exercised this option.

Last year, a court in St. Petersburg threw out a copyright infringement lawsuit against VKontakte filed by state-run TV company VGTRK after users uploaded two VGTRK feature films to the site. Internet company Mail.ru Group, which owns a 32.5% stake in VKontakte, settled a similar suit filed by VGTRK



Nyet to unlicensed downloads: a VKontakte music page; inset: Universal Music Russia's DMITRY KONNOV.



in November 2008. Under the settlement, Mail.ru Group agreed to pay VGTRK a share of advertisement revenue generated by its video service Video.Mail.ru, which hosted user-uploaded VGTRK content.

Some rights-holders are keen on reaching similar deals with other content-hosting sites. Universal's Konnov says that the major is "in the final stages of negotiations" with several domestic social networks other than VKontakte about a deal that would make Universal's music available to their users.

Konnov adds that although Universal has been unable to find common ground with VKontakte, that may change if Mail.ru increases its ownership stake.

"We've been in close contact with Mail.ru," he says. "We'll see what happens if their stake goes up."



Double the pleasure: WISIN & YANDEL

LATIN BY LEILA COBO

Bundle Of Joy

Wisn & Yandel's New Album Lands Top 10 Debut Thanks To Ticket-Album Combos

Bundling Wisn & Yandel's new album with concert tickets in their native Puerto Rico has reaped big dividends for Universal Music Latino, powering "Los Vaqueros: El Regreso" (Machete/Universal) to a top 10 debut on the Billboard 200.

Moreover, the reggaeton duo's sale of ticket-album bundles through AEG Live for upcoming shows in the United States could fuel further gains.

"Los Vaqueros" debuts this week at No. 8 on the Billboard 200 and crowns the Top Latin Albums chart with first-week sales of nearly 31,000 units in the United States and Puerto Rico, according to Nielsen SoundScan.

Aside from the 46,000-unit opening week for Shakira's "Sale el Sol" in November, it is the biggest Latin album debut in more than a year, topping those of Enrique Iglesias' "Euphoria" in July (27,000) and Marc Anthony's "Iconos" in May (24,000), according to SoundScan.

In Puerto Rico, according to Universal, 12,000 units of "Los Vaqueros" were sold through bundled ticket-album sales for two concerts that Wisn & Yandel played in Arecibo on Jan. 27 and in Ponce on Jan. 28. Ticket purchasers could take their tickets to music retailer La Gran Discoteca to receive a CD of "Los Vaqueros." Tickets to the shows cost \$15-\$35 each. Both brands also funded Puerto Rican marketing campaigns that included 30 billboards advertising the album.

Wisn & Yandel also sold 4,000 digital copies of "Los Vaqueros" thanks in part to a marketing push through their Facebook page, which has more than 6 million likes, and iTunes' decision to give it homepage placement.

"We decided we couldn't sit back and only sell the album through traditional retail outlets," Universal Music Latino/Machete president Walter Kolm says. "Instead of waiting for the fans to come to retail, we found ways to go to the fans."

With fewer retailers carrying Latin music, "we decided to find new points of distribution ourselves," Wisn & Yandel's manager Edgar Andino says.

Meanwhile, the full impact of Universal's

ticket-album sales deal with AEG Live has yet to be felt. All tickets purchased through the presale for the first leg of Wisn & Yandel's U.S. tour were bundled with a code that enables ticket buyers to download a digital copy of "Los Vaqueros" at no extra charge. The reggaeton stars kick off their U.S. tour on June 3 at the American Airlines Arena in Miami.

AEG Live's presale for the first 10 shows of the tour began on Jan. 25, the album's release date, and continued through Jan. 27. Although more than 4,000 tickets were sold in the presale, only a small percentage of buyers have redeemed their albums. Rebeca Leon, VP of Latin talent for AEG Live/Golden-

voice, says it's the first time the company has offered such ticket-album bundles for Latin artist concerts.

"We worked very strategically [with the label] in marketing and pulling all our resources together," Leon says. "The success of the tour, with an artist like this, depends very much on how the album is doing and

the perception of the band."

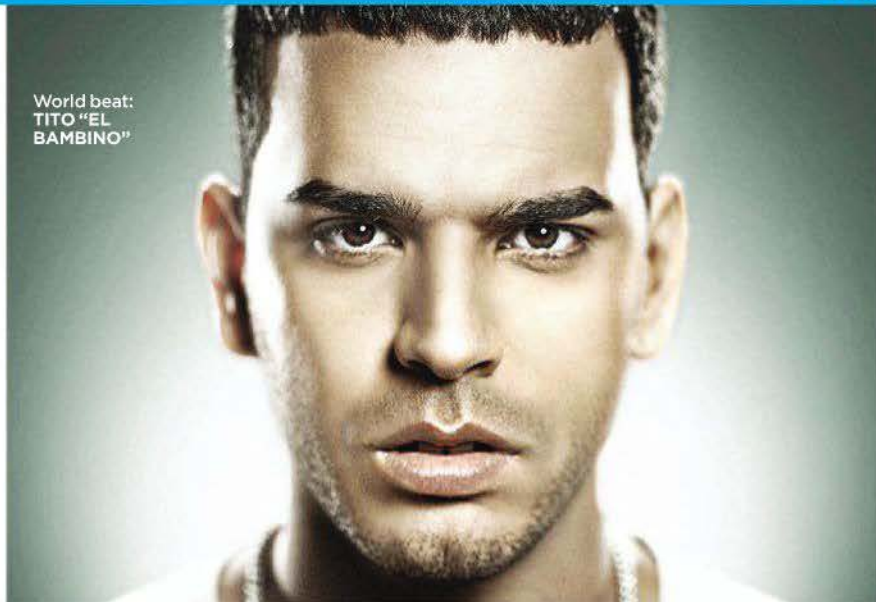
Universal is also implementing a similar strategy in Mexico. There, the bulk of the label's marketing campaign is tied to Wisn & Yandel's Mexican tour, which kicks off Feb. 11 at Guadalajara's Auditorio Telmex and continues with shows in Mexico City, Morelia and Acapulco.

Fans who buy tickets to the Feb. 12 show at Mexico City's 40,000-capacity Plaza de Toros will be able to download 10 tracks from "Los Vaqueros" at a specially designated site for free. The Televisa network will air the show in May.

Universal expects the album to debut at No. 1 on Mexico's Amprofon sales charts next week and plans to apply the Mexico model to other Latin American countries when Wisn & Yandel prepare to tour there, but will offer other exclusive content.

"The key was the total involvement of artist and management, who took this very personally," Universal Music Latino/Machete GM Luis Estrada says, "as opposed to simply waiting to see if the albums would sell or not in a marketplace where there are few music retailers left."

'We found ways to go to the fans.'
—WALTER KOLM, UNIVERSAL MUSIC LATINO/MACHETE



World beat:
TITO "EL
BAMBINO"

Street Romance

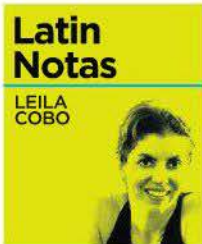
Tito 'El Bambino' Returns With Bigger International Ambitions

Tito "El Bambino" became a star as the sweet-faced half of danceable reggaeton duo **Hector y Tito**. Now, almost a decade later, Tito is looking to consolidate himself as a new romantic voice with major pop and international aspirations.

Following the success of his 2009 album, "El Patron," and the breakaway single "El Amor," Tito is readying the Feb. 8 release of "Invencible," which is coming out on Venemusic.

The album builds on the uplifting romanticism of "El Amor," a wistful, tropical track that was a hit across all U.S. Latin radio formats, spending two weeks at No. 1 on Billboard's Hot Latin Songs chart and 12 weeks at No. 1 on Latin Rhythm Airplay.

"What I wanted was to strengthen that new style that people saw in me and allowed me to reach more fans than ever before," says Tito, who co-wrote all the tracks, speaking from his home in Puerto Rico.



Latin
Notas

LEILA
COBO

"I also focused on reggaeton," he adds, referring to collaborations on the album with **Wisín & Yandel**, **Daddy Yankee** and **Jking y Maximan**. "But I really tried to reach all audiences."

"Invencible" contains 13 tracks plus a regional Mexican version of first single "Llueve el Amor," featuring **Banda**

el Recodo. Tito's aim to "reach all audiences" is underscored by two other radio versions of the single: a pop remix featuring singer/actress **Lucero** and a trop-

ical remix featuring salsa singer **Jerry Rivera**.

"I always say Tito created a new category of music," Venemusic VP of music **Jorge Pino** says. "He has that very particular sound that's a mix of urban with tropical and pop."

All those genres are present in "Invencible," which also features collaborations with singer/songwriter **Noel Schrajls** and a trio with salsa star **Gilberto Santa Rosa** and bachata singer **Hector "El Torito" Acosta**. Also featured is Tito's brother, **Emanuel "El Bambi"**—his debut album is due next year on Tito's label.

Venemusic, which is distributed by Universal, is banking on Tito's pop/romantic appeal to export his music to a bigger audience. "Llueve el Amor," a romantic bachata with a children's chorus, has been plugged as the theme of the overseas version of soap opera "Eva Luna." That presence will help push the Feb. 9 release of "Invencible" throughout Latin America. Then, on March 2, the album will be released in Mexico, which is being treated as a priority market after his string of successful performances there last year.

Venemusic distributes and promotes Tito's music. Under the deal, Tito, who owns his masters, will pay for videos with each of the artists, which Venemusic will market and promote across the region. In the United States, the video for "Llueve el Amor" will premiere on cable channel mun2 and on Univision show "Sal y Pimienta."

"It's expensive [to film multiple videos], but the results are worth it," says Tito, who is managed by his sister. "Last year we released five singles for 'El Patron.' This year we'll release some seven singles, if God and the album allows."

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Setting The Mood

Audio Network Eyes Production Music Growth In Latin Market

When Andrew Sunnucks co-founded the London-based production music company Audio Network in 2001, his aim was to provide a one-stop shop for TV and film producers, with a library of tracks cleared for use in all countries and formats.

Audio Network's library of more than

40,000 tracks had included generic Latin music of the kind found in virtually any catalog. But last year, Audio Network clients, including MTV, started requesting more Latin works, prompting the company to make a concerted effort to grow that portion of its business. Today, Telemundo, HBO Latin America, Disney Latin America and other consumers of Latin music account for 20% of the company's clients.

In an effort to further grow that

client base, the company unveiled a significant expansion of its Latin catalog Jan. 25 at the National Assn. of Television Programming Executives (NATPE) convention in Miami Beach.

"For us the Latin sector is incredibly exciting," Sunnucks says. "There's so much going on. And with so many countries going digital over the next 10 years, the media industry in South America is going to go through the roof. So for us, developing content to feed that market is a huge opportunity."

That opportunity extends to songwriters. Audio Network commissions musicians to write Latin music in various styles and publishes the music. Writers retain their writer's share and split the royalty generated by the use of the music. Unlike a traditional pub-

lisher, which licenses music, Audio Network charges an annual subscription fee that allows clients to use any track in its library.

To expand its Latin catalog, the company tapped veteran composer/producer Tim Devine, who has recorded with multiple Latin acts through the years, including Gloria Estefan and Ricky Martin. Devine wrote or co-wrote tracks with a broad roster of writers from different genres, while also recommending other writers for Audio Network. Many of them, he says, had nonexclusive publishing deals, allowing them to write for Audio Network, which doesn't demand exclusivity either.

"Obviously, it's a different business model," Devine says. "But with the huge collapse in the Latin market, there are so many talented writers [available]."

Overall, Sunnucks says, Audio Network recorded more than 400 Latin tracks in 2010, and has plans to keep up that pace during the next six years.

"We're surprised at the speed with which [the music] is being picked up," Sunnucks says. "We hadn't quite expected that."

—Leila Cobo



Miami heat: Audio Network co-founder **ANDREW SUNNUCKS** (front, second from left) and composer **TIM DEVINE** (front, third from left) with **EDWIN BONILLA Y SU SON**, who played at the company's NATPE party.

EN BREVE

RICKY MARTIN ANNOUNCES INITIAL TOUR DATES

Ricky Martin will kick off his 2011 *Musica + Alma + Sexo* world tour with three shows March 25-27 at Coliseo de Puerto Rico in San Juan. On the U.S. leg of the tour, his first in the country in more than three years, Martin will play 22 shows in 19 cities, mainly in arenas, through early May. He's expected to tour Europe and Latin America before playing additional U.S. dates. Martin's tour is in support of new album "Musica + Alma + Sexo" (Feb. 1, Sony Music). In response to reports of street-date violations, Martin posted a stream of the set on his website on Jan. 31.

EX-VALE MUSIC PREZ LAUNCHES LABEL

Ricardo Campoy, former president of Spanish indie label Vale Music, has launched a new independent label in Spain. Roster Music will initially focus on what Campoy calls "pop dance," much as Vale did in its early days. Roster will be distributed in Spain by Universal, Vale's longtime distributor. The new label, which hasn't yet announced any artist signings, will also help promote and market Universal's dance releases. "I'm fully aware that at a time when the business model is undergoing deep changes, founding a new company may seem extraordinary," Campoy says, but he adds that "there are innovative formulas to create the right music company at the right time."

COPYRIGHT TRADE GROUP HOSTS LATIN MUSIC PANEL

National Records CEO Tomas Cookman, permissive creative director Yvonne Drazan and Sony Music Latin VP Nir Seroussi will be among those participating in a panel hosted by the California Copyright Conference about opportunities in the Latin music market, to be held Feb. 8 at the Courtyard by Marriott in Sherman Oaks, Calif. For more information, go to TheCCC.org.

—Leila Cobo

AWARDS BY ANTONY BRUNO

THE NARAS NETWORK

Quick Response Bar Codes, Geo-Location, Augmented Reality, 'Music Is Life Is Music'—@TheGrammys Kicks Up Social Media Way Beyond Just Facebook And Twitter

During the last few years, the Recording Academy has made a concerted effort to embrace online social networks as a core part of its marketing strategy for the Grammy Awards. What started as a simple effort to embrace Twitter and Facebook has evolved to incorporate mobile apps and consumer-generated video. And this year, that momentum has accelerated to add geo-location and augmented reality technologies.

In a social media campaign dubbed "Music Is Life Is Music" that it created with agency partner TBWA\Chiat\Day, the Recording Academy is taking a more interactive route this year. The campaign uses an online microsite and an accompanying MusicMapper app to let fans and artists tag real-life locations with personal music memories that include photos, text and streaming music.

"We all have a journey or story that has key musical milestones along the way," Recording Academy chief marketing officer Evan Greene says. "We wanted to give people the ability to tell and map those journeys. We wanted to align mobility and music and give people the ability to drop a pin and tag a location or time with something that happened in your life."

Online, users can search the app's map to locate places where they saw certain bands or heard a song for the first time, tag that location with a story, then add pictures from Flickr or streaming music from Rdio. Through their mobile handset, they can do the same from any location where they happen to be. Other mobile users will then see the tags and can access the photos or music when they are at the same location. Katy Perry, Justin Bieber and OneRepublic are among the acts participating in the campaign.

Additional features include QR (quick response) bar codes printed on Grammy ads that fans can scan to access exclusive content—such as video clips of previous Grammy performances by Radiohead, Mary J. Blige and Ricky Martin—and an augmented reality feature that lets mobile users point their camera phone at a given location to see if other users have tagged it through the MusicMapper app.

All of these interactive elements represent a new twist in the Academy's social media efforts. Last year it engaged in several initiatives, including a "Guess the Grammys" mobile app for predicting winners, a Fan Visualizer Facebook

widget for tracking the online buzz of artists and a "We're All Fans" microsite where fan-created YouTube videos were collected and made into artist-themed TV ads that were then released virally online.

This year, Greene and VP of digital media Peter Anton went with a more coordinated approach. "In planning for this



Everything in its right place: The MusicMapper app on an iPhone (left); RADIOHEAD performs at the 2009 Grammys.

year's application, I had a list of really great things, some of which we did last year," Anton says. "But once this [geo-location] concept came to fruition, it became clear to me that this was the app and my list went away."

Social media initiatives and other marketing efforts helped last year's Grammy show draw an average viewership of 25.9 million, up 36% from the prior year, according to Nielsen. In 2009, the Grammys had 21,000 Twitter followers and 1,200 fans on Facebook. Today, it has more than 96,000 Twitter followers and 176,000 Facebook friends.

As expected, unique visitors to the "We're All Fans" microsite, which was heavily focused on that year's nominees, fell sharply after the Grammy telecast. Greene and Anton hope the "Music Is Life Is Music" campaign, whose story-sharing aspect doesn't center on this year's Grammys, will survive far beyond this year's event.

"We think the idea we have this year is as strong, if not stronger, than last year and creates more of an opportunity to engage," Greene says. "We hope people will want to interact with it longer than they did with the 'We're All Fans' site."

According to Bob Rayburn, one of the creative directors at TBWA\Chiat\Day who developed the campaign, the odds of that happening are good, given the unique nature of music industry campaigns.

"The Grammys is a special beast," he says. "It's almost got its own built-in snowball effect. If we get one artist onboard, everybody starts to get involved. That's really not the case for any other kind of product you're selling, like a car. When you sell an entertainment property, we end up getting more artists and partners involved."

One element that will return this year is Grammy Live, a three-day live online broadcast of various Grammy events, from preshow activities to the after-parties. According to Greene, the webcast generated 1 million unique viewers last year with virtually no marketing, and the 42 hours of footage collectively generated 144,000 hours of streaming.

This year's footage is being syndicated by partner YouTube and will include a live video stream of a three-hour pre-telecast ceremony that will feature performances by such Grammy nominees as Buddy Guy, Kenny Wayne Shepherd, Cyndi Lauper and Mavis Staples. ■■■



EDITOR: DANYEL SMITH 212-493-4363
 BILLBOARD.BIZ EDITOR: Jem Aswad 212-493-4167
 DEPUTY EDITOR: Louis Hsu 212-493-4185
 SPECIAL FEATURES EDITOR: Thom Duffy 212-493-4179
 MUSIC EDITOR: Courtney Harding 212-493-4183
 EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Lella Cobo (Miami) 305-361-5279
 EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441
 EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
 SENIOR CORRESPONDENTS: Ed Christian (Publishing/Retail) 212-493-4175; Gail Mitchell (R&B) 323-525-2289
 SENIOR EDITORIAL ANALYST: Glenn Peoples glenn.peoples@billboard.com
 CORRESPONDENT: Mitchell Peters 323-525-2322
 INTERNATIONAL: Lars Brandlie (Australia), Wolfgang Spahr (Germany)
 COPY CHIEF: Chris Woods
 COPY EDITOR: Christa Titus
 ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 212-493-4211
 EDITORIAL ASSISTANT: Elizabeth Hurst 212-493-4168
 CONTRIBUTORS: Larry Blumenfeld, Paul Heine, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Tom Roland, Paul Sexton, Ben Sheffner, Mikael Wood

BILLBOARD.COM
 EDITOR: M. TYE COMER 212-493-4176
 MANAGING EDITOR: JESSICA LETKEMANN 212-493-4189
 NEWS EDITOR: Monica Herrera 212-493-4168
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DESIGN & PHOTOGRAPHY
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 CHART PRODUCTION MANAGER: Michael Cusson
 ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
 BILLBOARD RESEARCH MANAGER: Gordon Murray 212-493-4023

PUBLISHER
LISA RYAN HOWARD
 ADVERTISING SALES
 VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: JEREMY LEVINE 212-493-4190
 NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 212-493-4198
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 EVENT MARKETING MANAGER: Nicole Carbone 212-493-4041
 MARKETING MANAGER: Kerri Bergman 212-493-4040
 MARKETING DESIGN MANAGER: Kim Grasing

CIRCULATION
 DIRECTOR, CIRCULATION: NEIL EISENBERG
 SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 647-559-7531 (International) or nbb@comeda.com

LICENSING, EVENTS & REPRINTS
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 MAGAZINE REPRINTS: Rosie Hassell 717-505-9701 Ext. 136 or rosie.hassel@theysgroup.com

PRODUCTION
 PRODUCTION DIRECTOR: TERENCE C. SANDERS
 ASSOCIATE PRODUCTION DIRECTOR: Anthony T. Stallings
 ASSOCIATE PRODUCTION MANAGER: Rodger Leonard
 GRAPHIC PRODUCTION ARTIST: Gene Williams

OPERATIONS
 GROUP FINANCIAL DIRECTOR: BARBARA GRIENINGER
 PERMISSIONS COORDINATOR: Dana Parra 212-493-4112

BILLBOARD OFFICES
 NEW YORK: 770 Broadway, New York, NY 10003
 Phone: 212-493-4100
 Edit. Fax: 646-654-5368
 Adv. Fax: 646-654-4799
 LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
 Phone: 323-525-2300
 Fax: 323-525-2394/2395
 MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
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MTV
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Dermot McCormack

MTV's digital chief talks about holding off Vevo and developing a multi-screen audience.



A Billboard writer is waiting outside for MTV Networks digital guru Dermot McCormack to arrive for an interview, when a black van suddenly pulls up.

A sliding door opens to reveal a burly, scruffy man lounging in the back seat, sporting a black suit and looking unsettlingly like a younger Tony Soprano.

"C'mon in," the man says in a heavy Irish brogue. It's McCormack. What follows is a brief but intense conversation about the future of MTV in the digital age, something even the company's own executives admit has been a challenge.

McCormack is a true veteran of the digital age. He was co-founder and chief technology officer of Flooz.com, which attempted to establish an online currency for Internet retailers, before joining Cablevision, where he moved up the executive ranks to eventually become senior VP of interactive product management. He moved to MTV Networks in 2008, where he began heading up the company's digital initiatives.

Most recently, McCormack was the chief architect of the newly launched MTV Music Meter (Billboard, Nov. 27, 2010), a "buzz index" of acts that are generating the most online chatter on any given day. The meter is the first piece of the company's revamped strategy to harness the power of social media platforms.

During the initial conversation and a follow-up phone interview, McCormack talks about his career arc from Internet entrepreneur to big-media company executive, MTV's online plans and what technologies will shape the future of digital entertainment.

Why did you go from the entrepreneur lifestyle to a corporate environment?

That happened because the Web imploded around 2000 or so. It wasn't a question about going to a corporation—although a stable salary doesn't hurt. My main concern was who had the tools and assets to help shape the next two or three versions of the Web. That's what made me move to a larger environment.

I felt broadband and interactive TV would be the future of the Internet. Short term I was right about broadband and long term I'm right about interactive TV. I'd also seen a lot of companies fail because of the lack of a business model, so I wanted to go to a place that had a solid business model so I could learn. Cable companies aren't necessarily sexy, but they understand things like billing—things that the startups I was working with at the time didn't really want to deal with.

You came to MTV from Cablevision. Why did you make that jump?

I felt I had covered the distribu-

tion and technology pieces and I really wanted to learn about the content piece. The future of the business is some mixture of all three. We're heading into a time where technology is fusing more and more with content.

Any new platform that addresses music, I'm usually the first one to get it. I've been at the intersection of music and geek for a long time. I think this is the renaissance for the music geek. A couple of years ago the average person wouldn't know what Pandora was, but it's become pretty mainstream. People are using Shazam more than you'd think. It's become part of our daily consumption of music.

MTV is facing more challenges than ever from rivals like Vevo. What's your plan to hold them off?

I don't look at them as our competitors. I don't think anyone has sufficiently created the next MTV in the digital domain. The people who have innovated have done so around hardware, like the iPod, or algorithms, like Google. But I

don't know whether anyone has become the destination for determining what's great from an art or content perspective.

That's the opportunity for us—to make sense of what has become a fairly bewildering world of music options. I can access music from six different screens now. So what should you listen to? How should you listen? What we do is tell the story around the music. That's how you find something new. Just because you have new technology and new platforms doesn't mean the need for humans to explore the emotional story around an artist has gone away. If anything, it's [needed] even more.

Where does the MTV Music Meter fit into that?

That's a great example of using new technology to solve an actual problem. All these devices are connected to social media. So we can build a tool that's really about determining sentiment in social media to drive new discovery, sampling and sharing, and do it on a regular basis. There's a perfect

storm there for us to come in and do what we do best. We're not a search engine. Search engines tell you what you knew you were looking for. We want to tell you what you didn't know you needed.

So is there a grand plan here?

We're not rolling out a series of one-off widgets. It is part of a larger push that we've been planning for two years now.

It's clearly not about just "here's a music video." It's about innovating around the different ways people experience and access music. The meter is an example of that. It's about how we leverage all our screens. We don't think TV is going away anytime soon, but mobile computing is a huge part as well.

We have a lot of energy going into new forms of computing and Internet access, from iPhones to iPads to connected TVs. These devices can be put in many different places and accessed in many different ways. So it's about developing an audience across multiple screens, delivering sticky experiences to those screens, using that

as a platform to roll out content and storytelling, and then bring our advertising and business partners along for the ride.

Why make the meter your opening salvo?

It seemed to sum up so many of the different themes of this strategy in one little product. It looks more like an app than a website. It's about making sense of this massive social conversation taking place around music. It was about offering a great way to find a new band or a new artist.

I understand your desire to be on all devices and to be device-agnostic, but of all the devices available, which will have the most impact on your strategy?

If you get something that's going to be popular on the iPad and iPhone, there's a good chance you'll get a pretty big installed base. I think Android will come after that. And connected TVs are a bit further out but there's value in getting some real estate there now.

You co-authored the 2004 book "10 Technologies Every Executive Needs to Know." What technologies do music executives need to know?

If I were to update that book today, you definitely need to understand what the app ecosystem means. You need to understand the power of the Android platform as that moves to different devices. Any technology that focuses around location—and that can be GPS in your phone, Bluetooth to RFID [radio frequency identification]; wireless technologies, localization technologies and stuff that miniaturizes devices. All are things the layperson is going to be affected by. ...

I can access music from six different screens now. So what should you listen to? How should you listen? What we do is tell the story around the music. That's how you find something new.



Thirty years after his untimely death, **Bob Marley's** family is battling to protect his legacy and build a brand that gives back. The House of Marley—a joint venture with Homedics, owner of the Sharper Image—recently debuted a new high-end audio line. There is a new live double-album from Universal, a new partnership with Puma, Marley coffee and beverages, and ongoing court battles in Las Vegas and New York. As reggae fans celebrate his 66th birthday, it seems everybody wants a piece of . . .

The Business Of Bob

BY ROB KENNER

In late 1979, a mustachioed “60 Minutes” correspondent named George Negus asked Bob Marley if he was a rich man.

“When you say ‘rich,’ what you mean?” the reggae superstar replied with a poker face.

Do you have a lot of possessions? Lots of money in the bank?

“Possessions make you rich?” Marley asked skeptically. “I don’t have that type of richness. My richness is life, forever.”

Though he would succumb to cancer two years later, Marley’s words still ring true. The Rasta soul rebel’s songs of freedom are more relevant than ever three decades after his death at age 36. “Bob Marley’s in every new day,” his widow, Rita Marley, says by telephone from her home in Ghana, where she’s sponsoring the Africa Unite Youth Symposium at the Institute of African Studies to mark what would have been his 66th birthday on Feb. 6. “There’s not one day that his music is not played all over the world.”

“Legend,” Bob Marley & the Wailers’ greatest-hits collection, is the top-selling reggae album of all time, having spent more than 1,126 weeks on the Billboard 200 and Pop Catalog Albums charts. As the first Third World pop star, Marley’s fan base is truly global. Revered from Argentina to New Zealand, he’s easily the most widely pirated musician on Earth. “I bought a bootleg

CD yesterday in Ghana,” Rita Marley says with a laugh. “They’re on the streets like peanuts. I can’t tell you the last time I heard some of these songs, but this guy had 25 songs on one CD. Yes, honey, and they’re selling well. That’s how they make their living.”

“Old pirates yes they rob I,” Marley sang in his classic “Redemption Song.” And as his son Rohan puts it, “Those pirates are still out there, claiming they have rights.” But the former linebacker, known for delivering punishing hits while playing for the University of Miami and the Canadian Football League’s Ottawa Rough Riders, has been helping his family tackle piracy.

Though some estimate that the trade in unauthorized Marley music and merchandise exceeds \$600 million each year, attorney Tim Ervin deals with the hard numbers: “Given the efforts that the family employs, I don’t believe the problem is nearly that extensive,” says Ervin, who has represented the Marleys since 2000. (His firm also does intellectual property protection for the estates of Elvis Presley and Johnny Cash.) Though he doesn’t work on Marley music, downloads or DVD rights, on the merchandising side, the family has been vigilant in protecting Marley’s legacy. “The Marleys have served over 400 cease-and-desist letters in the past 11 years,” he says. “We’ve initiated 30 lawsuits in the United States alone.”

Two weeks ago team Marley won a major victory when a Las Vegas court ruled that Avela, a Reno, Nev.-based company that sold unauthorized Bob Marley merchandise to retailers like Target and Walmart,

must pay the singer’s estate at least \$300,000 in damages. “They were selling all sorts of products,” Ervin says. The most offensive of which were Bob Marley bobblehead dolls and plush toys, he says. “That really incensed my client.” The case was filed in 2008 by Marley family company Zion Rootswear, which owns the exclusive worldwide license to make Bob Marley clothing. In addition to the \$300,000 in damages awarded under Nevada state law, there’s also a federal claim that was scheduled to be heard on Feb. 4 in U.S. District Court in Las Vegas. “We have submitted evidence that the company had \$3 million in sales,” Ervin says. “Based on the fact that the jury found that they willfully infringed, the judge has the power to double or triple that figure, and award us our attorney’s fees on top.”

“This verdict sends a clear message to anyone who would challenge the integrity of our father’s legacy,” Rohan said in a written statement. “We will continue to aggressively pursue legal actions against those who attempt to unfairly profit from his life and legacy.”

Rita and Bob’s firstborn child, Cedella, who has long served as CEO of Tuff Gong International and director of the Bob Marley Foundation, as well as overseeing most of the Marley family businesses, has been fighting for her rights as long as she can remember. “The best part about the Nevada case—apart from winning it,” she says, “was that our lawyer made people realize that we had to put up money to buy these rights, that normally a child would have.”

“Dad passed without a **continued on >>p16**



Is it legal? A model presents a creation of Emirati designer Abir al-Suwaïd that bears the images of Bob Marley during Spring/Summer 2011 Dubai Fashion Week; herbal relaxation drink Marley's Mellow Mood; Trenchtown Rock Headphones (made of FSC-certified wood, leather and recycled aluminum; \$299) are backed by the House of Marley.



with recyclable materials like aluminum and leather rather than plastic, these top-of-the-line Marley headphones boast a heavy bass sound that's ideal for reggae.

"With Marley the bass is what penetrates; it goes into your body," Kaufman says. "That's one of our core principles—that you really have to feel us. In order to feel us, we have to deliver that sound quality." The House of Marley observes other principles as well, what Cedella calls "the Marley code."

"This is something we know our father would be proud of," Rohan says. "It's not just about being businessmen but being followers of a principle and a philosophy. The greatest part is that we are giving back." A portion of all proceeds from the House of Marley will go to support the nonprofit 1Love.org, an online social community that aims to turn Marley's 19-million-plus Facebook fans into a global movement.

'I bought a bootleg CD yesterday in Ghana. They're on the streets like peanuts.'

—RITA MARLEY

"The whole Marley family is very socially conscious," 1Love.org executive director Donna Mastropasqua says. "One of the challenges that they have had is how to give the amount of time and energy and resources to all the things that they want to support. But by making use of the Internet, we've really hit an emotional chord. People are so passionate about Bob Marley and everything that he stood for. And the fact that we're providing an outlet and a place for them to go is just huge."

"We didn't just create a charity," Rohan adds. "We created an affinity program to partner up with other charities." Among the organizations supported by 1Love.org are the African Leadership Academy, the United Nations Environmental Program and Charity Water, which provides safe drinking water all over the world by drilling wells at a cost of \$5,000 each. Going forward the House of Marley plans to expand into timepieces, luggage and sportswear.

But music remains the cornerstone of the Marley legacy, as well as the subject of ongoing legal conflict. Earlier this month in United States District Court in New York, attorneys for the Marley family attended a pretrial hearing in their lawsuit against Universal Music Group (UMG), which gained control of Island Records when Seagram acquired PolyGram in 1998 (and was later acquired by Vivendi). Although a judge denied the family's claim to the copyrights for five of Bob Marley & the Wailers' best-known albums last September,

from >>p15 will," says Cedella, who was 14 at the time. Under Jamaican law, her father's estate was to be sold and divided among his wife and 12 children. During the Las Vegas court proceedings, Marley's attorney said the singer's family paid \$11 million to buy the rights to his identity. "We borrowed the money, we paid it back, and it was ours for life," Cedella says. "That is part of the reason why we defend it so much. It was not something that was given to us."

"It's a big responsibility we have, running the business," says Rita, who notes that past partners and administrators tried to "mash up a company that's been formulated and worked for by a Rastaman . . . The expectation is that we're only good for ganja-smoking."

The family has enlisted some powerful allies in their quest to take control of Marley's legacy and raise his name to new heights. In late 2008, Canadian venture capitalist James Salter invested millions to become co-administrator of the Bob Marley estate's trademarks and right of publicity. Salter's company, Authentic Brands recently acquired the rights to Marilyn Monroe's estate as well.

Since the endorsement value of living celebrities can fluctuate as quickly as TMZ can post a scandalous story—just ask Chris Brown, Lindsay Lohan or Tiger Woods—the marketing of deceased superstars has become a multibillion-dollar business. Michael Jackson's estate earned \$275 million last year, but while

the King of Pop topped Forbes magazine's annual list of "Top-Earning Dead Celebrities" in 2010 the King of Reggae hasn't dented the list since 2007 (with estimated earnings of just \$4 million). But Salter is betting that all that is about to change.

"I don't have any reason to believe that the Marley estate was mismanaged," says Jonathan Faber, CEO of the Luminary Group, which represents the estates of sports legends like Babe Ruth and Vince Lombardi. "They probably were not maximizing their opportunities, but they've now entered into a transaction where they can do that."

Earlier this month the Marley family announced the launch of the House of Marley, a joint venture with Alon Kaufman, CEO of Detroit-based Hornedicks, which also owns high-end retail brand the Sharper Image. At last month's Consumer Electronics Show in Las Vegas, the House of Marley debuted an eco-conscious home audio line including earbuds, headphones and iPod docking stations with speakers mounted on natural wood or tucked into canvas bags. (Expected to be available at retail by late second quarter, the products can be pre-ordered at TheHouseOfMarley.com.)

The House of Marley's biggest buzz item is the pro-quality Trenchtown Rock headphones that retail for \$299, a price point that mounts a direct challenge to the Beats by Dr. Dre line, which reportedly earned the legendary hip-hop producer \$16 million last year. Handsomely designed and sturdily constructed

THE KIDS ARE ALRIGHT

Since the 1979 debut of Ziggy Marley & the Melody Makers, Bob Marley's children have been carrying on their father's mission by making music with a sense of purpose, and racking up nine Grammy Awards among them. This summer Ziggy will release "Wild and Free," his third solo album on his own imprint, Tuff Gong Worldwide. In March he will tour South America to support Shakira. He'll tour America and Europe this summer. Bob's youngest son, dancehall star Damian "Jr. Gong" Marley, will be featured in the forthcoming Bruno Mars single and video "Liquor Store Blues" (Atlantic) and is now touring the world behind

last year's critically acclaimed album with Nas, "Distant Relatives" (Universal Republic). Nas and Jr. Gong, aka "Gongzilla"—who recently shot a video in Bob's old Trenchtown yard—are scheduled to headline London's Wembley Arena on March 31. Elder brother Stephen Marley's latest street smash, "Jah Army," features Jr. Gong as well as Buju Banton on the remix. On Feb. 14, Stephen will debut a new single, "No Cigarette Smoke," featuring Guyanese-Canadian R&B ingénue Melanie Fiona. His next album, "Revelation Part 1: The Root of Life," is due in April on Ghetto Youths/Universal.

—RK

the Marleys have since hired new legal counsel to continue their battle, which has now shifted from a copyright dispute to an accounting dispute.

"By filing this lawsuit the Marleys are standing up for their rights and for the rights of other artists who deal with multinational corporations," L.A. entertainment attorney Bonnie Eskenazi says. "They won't be bullied or coerced into taking less than what the contracts entitle them to receive."

The jury trial for this portion of the complaint is scheduled to begin on March 7. The Marley estate is seeking some \$6 million, charging that UMG improperly withheld royalty payments and failed to abide by the terms of Marley's 1992 agreement with Island Records/PolyGram, which, according to Eskenazi, stipulates a 60% gross royalty rate on all digital sales. The Marley family's attorney says that Island founder Chris Blackwell is prepared to take the stand and confirm these contract points. Reps for Universal were unavailable to comment on the litigation.

Rita Marley will never forget Sept. 23, 1980—it was the last time her husband stepped onstage to perform. "That was the same time the doctors told Bob he's got cancer and he's not going to be living much longer," she recalls. Just after opening for—and reportedly upstaging—Lionel Richie and the Commodores at Madison Square Garden in New York, Marley collapsed while jogging in Central Park. "I said, 'OK, the tour will just have to be canceled,'" Rita remembers. " 'Because if you're sick, you can't do this.' And he said, 'I'm gonna do it.' He was that determined."

"Live Forever," a live double-album of that final historic performance at Pittsburgh's Stanley Theater, was released Feb. 1 in digital and CD formats, as well as a super deluxe edition containing three vinyl LPs, two CDs and a commemorative booklet. Aside from bootlegs, this concert has never been heard before. Rita calls the show one of Marley's greatest: "Even though all his concerts were the best, this one was exceptional." Concerned about her husband's health, she questioned the wisdom of going on with the show that day. "Why are you still doing a concert?" she asked him. "If it's about money, we don't need the money that bad." Rita remembers Bob's reply: "This is not about money; this is about the mission." The mission will be commemorated this May, on the 30th anniversary of his death at L.A.'s Grammy Museum with an exhibition of photography, artifacts and multimedia.

The last song Marley performed on any stage was "Get Up Stand Up," a rallying cry imploring listeners to "stand up for your rights." His family has taken that lesson to heart, acting as ambassadors for the House of Marley and walking the line between doing well and doing good.

Cedella Marley Design recently announced a partnership with Puma—Cedella will create 2012 Olympic wear for three-time gold-medalist Usain Bolt and the rest of the Jamaican National Track & Field team. Rohan Marley now runs an organic



The offending bobblehead doll.

coffee farm in Jamaica and founded Marley Coffee, which is sold in stores like Whole Foods and Dean & DeLuca. He also works with the Marley Beverage Company, which distributes Marley's Mellow Mood, a line of carbonated relaxation drinks and herbal teas. Robbie Marley Jr. does graphic design for Zion Rootsweat, while Sharon Marley helps run the

Marley Resort & Spa in the Bahamas, which the Marleys discovered in 1976, while Bob was there recovering from a 1976 assassination attempt in Kingston, Jamaica.

No matter how much money these businesses raise for charity, Marley's heirs will always face the same sort of questions their father once did from "60 Minutes," which reported that "the ganja heads have become business heads."

The Rasta revolutionary from the slums of Trenchtown liked to joke that he drove a BMW because the name stood for Bob Marley & the Wailers. But he never turned his back on the streets that raised him, dispensing a small fortune in hand-outs and risking his life to tamp down the political violence that still rages to this day. "I'm like Che Guevara with bling on," Jay-Z once rhymed. "I'm complex." Marley could probably relate to the mogul who rose from Brooklyn's Marcy Projects, and the unique struggles that went with it.

"The Marleys face the same challenges as any of these deceased iconic clients," the Luminary Group's Faber says. "The first part is responding to unauthorized uses. The second is keeping the celebrity relevant in the minds of consumers." Given Marley's enduring popularity, that part shouldn't be a problem, but the third challenge is a bit trickier: "It's a matter of choosing your partners carefully and exercising quality control over the brand, and not oversaturating the market," Faber says. "It's a balancing act. They have to understand what it is that Bob Marley means to the consumer, and to the extent that they can, try not to alienate his fans."

Rohan seems confident of the way forward. "We have to know the integrity of what we're doing," he says, shrugging off those who may be uncomfortable with the commercialization of brand Marley. "We were never the ones to really worry about critics. Like our father would say, he writes music about them. They're really like crickets—in the bushes. We don't worry about those guys, we just do what we do. 'Cause if we worry about them, we wouldn't do anything. We'd just be stagnant. We can't do that."

"They say the good you do lives after you," Rita Marley says. "Bob is one of those who proves that. Can you imagine he went to rest at the age of 36, and 30 years after he's still coming out with music for your listening pleasure? Not only for your dancing pleasure, but for learning at the same time. Because Bob Marley music teaches. Bob said, 'Music gonna teach them one lesson.'"

MARLEY ON THE CHARTS

Although Bob Marley landed just one single on the Billboard Hot 100 during his lifetime ("Roots, Rock, Reggae" peaked at No. 51 in 1976), he has moved more than 8 million paid downloads in the 20-year Nielsen SoundScan era. The top 10 most-downloaded Bob Marley tracks are as follows:

1.	"Three Little Birds"	1.1 million
2.	"Is This Love"	687,000
3.	"No Woman, No Cry"	680,000
4.	"Jamming"	606,000
5.	"Buffalo Soldier"	599,000
6.	"One Love"/ "One Love/People Get Ready"	581,000
7.	"Could You Be Loved"	456,000
8.	"Stir It Up"	437,000
9.	"Redemption Song"	341,000
10.	"I Shot the Sheriff"	336,000

Marley lived to see 10 of his albums enter the Billboard 200:

"Natty Dread" (1975)	No. 92
"Burnin'" (1975, credited to the Wailers)	No. 151
"Catch a Fire" (1975)	No. 171
"Rastaman Vibration" (1976)	No. 8
"Live!" (1976)	No. 90
"Exodus" (1977)	No. 20
"Kaya" (1978)	No. 50
"Babylon by Bus" (1978, peaked in 1979)	No. 102
"Survival" (1979)	No. 70
"Uprising" (1980)	No. 45

After his death another 12 Marley albums have since entered the Billboard 200:

"Chances Are" (1981)	No. 117
"Confrontation" (1983)	No. 54
"Legend" (1984)	No. 54
"Rebel Music" (1986)	No. 140
"Talkin' Blues" (1991)	No. 103
"Songs of Freedom" (1992)	No. 86
"Natural Mystic" (1995)	No. 67
"Chant Down Babylon" (1999, peaked in 2000)	No. 60
"One Love: The Very Best of Bob Marley & the Wailers" (2001)	No. 60
"Africa Unite: The Singles Collection" (2005)	No. 101
"Forever Bob Marley" (2007)	No. 165
"B Is for Bob" (2009)	No. 77

Of these, greatest-hits set "Legend" is the biggest seller, moving 10.8 million copies since 1991. The album sold roughly 5 million copies in the 1990s and another 5 million in the 2000s, and it shows no signs of slowing down. *Keith Caulfield and Rob Kenner*

Sales figures: Nielsen SoundScan

The 'Live Forever' super deluxe edition (Universal).



INSIDE THE MESSY SPLIT BETWEEN THE WINTER MUSIC CONFERENCE AND THE ULTRA MUSIC FESTIVAL

BY KERRI MASON



Before the fame: LADY GAGA at WMC 2008.

It was Winter Music Conference: 2008. Yet another party. Almost no one noticed the pale blonde. She was overly dressed for Miami's South Beach heat, vogueing across the rooftop of the Raleigh Hotel. A lone cameraman dutifully snapped her strange pantomimes, but most people were more

focused on scoring free drinks and listening to B-list DJs play afternoon-appropriate sets.

Less than two years later, the blonde is known as Lady Gaga, the record-breaking, hitmaking, international phenomenon.

Meteors like Gaga are rare, but stars are frequently born at WMC, where the global dance community gathers each year to hock new talent and celebrate the old. David Guetta got his American foothold here; Diplo set himself up for his BlackBerry sponsorship; and mega DJs like Tiësto reassert their dominance each year, with increasingly bigger crowds at increasingly bigger venues.

Driving this gathering of like-minded people are two events: The venerable WMC and a giant party known as Ultra Music Festival, which, according to Pollstar, is one of the fastest-growing outdoor festivals in the United States.

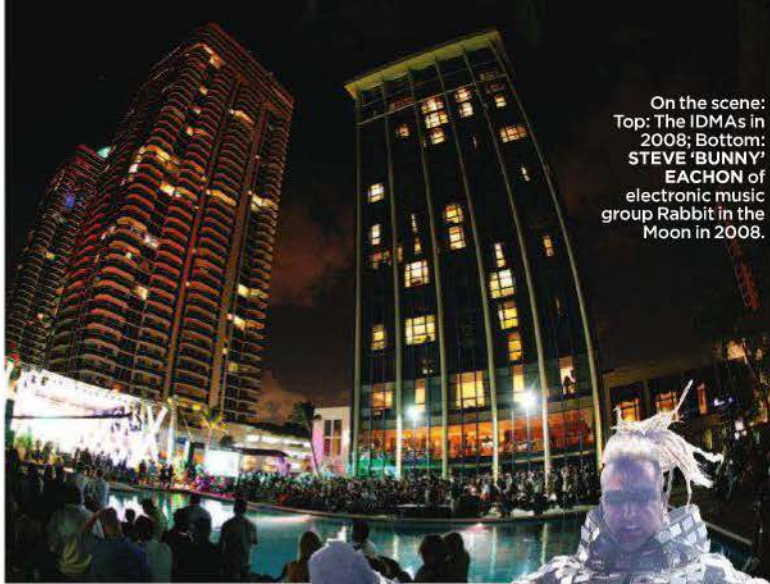
For 11 years, the two have coincided by design: UMF launched in 1999, piggybacking on the then-13-year-old WMC's growing popularity. While an anomalistic Easter forced a one-week move in 2004, both events were otherwise held the last week in March. WMC always launched midweek, and UMF wrapped up the weekend.

But this year, an unexpected shift in dates has made that scenario impossible, causing an international uproar in the process.

On Nov. 16, WMC announced that its 2011 edition will run March 8-12—not the last week in March, and therefore not corresponding with UMF, which was already scheduled for March 25-27. This happened despite a longstanding agreement between the two entities, stating that UMF would occur the same week as WMC.

Was it a heady, meaningful break or just a scheduling snafu? It depends on who you ask. But one thing's for sure: Dance music's real divas aren't leaving one bit of scenery unchewed, and "Miami in March" may never be the same.

WMC week is a tale of two conferences. The quarter-century-old, slightly gray one that focuses on business, networking and what co-founder Bill Kelly calls "emerging and legendary tal-



On the scene: Top: The IDMAs in 2008; Bottom: STEVE 'BUNNY' EACHON of electronic music group Rabbit in the Moon in 2008.



ent," and the one of the past 10 years that belongs to the spring break crowd, tourists and young partyers, strengthened by the presence of UMF.

For Kelly, who's widely considered part of dance music's "old guard," the situation is clear. "We had an agreement with Ultra whereby Ultra would present its event during the WMC dates. They broke away from the agreement last minute. That being said, there are many positive developments that have resulted from Ultra's decision to split with WMC. While there was a sort of synergy between us, they are two very different events with different objectives."

WMC's reason for the date change—that it couldn't secure a venue to host the conference itself, with its panels and other networking events, during the usual dates—rings a bit hollow to some. "Most of the people who go to Miami for WMC week don't step foot in the conference itself," says David Waxman, DJ and VP/GM of Ultra Records, which isn't affiliated with UMF. "They follow their favorite DJs."

WMC logged 3,763 registrants in 2010, while industry estimates put the number of people who flock to the city for the dominant elements of the week—the 24/7, independently promoted parties, over which WMC has limited, if any, control—at 65,000. Meanwhile, UMF counted 100,000 attendees over two days in 2010.

As clearly as Kelly points the finger at UMF, that's how definitively its organizers refuse to even acknowledge an argument.

"There is no current state because there is no dispute," UMF promoter Adam Russakoff says. "The dates chosen for WMC were impossible to present UMF, so for Ultra there wasn't any way [to make it work]."

In a statement posted on their website shortly after the dates were announced, UMF organizers countered WMC with a logistical hurdle of their own. The new WMC dates overlapped the annual Calle Ocho Street Fair, which attracts more than 1 million people to downtown Miami, home to UMF venue Bayfront Park.



"Ultra used absolute best efforts to maintain the relationship with WMC and join them in the move to the second week [of March]," they said. "However, this was rendered impossible by the City of Miami Police Department, as they do not have the resources to host Ultra Music Festival and Calle Ocho on the same weekend."

"We went so far as to help them find another venue for the conference to help stay together," says Russakoff, who nonetheless adds that UMF plans to correspond with WMC again next year. "We welcome it."

When WMC launched, dance fans weren't part of the conference's story. It was first held Feb. 19-21, 1986, at the Fort Lauderdale Marriott. About 90 people attended, setting up the structure for the confab's first incarnation as an industry-focused networking event, featuring evening showcases from top talent and the Florida warmth thawing the dominantly out-of-town delegates. The conference moved to Miami's South Beach in its sixth year.

Throughout the '90s, WMC became the place to be for any-

BLOOD ON THE DDA



24-hour party people: Clockwise from top: DAVID GUETTA at WMC 2008; LADY GAGA, WMC 2008; PAUL VAN DYK at WMC 2010; and (from left) MARIO WINANS, SEAN 'P DIDDY' COMBS and TOMMY LEE in 2004.

BEATPORT PLUGS TOMMY LEE INTO MIAMI

The schism between the Winter Music Conference and Ultra Music Festival has birthed another player set to steal a bit of WMC's fire: the Beatport Music Awards. The event will be presented live for the first time on March 27, during Ultra weekend. Online music store Beatport—as much a lifestyle brand as it is a retail one for young electronic music fans—has been giving out BMAs since 2008, but through announcement rather than physical presentation. The WMC's official awards show, the International Dance Music Awards (IDMAs) has traditionally been the marquee trophy-distributing fete of WMC week. But with WMC week no longer corresponding with the Ultra Music Festival—the time when the majority of artists plan to be in Miami—the BMAs saw an opportunity to become the only awards game in town.

"We hear from artists who win [BMAs] that it's more important to them than a lot of other awards in the space," Beatport VP of marketing Shea Purdy Gerhardt says. "Anyone who tops our charts gets to the next level in their career. The Beatport name is something they can tout on their résumé."

The BMAs will take place during the seventh annual Beatport Beach Party, a four-day mini-festival featuring nearly every major dance artist in the world playing oceanfront sets for adoring revelers. The free event has traditionally drawn capacity crowds, with lines spilling out of the National Hotel onto Collins Avenue. (This year's party will take place at the decidedly more chic Gansevoort Hotel.) Host Tommy Lee will hand out the awards between sets. —KM

one involved in dance music—a breeding ground for collaboration and new talent and a launch pad for the tracks that would define the genre for the following year. Delegates had the run of the town, gaining entry to most or all nightclub events with a flash of their WMC badge.

"In 1996, when I was resident at [South Beach nightclub] Liquid, we had Frankie Knuckles on WMC Sunday," Waxman says, noting that the event was also tied to the annual Winter Party, which targets the lesbian, gay, bisexual and transgender community, "so we were charging at the door. Charging a WMC delegate? Blasphemy! Nowadays, the door people see those badges and they charge you double."

In the 2000s, the WMC experience started to change. UMF launched in 1999 as a one-day event in South Beach, featuring rave-favorite acts like Rabbit in the Moon and DJ Baby Anne. It moved to downtown Miami's Bayfront Park two years later to accommodate its rapidly growing size.

As dance music increased in popularity as a genre, UMF gained attendees downtown, and when word spread that every DJ on the planet was in Miami during a single week, fans started flooding the city, increasing the money-making opportunities for venues, hotels and retail stores. This influx corresponded with the heightened prevalence of bottle service, where a five-person table could easily net a club \$1,500 in a few hours—far more than if each attendee paid a \$25 cover or was let in for free with a WMC badge. Promoters and artist bookers from all over the world struck lucrative deals with local venue owners to host events, in hopes of establishing their own brands and artists on WMC's international stage and making money in the process.

Suddenly, the WMC delegate was a second-class citizen at

best, unable to compete with masses of spring breakers or European tourists with deep pockets. Confrontations at club doors became the norm, with managers frequently being blocked from joining their artists inside, press lists getting cut and sometimes even DJs getting hassled at their own events. Dance music magazines committed whole sections to annual "WMC Aftermath" stories and kvetch-fests.

The conference, it seemed, had gotten lost in the scramble.

While the players themselves are being relatively civilized, their posses are making hay behind them. Calling the decision "reckless," Windish booking agent Steve Goodgold blasted WMC in an open letter. Artists are routed up to a year in advance, and both WMC and UMF have historically been scheduled for the last week in March. The new dates make it impossible for artists to network and see their colleagues at WMC and play UMF. As the largest dance festival in America, UMF is a massive, unmissable platform for any artist able to secure a slot.

"It is a gross inconsideration by the WMC for event planners worldwide and artist scheduling," Goodgold wrote.

In another open letter, Louis Puig, the firebrand owner of downtown Miami superclub Space (which rushed its 2000 opening to correspond with WMC week), used the occasion to side with WMC—despite the fact that he tried to launch a competitive conference, the Miami Music Conference, in 2005. He decried UMF's practice of locking its performers into exclusive contracts for the entire week, seriously affecting his own booking interests.

"Clubs don't compete with Ultra," Puig wrote. "They don't even operate at the same times, so why not let the artists play at clubs? This Ultra 'exclusivity' crap is hurting the artist and

adult nightlife, as no adult I know can stand being at a festival for more than two hours. They also cannot stand sweating, getting trampled by the masses, dancing on dirt and/or mud and using those disgusting Port-O-Potties."

But Puig's letter also praised the opportunity for "two great music weekends," and ever-industrious event promoters are seeing green too.

"We're going to produce events both weeks, but our main focus will be during Ultra week. That's when most of the big talent will be in Miami," says Rob Fernandez, promotional director of New York nightclub Pacha, who staged 20 parties throughout South Beach during last year's WMC. "The venues and promoters will benefit because they will get another weekend of parties. The fans will suffer."

Forced to choose between the two weeks, fans are speaking out online, expressing their displeasure with the situation. Before, they had a virtual guarantee to see all their favorite DJs during a single week. Now, some DJs might only play one of the two weeks, and that might not be confirmed until flights get expensive and hotels sell out.

A poster on music and culture magazine URB's website commented: "Those parties are an elitist retreat for DJs, label bosses and promoters, while the REAL fans and heart of the scene has [sic] to go to work in the real world. Not to sound bitter but fuck both events, cry me a river you overpaid booking agents. I have no sympathy for the hyper-elite dance set." ■■■

NCE FLOOR

GAGA: CHARLIE AMATEL/AS ANDEL/THE TIMES; WINANS: JAMES BECK PHOTOGRAPHY; GUETTA: TILLALTE; COMBS & LEE: JEMAL COUNTNESS/WIREIMAGE.COM; VAN DYK: BRUCE PHOTOGRAPHY; SEANON: JESSICA FANZAGGETTI/IMAGES; GAGAN: NEW BURNBY

MATTHEW "F.X." FELDMAN

"Skins" U.S. music supervisor

TWEETS: @FXFELDMAN

THE CLOUD: SoundCloud.com/FXFeldman

NOTE: Sales for Phantogram's "When I'm Small" (Barsuk Records) rose 344%; "My Girls," the 2009 single from Animal Collective (Domino), saw sales increase by 201%. Both were featured in the first episode of MTV's "Skins."

THE PERCEPTION-PUSHER



Just how did **MATTHEW 'MATT F.X.' FELDMAN** go from working at a mailbox store to sitting in the music supervisor's chair of a controversial show (that MTV is pushing hard at upfronts—despite a ratings falloff)? Being 19 helped.

BY JILLIAN MAPES
PHOTOGRAPH BY RACHEL BEEN

The new kid on the music supervision block doesn't invite writers to the coolest new nightspot. Or the buzziest new restaurant. He requests hang time at a candy store. But given his age (he recently celebrated his 19th birthday), that's probably better than flashing a fake ID and sneaking into a bar.

Matthew "Matt F.X." Feldman minds his manners more than the teenagers portrayed on his show, MTV's new sex-drugs-and-alcohol prime-time drama, "Skins." He's nice—he hails cabs for girls and pats arms at good-bye. And he also asks if saying something is "off the record" makes a difference—after he's already said the something.

But while his own peers are stumbling home from kegers, Feldman has been trying to grow up. He dropped out of music school in Glasgow, Scotland, after just a month. He's back in his hometown of New York, living with his parents. He was working at a West Village mailbox store. He made the most important mixtape of his life. Then got his gig at MTV's "Skins."

HOW DID YOU GET INVOLVED?

I was approached by an old friend of mine who was ["Skins" co-creator/writer/producer] Bryan Elsley's intern. I'd actually shown the U.K. "Skins" to this friend two-and-a-half years earlier, so it was kind of funny that she wanted to bring me on for the writers' group.

[The writers' group is] basically a revolving group of teenagers from around the city who come in every week to work with the writers and Brian. The functions [of the group] are limited, but definitely very heard and seen throughout the show. A lot of the authenticity wouldn't have come out if it hadn't been for this group.

Maybe the first or second time I did the writers' group, I started asking about the music, and if I could submit a song to the show. Bryan told me he had a 19-year-old choose all the music for the first and second seasons [of the U.K. "Skins" series], and a second, different 19-year-old choosing for the third and fourth seasons. He told me to make him a mixtape. So I made him a playlist and I pretty much got the job three or four days later. I quit my day job. And it just all started from there.

WHAT WAS ON THAT PLAYLIST FOR ELSLEY?

The first thing Bryan asked me when he brought me in after that mix was, "Is this your taste?" And I said, "Yeah, it's just the stuff I like listening to." I remember including Freddie Gibbs, who I think is the greatest gangster rapper. I put Jai Paul, who is on XL [Recordings] and coming out this year. A bunch of unsigned bands that my friends are in. Overall, I edged on the electronic side of things that are happening around the world right now.

Feldman is more than aware of what's happening in the world, particularly in youth culture. Certainly it helps that he's a teenager. But he also has a background as a "cool hunter" for global youth marketing firm Ruby Pseudo. His worldwide awareness could serve him well, given the legacy of "Skins" across the pond—and its strength as a platform for breaking indie bands like the Gossip, Grizzly Bear and Bloc Party in the United Kingdom. "Bryan [Elsley] takes credit for introducing Grizzly Bear to the country of England," Feldman says. "I definitely think this is a really incredible opportunity for America to be exposed, at large, to a wide range of music."

If you judge Feldman strictly on his appearance (dark denim on dark denim, Win Butler haircut), you think, "What a New Yorker, Brooklyn hipster." And he does talk a lot about dub-step and artists who didn't get enough attention from Pitchfork Media. But with his grin, and his (slight) nervousness, Feldman's sincerity rings true. If it's hip to be cynical (particularly in regard to the arts), then Feldman is an anti-hipster—or at least the self-loathing kind. "Hipsters are way too rude

to have these indie artists all for themselves," he says. "They shouldn't be allowed to have this music all for themselves. To an extent, it's about knowing the greatest band. But then it's about letting everyone else know about the greatest band." He exhibits an unaffected attitude about taking the most under-the-radar of artists—like 3D Friends (aka Austin's Daniel Chavez-Wright), who is behind the "Skins" U.S. theme song after winning an OurStage competition for unsigned artists—and throwing them on MTV's sexiest show.

IS THERE AN OFFICIAL SOUNDTRACK DOWN THE ROAD?

Oh, yeah! We're in discussions with various parties, and you can rest assured that there will be many different kinds of music represented on a "Skins" U.S. soundtrack. We are very interested in getting as much of this music out in as many ways as possible. Right now, we're giving out free downloads every week and we're starting to feature each episode's playlist, as well as artist profiles, on the official "Skins" website [Skins.tv].

ONLY THREE EPISODES OF THE U.S. "SKINS" SERIES HAVE AIRED SO FAR, BUT IT SEEMS LIKE THERE'S MUSIC PLAYING IN EVERY SINGLE SCENE, ALMOST CONTINUALLY. HOW DO YOU KEEP UP?

It's like 22 songs an episode. I have friends who show me music, but I work solely with Bryan. The only music in the show that I don't choose is something that Brian says we include—it's his show. An instance of that would be all the soul music you hear [in episode two], which is totally Bryan's idea. In the British version, every once in a while, a really old song pops up, and that's his DJ'ing, so to speak.

On Jan. 17, MTV premiered its first episode of the U.S. version of "Skins." The story arc: A group of sexed-up high schoolers sink a stolen car in a mad dash to get their overdosed friend to the emergency room. The initial episode drew 3.3 million viewers, according to Nielsen, which promptly dropped off by 50% for its second installment. Meanwhile, MTV remains strong on the show, pushing "Skins" hard in its 2011-12 Ad Upfront (according to the Hollywood Reporter), despite some big-name advertisers dropping out and concerns from the Parents Television Council in regard to child pornography laws that may or may not have been violated.

But controversy and ratings aside, 1.3 million sets of ears are the most that the small-fry artists that Feldman likes to feature have ever reached. Tracks featured in episode one of the U.S. "Skins" series experienced a boost in sales the week of the telecast: Sales of "When I'm Small" by electro-ambient duo Phantogram (Barsuk Records) rose 344%, while sales for "My Girls," the 2009 single from freak-folk mainstay Animal Collective (Domino), increased by 201%, according to Nielsen SoundScan. Number-wise, the gains are in the high hundreds and low thousands, but it could be an option to explore for artists looking for initial breakout exposure and a small synch fee of typically no more than \$600.

Since the show premiered, Feldman has received a flurry of e-mails, SoundCloud messages and tweets from artists hoping for placements. "It hasn't gotten to an overwhelming point, but it's definitely starting to get to the point where every day I wake up and there are more and more messages, some even through my own artist SoundCloud account," says Feldman, who sings and plays piano in a duo called Otis & Love. "I've actually found some really cool stuff through people reaching out."

Feldman seems very self-possessed for someone not yet 20: "I just hope this show exposes kids who are 15, 16 or 17 and getting into different types of music to awesome sounds that they would've had to dig for online otherwise," says the man whose Twitter bio includes the phrase "perception-pusher." "We're spoon-feeding, and I'm happy to do it." ●●●

SPIN CITY

THE DECEMBERISTS TOP THE CHARTS. 'PORTLANDIA' ROCKS IFC. ARE THE CITY OF ROSES' PRO-MUSIC INITIATIVES PAYING OFF?

BY CORTNEY HARDING

It's a skit from the new IFC sketch comedy show "Portlandia." The mayor of Portland, Ore., portrayed by Kyle McLaughlin, commissions the show's two actors, Carrie Brownstein (of Sleater-Kinney) and Fred Armisen (of "Saturday Night Live" fame) to write a theme song for the city. Portland stereotypes abound: The mayor bikes in. He bounces on an ab ball. He disses Seattle and gives the musicians a dream catcher for inspiration. And he constantly calls for his assistant, played by Portland's actual mayor, Sam Adams.

Adams, who spent 11 years as chief of staff for former Portland mayor Vera Katz and four years on the city council, was elected mayor in 2008. While he's a bit more grounded than the fictional mayor on "Portlandia," he's got plenty of hipster cred: He kicked off his campaign at indie music venue the Wonder Ballroom; he hosts a series of rock concerts—featuring acts like Point Juncture Washington and Y La Bamba—at City Hall; and he even did a guest-DJ set at Portland's Jackpot Records for Record Store Day. He's probably the only mayor in the country who gets tweets like the following: "@MayorSamAdams: Do you like the band The Smiths? Also there is a pothole on Rhine and Milwaukie."

But Adams' support of the local music scene (and the local arts community as a whole) goes far beyond fandom and lip service. He has worked with the Regional Arts and Culture Council to reach out to local musicians. Although the organization has been giving out grants since 1995, the number of musicians submitting applications has gone up in recent years. Adams has also been a key supporter of the Right Brain Initiative, which provides arts and music education in local public schools, and last fall, the Kennedy Center named the Portland region as its third partner in its Any Given Child arts education initiative.

On a smaller scale, the city of Portland also uses local artists to provide its "on hold" music and offers \$5 tickets to select musical performances for low- and no-income residents. In his Creative Action Plan for the Portland Metropolitan Region, Adams said his primary goal in this area is to create a dedicated \$15 million-\$20 million annual public fund for arts, culture and arts education in the Portland region.

Of course, Portland isn't the only city—New York and Austin can boast strong arts grant-making foundations—with a top-notch arts scene that provides government funding for musicians. And it doesn't hold a candle to many other countries—like Canada and Sweden—where local governments go so far as to underwrite tours.

But Adams' passion for music, along with his ability to connect with bands, sets him apart. He's also not the first Portland mayor to champion local music—in the mid-'80s, former mayor Bud Clark, a bar owner (who biked to work), hosted the Mayor's Ball, an annual charity event featuring local rock bands. Portland's music scene has always been vibrant, producing such acts as Greg Sage, Elliott Smith, Everclear and the Dandy Warhols, as well as labels like Kill Rock Stars.

Billboard spoke to Adams about his support for chart-topping Portland act the Decemberists, his reasons for spending on the arts when the city faces high unemployment and his favorite local band of all time.

The Decemberists, whose album "The King Is Dead" debuted at No. 1 on the Feb. 5 Billboard 200 [it's No. 10 this week], are playing a message from you before all of their shows, right?

Yeah, Colin [Meloy, the Decemberists' frontman] asked me to record the message that announces them taking the stage. It was a great honor. [The message features Adams, surrounded by sounds of nature, urging fans to relax while waiting for the band to take the stage.]

How did your role in "Portlandia" come about?

They first asked me in the pilot phase, before IFC had actually picked it up, and I was thrilled to do it. I got to play the assistant to the mayor, which I did in real life for 11 years, so I didn't need to do much acting.

Portland has a long tradition of mayors who have supported the arts. How do you fit into that?

One of the key attributes making Portland what it is, is arts and culture. I love live music, so I'm especially proud when our local groups do well. Portland has a great arts and culture DIY vibe. Seattle has the grunge sound. Portland's is very eclectic. I don't think you could say there's a Portland sound. We've got all this great, independent-minded music.

How have you grown the resources for the local music scene?

Every chance I get, I try to increase money for arts and culture, through the Regional Arts and Culture Council, who in turn support great nonprofits like the Rock 'n' Roll Camp for Girls. Arts education is way behind as a nation, and we're suffering here as well. I recently was in Benson High School, and we were having a meeting on education in the former band room that used to have musical instruments on the bare cupboards that surrounded us. We've got a local company, Rumblefish, working with us [on Listen Local] to put local music on the city's on-hold system. We've got the PDX Pop Now summertime City Hall concert series. When I'm out and about, we're always promoting local bands, whether it's Storm Large, Pink Martini, Yacht or Shaky Hands. Portland has an amazingly rich music scene.

In addition to the art and music, Portland also has high unemployment [10.7% in November 2010, according to the Portland Business Journal] and teacher layoffs. In the face of this issue, how do you justify spending money on the arts?

If you want to live in a one-dimensional city, I respect anyone's right to do so. I don't. I want to live in a city that has many dimensions to it . . . the more arts education we offer, the lower our dropout rate will be. The more arts and culture we have in the city, the more innovative we'll be in all other endeavors. It can't be an innovative city and be bereft of arts and culture, or have a weak arts and culture scene. My goal is to allow for more full-time, living-wage arts and culture jobs.

I was in a meeting the other day where this exact thing came up. I was meeting with area legislators, because we are trying to get

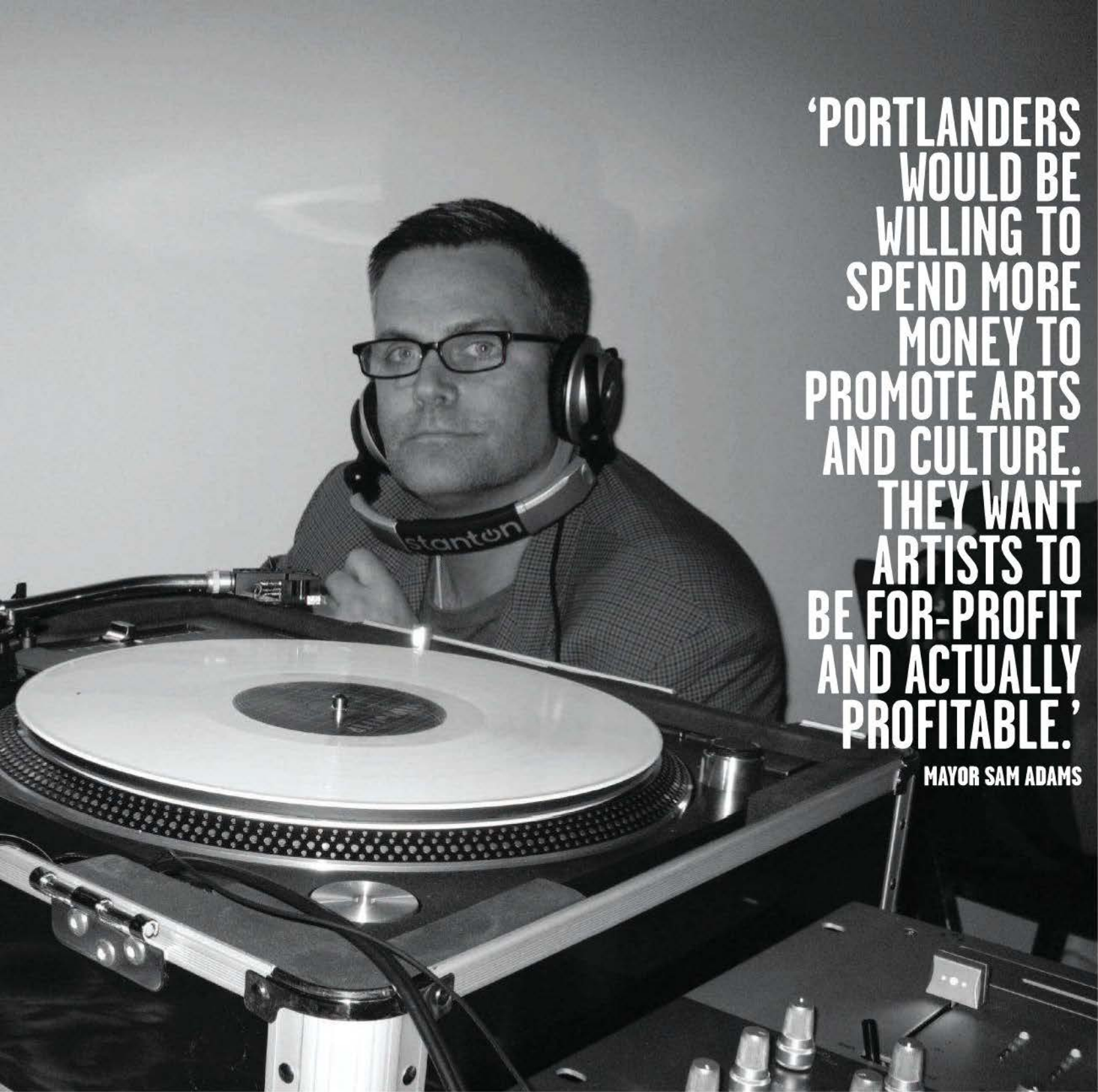


Above: THE DECEMBERISTS; below: "Portlandia" cast members CARRIE BROWNSTEIN and FRED ARMISEN (right) with "mayor of Portland" KYLE McLAUGHLIN.



the film and video tax credit renewed, and this particular newly elected legislator talked about how rural parts of the state don't benefit from these fancy film and video jobs. I just reiterated the facts that most of the jobs in arts and culture are accessible; they are not the on-air talents. Behind every successful video, film, every successful music, entertainment offering are multiples of jobs.

I think Portlanders for the most part get it, and our polling shows that Portlanders would be willing to spend more money to promote arts and culture. They want artists to be for-profit and actually profitable. They support their local nonprofit institutions. We have . . . some of the highest arts and culture attendance of any city per capita in the United States. Arts and culture has always been a key attribute of what Portland is all about; it's in our DNA. Beyond that, I want Portland to be successful. I want Portland to offer great quality of life and also a great place to do business. Arts and culture is a key part of that.



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PROFITABLE.'**

MAYOR SAM ADAMS

Do you hear from Portland-based corporations like Nike and Intel that the city's art and culture scene helps attract top-tier talent to the city?

One of the reasons we have the kind of corporate support and foundation support for our arts and culture community is because it helps us to recruit and retain some of the best talent in the world. The best of the best talent can work, more than ever, wherever they want.

Good schools are absolutely key, arts and culture offerings are absolutely key when I'm out pitching Portland as a place for businesses to locate. It's a reason we have businesses that stay here. Not only is it a key industry for us, but one of our most visible exports is arts and culture—as is evidenced by "Portlandia" and the Decemberists. Not only is it an industry in its own right . . . but it supports our other industries.

What are your legislative priorities for the arts and music in 2011?

I'd like to expand the film and video credit. If you go on our website, the write-up for last year's arts and culture just shows you how many jobs [there are]. It's a clean industry, and an industry that benefits not only the city but the entire state and region, because they rarely just have one location in the city of Portland.

The state is facing some massive cuts—they've raided the arts and culture budget before, and I want to protect that. Smaller things that are very important for the music scene is to continue to protect all-age access to venues that have alcohol, but offer arts and culture as well, so you can have separated crowds. There have been attempts to close that down altogether, even though we have not had significant problems with that, with the way we've done it.

Locally, the Creative Advocacy Network, which I helped found, is moving forward on looking at a dedicated local arts- and culture-funding revenue stream. That work goes forward in this next year on a regional and local basis. We have an

economic development strategy where we promote exports in industries where we have competitive advantage. In the art for money category, software, digital development, athletic, outdoor, and design is another targeted industry. In the next year we'll be taking those strategies on the road.

I want to continue to support artists' efforts to have national and global audiences, to have national and global customers, to provide more economic security for more artists to be working full-time at arts and culture.

What's your favorite Portland band right now—and favorite Portland group of all time?

That is a question that always gets me into trouble. I'm absolutely infatuated right now with the new Decemberists album. Of all time? Well, I grew up when Nu Shooz were very popular, and they're still here; they're still around, they're still playing, and they're great. I'm not going to say my favorite, but my longest has definitely been Nu Shooz. ●●●

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GETTING SETTLED
Cave Singers shift to Jagjaguwar label



MR. OUTSPOKEN
Henry Rollins embarks on a talking tour



THE GOOD FIGHT
The Boxer Rebellion back with third album



RAIN MEN
Hip-hop trio Travis Porter builds buzz



SPEEDY RAPPER
George "Pale Kid" Watsky does it fast

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MUSIC

ROCK BY MIKAEL WOOD

TURN AROUND, BRIGHT EYES

Conor Oberst Switches It Up On 'The People's Key'

Conor Oberst says that when he started work on "The People's Key," the new album by his celebrated folk-rock outfit Bright Eyes, he was guided less by what he wanted the album to sound like than by what he didn't want it to sound like. "I was really burnt out on that rootsy Americana shit," the frontman says. "So I tried to steer clear of that."

"Rootsy Americana shit" is one way to describe the vibe of Bright Eyes' last studio disc, 2007's "Cassadaga"; the description also suits "I'm Wide Awake It's Morning," one of a pair of sets that Bright Eyes released on the same day

'We have an ability to morph our sound from record to record. If Conor says we're going in a new direction, I get behind him.'

—MIKE MOGIS

in 2005. (According to Nielsen SoundScan, "Cassadaga" has sold 221,000 copies, while "I'm Wide Awake It's Morning" is at 475,000.) Yet Oberst says those records only represent "an element of the music I make—it's not wholly what we do in any way."

"We have an ability to morph our sound from record to record," adds Mike Mogis, the band's producer and multi-instrumentalist. "If Conor says we're going in a new di-

rection, I get behind him."

Due Feb. 15 from Saddle Creek, "The People's Key" sets Oberst's songs against a variety of styles: "Jeune Stars" and "Triple Spiral" throb with loud, grungy electric guitars; "Approximated Sunlight" rides a drowsy trip-hop groove; "Ladder Song" is a delicate piano ballad. Though the album features guest spots by Matt Maginn of Cursive and Autolux drummer Carla Azar, among others, Mogis says the

set is more of a concentrated group effort by him, Oberst and keyboardist Nate Walcott than was "Cassadaga," on which the band's core members were joined by such high-profile names like M. Ward and Gillian Welch. "We kind of wanted to keep this record to ourselves," Mogis says, "rather than bringing in people whose unique identities can alter the shape of a song."

In December Saddle Creek began rolling out the album by giving away

an MP3 of the track "Shell Games," which label owner Robb Nansel calls "a good introduction to the record. It starts out sounding like what you expect from Bright Eyes, then ventures off into this other territory."

Nansel admits that the four-year gap between Bright Eyes projects—during which Oberst released a pair of solo albums, as well as the self-titled debut by his indie-scene supergroup Monsters of Folk—caused him to wonder

"if people had moved on." Initial feedback to "Shell Games," though, has "been really positive," he says. Bright Eyes manager Nate Krenkel adds that the break might actually deliver an advantage: "Things are happening so fast now with the drive to constantly discover new artists," he says. "So when an old favorite surfaces, it kind of allows this moment to pause and just enjoy music again."

In addition to attracting the band's longtime fans, Nansel says one of his principal goals for "The People's Key"—which is available for pre-order on Saddle Creek's website in three different bundles—is exposing Bright Eyes to consumers who may be familiar with Oberst's name (from his political activism, for instance) but who haven't bought one of the band's records.

"We're not just going after the Pitchfork banner ads," Nansel says. "We're trying to think outside the box: putting something in the Utne Reader or on Politico. The hope is that when someone sees a music ad on those sites, it'll jump out at them." To a similar end, Nansel says he's looking into selling the album at such nontraditional retail outlets as Whole Foods.

Live work will also figure heavily into the disc's promotion, says Krenkel, who adds that "seeing it performed live will probably bring out the threads of consistency that run through the entire Bright Eyes catalog." Important bookings include New York's Radio City Music Hall (March 8-9), the Coachella Valley Music and Arts Festival in Indio, Calif. (April 16) and London's Royal Albert Hall (June 23).

Bright Eyes played Radio City on the Cassadaga tour, Nansel recalls, but didn't sell out until the night of the show. But this time, "the first date sold out pretty quickly, and now we're on the way to selling out the second as well," he says. "That to me is representative of the level they're at on this record. We're trying to make them the band to see in 2011." ●●●



Freakin' folk:
BRIGHT EYES

>>> DRAKE, BIEBER LEAD JUNO NOMS
Get set for buddies Drake and Justin Bieber to face off at the Juno Awards. Canadian hip-hop star Drake leads the field with six nominations going into the competition, with Bieber taking four nominations of his own. Drake (born in Toronto as Aubrey Graham), who will also MC the Junos on March 27, picked up nods for best album, best songwriter, best rap recording and best single for "Find Your Love." He will compete in Toronto against Stratford, Ontario-born Bieber, who was nominated for best album, best artist and best pop album for "My World 2.0." Bieber and Drake will also contend in the Juno Fan Choice Award category against fellow multiple nominees Hedley, Johnny Reid and Michael Bublé.

>>> BLACK KEYS NAB mtvU WOODIE NODS
The Black Keys have hit the right note with the mtvU Woodie Awards. The Keys are the only act nominated for two awards for the college network's awards show. They are up for woodie of the year, which goes to the top artist, for the video "Tighten Up." Their competition in the category includes B.o.B Featuring Hayley Williams' "Airplanes" and Arcade Fire's "The Suburbs." "Tighten Up" is also a contender for the best video Woodie. The awards will be held March 16 at the South by Southwest music festival in Austin.

>>> AVETT BROTHERS REUNITE WITH RICK RUBIN
The Avett Brothers are "the first step in" to their next studio album, the follow-up to 2009's "I and Love and You," which debuted at No. 16 on the Billboard 200. "We have completed one session of recording," Scott Avett says, adding that the group convened at Echo Mountain studio in Asheville, N.C., and will be working again with producer Rick Rubin.

Reporting by Gary Graff, the Associated Press and Etan Vlesing.

ROCK BY CORTNEY HARDING

WANDERLUST

The Cave Singers Move From Matador To Jagjaguwar

Beer ads can rarely be described as lovely. But an extended spot for Bend, Ore.-based indie brewing company Deschutes, which featured a young hipster couple rediscovering their love as they travel through the stunning high desert in Central Oregon, came across more like a trailer for the new mumblecore hit than your standard brews and babes fest. (The spot did work in the great beer-ad breast trope, though.) Soundtracking all this beauty was a track called "Beach House," from the Cave Singers album "Welcome Joy."

"I loved the ad when it was presented to us," guitarist Derek Fudesco says. "We've been really lucky to have done some cool things with brands—we played a show for Jansport backpacks where they were encouraging people to get back to nature, and they had us do a set in the woods 45 minutes outside of Seattle."

While the Cave Singers are about to release their third album of lo-fi folk music ("No Witch," out Feb. 22), a few members of the band weren't always so

mellow. Fudesco first made a name for himself in the late '90s as a member of the garage rock band Murder City Devils; shortly before that group split, he co-founded the blistering art-punk act Pretty Girls Make Graves. But Fudesco says the move to the softer side wasn't difficult.

Cave Singers vocalist Pete Quirk "moved in with me, and we started playing music together," Fudesco says. "I know I didn't want to play bass in this new thing, and I wanted to try something different."

While the band has now comfortably settled into its sound, other big changes occurred between "Welcome Joy," which was released in 2009, and "No Witch." The act's first two albums were released through Matador, but for the new one, the group signed with a new label, Jagjaguwar.

"It was time for a change," Fudesco says. "We weren't stoked on Matador and they weren't stoked on us after the last record. We asked to leave and they were fine with it. We had been friends with the Jagjaguwar folks for a long time and we loved the label."

Jagjaguwar founder Darius Van Arman says he talked with Fudesco



Pretty boys made good: THE CAVE SINGERS

when the Cave Singers first got started, but the band ultimately decided to stick with Matador, which had released the Pretty Girls Make Graves albums. He says that to market "No Witch," the label is staying away from anything gimmicky and keeping the focus on the music and the band's live show.

"We're not doing disco remixes or anything like that," he says. "We want people to get to know them and see them in concert."

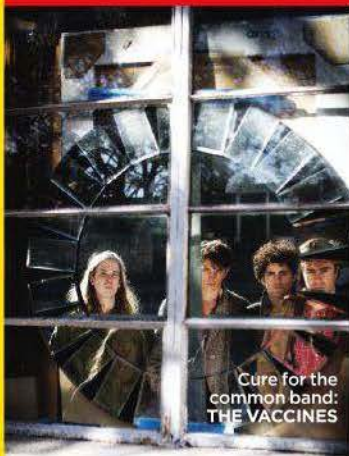
The band will be touring for much of the first part of the year, starting with a

U.S. trip with Lia Ices that will stop at South by Southwest, followed by a European tour, then an appearance at the Newport Folk Festival.

The new album still fits solidly within the folk category, despite the presence of a new producer: Randall Dunn, who has previously worked with Black Mountain and Sunn O))), "He usually only does heavy stuff, and it was amazing to have him work on the record," Fudesco says. "He brought a bunch of his friends to collaborate, and it all turned out amazing." ■■■

GLOBAL PULSE

EDITED BY TOM FERGUSON



>>> NEEDLE WORK

Widely touted as the great white hope of British guitar pop, London-based band the Vaccines are being inoculated against the hype by Mike Smith of Columbia Records, who signed the band to a worldwide deal.

"There's a lot of pressure for them to deliver, with every gig and record being overanalyzed," he says. "We have to keep telling them they're the same band they always were and nothing has been achieved yet in terms of record or ticket sales."

The four-piece, fronted by singer/principal songwriter Justin Young, is creating media buzz with its energetic guitar rock, which has drawn comparisons to everyone from the Beach Boys and the Jesus and Mary Chain to the Ramones.

The act will play four North Ameri-

can dates—booked by Paradigm—at the end of January before joining the U.K. NME Awards tour and then playing shows in Europe, booked by Coda Music Agency. More U.K. shows will follow the April release of the group's as-yet-untitled debut album, Smith says.

"It's rare you get a band that genuinely has a shot to break globally and I couldn't be more excited," Smith adds. "As much as I think they'll make an instant impact, we're planning for the long haul."

Young is published by Global Music Publishing. Remaining members Arni Arnason, Freddie Cowan and Pete Robertson are published by Universal Music Publishing. —Steve Adams

>>> SMOKIN' SKUNK

After an eight-year hiatus, U.K. rock act Skunk Anansie has been enjoying a successful comeback in Continental Europe.

The band split in 2001, some seven years after forming in London, but reformed in 2009 to tour and promote a greatest-hits collection, "Smashes and Trashes." Its current studio album, "Wonderlustre," was issued in September by earMusic/Edel and V2 Belgium Netherlands & Luxembourg and earned immediate success. It hit No. 1 in Italy and charted in Switzerland, Germany

and the Netherlands, although it peaked at a relatively low No. 58 in Britain.

Under a collaborative release plan, V2 handles the album in the Benelux countries, the United Kingdom and Italy; earMusic/Edel covers all other European territories.

Hamburg-based earMusic director Max Vaccaro describes Skunk Anansie as "one of the last remaining bands with a real, old-school approach to rock music, mixed with a great sense of melody."

The band, booked by 13 Artists and published by Chrysalis Music, is planning a European tour. The album is available in a special edition with a bonus DVD, and Vaccaro says a new version of the set, including at least seven live songs, will be released later in 2011.

—Wolfgang Spahr

>>> NO MORE TEARS

Johannesburg-based trio Teargas is proof that persistence pays—especially in the increasingly crowded home-grown hip-hop market. Five years and three albums into their career, Ntokozo "K.O." Mdluli and brothers Ezee "Ma-E" Hanabe and Bantu "Ntukza" Hanabe finally struck it big in April, taking home the best rap album award at the South African Music Awards for "Dark or Blue"

(Electromode, 2009). The honor spurred sales of the album to gold status (20,000 units) a few months later.

The groundwork for this success was laid with its second album, "Wafa Wafa" (2008), also a SAMA winner in 2009, but "Dark or Blue" has allowed Teargas to emerge as a real force. Album track "Party 101" was named video of the year at the Channel O Music Video Awards in November, and Teargas was a best group nominee in December at the MTV Africa Awards in Nigeria.

But the trio's biggest coup has been its selection alongside Rihanna as part of the Doritos Late Night 360° global campaign—becoming the first African act to record a 360-degree video (for new song "Missing in Action") for the marketing initiative. The group's booking agent, Morgan Ross of Johannesburg-based G Management, says, "The power of radio play, music video play and a few important awards—especially the SAMA—saw a huge rise in the band's gig schedule. It has since been a snowball effect with more radio play, more TV play, more awards and ultimately more live shows."

Teargas is published by Mokima Music, administered by Sony/ATV.

—Diane Coetzer

STATE OF ALERT

He's Turning 50: The Original 'Jackass Of All Tirades' And 'Low-Budget Renaissance Man'

Being the voice of trailblazing American punk act Black Flag and alternative-era firebrand the Rollins Band was only Act One for Henry Rollins. He became a one-man cottage industry with his DIY record label/publishing company 2.13.61 (named for his birthday), and these days he's nearly as well-known for his books, spoken-word shows, and film and TV work as he is for his music.

As the original poster boy for anger management plows head-first into middle age, he's scheduling a string of "talking shows" around a 50th birthday homecoming performance in his native Washington, D.C. In addition to his work as a columnist, the chronic workaholic is also establishing himself as one of the new faces of the National Geographic Channel.

Rock frontman to actor, writer and TV host—how did it happen?

I'm a high school graduate; I was never a very good student. I went right into the minimum-wage working world of the late '70s/early '80s. I'm basically trained to flip that burger or ask you if you want fries with that shake. So anything that comes my way is gravy. I'm quite often way above my skill [or] pay grade. "Hey, you want to try acting in this thing?" Absolutely! I'll show up and if I suck you can kick me out later—but I'm going for it. People are like, "What do you do?" Oh, man, forget it—jackass of all tirades, low-budget Renaissance man. I just want to have rung every bell and kicked every bucket before they turn the lights off on me.

What are the two new National Geographic documentaries?

The first one is called "Born to Rage." It's a study on the MAOA gene—the "warrior gene" that apparently skews for aggressive behavior in men. I was tested for it, a simple DNA test. We interview mixed-martial-arts fighters and we also test them—bikers, ex-members of the military, Buddhist monks—to see if they have the gene. The other documentary, which comes out months from now, is a thing on snakes for Nat Geo Wild. I basically went all over America and interviewed people who keep everything from black mambas to pythons, and went to a snake expo and [asked people], "Why do you like snakes? Why don't you like puppies? What's with you?"

Why do you want to perform in your hometown of Washington, D.C., on your 50th birthday?

I thought I should definitely be onstage for my 50th birthday, and I figured it'd be in D.C. People I grew up with will be at the show. I don't have much of that in my life; I'm not one of those people [that] comes over for the holidays. My best friend is [Fugazi leader] Ian MacKaye, and we've known each other since we were 11 or 12. I'm very close to his brothers and sisters, and now some of them have kids. So I will go to D.C. just to play around with everyone's children. I like being Uncle Henry. I don't want any kids, but it's fun to play around with them. You can always go, "OK, I've had enough, I'm out," and all the rest of the responsibility is heaped on the sagging shoulders of the parents.

It's been years since you made music. Have you left that behind for good?

Let's pretend that music is a bell. Whatever you think of the music I've done, if it's a bell, you have to admit that I rang it really often and real freaking hard—maybe not with any degree of sophistication or distinction, but with a lot of frequency and a lot of force. I don't know how else to ring it. I don't know how to ring it better, and I don't want to ring it the same way



again. I just want to see if there's anything I can be new at. And when I'm at National Geographic, I'm in the mailroom; I have to make good. When I go to the building in Washington, I can't get past reception—I still have to wait for my boss to come down and get me. I love that I'm a freshman there. I've been a National Geographic fan all my life, and to be 50 and making documentaries for Nat Geo, I really feel like I'm pulling my weight in the world.

You've also been writing columns for L.A. Weekly and VanityFair.com.

I'm hurtling toward senility, and life being what it is, I want to check out some other stuff. Vanity Fair [is] the perfect website for me to write for, because I enervate and infuriate the right people, and energize and rock the right people. I get fantastic hate mail from there: one-toothed, rarely signed, poorly spelled hate mail. I could write "Have a nice day" and I would get 150 hate mails: "You socialist! Have a communist day, you mean!"

You've got an unusual story about your first Billboard interview, don't you?

Summer 1982, Black Flag played New York. Some man comes up to the front of the audience. He gets right in my grill and opens his mouth and sticks his tongue out and tries to put it in my mouth. My immediate reaction was to back up slightly and very quickly head-butt him. I knocked out his front two teeth. It happened to be Richie Stotts from the Plasmatics. There he was, holding his two teeth in his hand, looking at me like, "Hey, all I wanted was a kiss!" I'm sure he's a wonderful guy, but this is really not the bolt of cloth I'm cut from. And the next day, there I was on the pay phone doing my first interview with Billboard because I was the guy who knocked the teeth out of that dude with the mohawk in the Plasmatics.



Superman in Depends: HENRY ROLLINS; inset: fronting Black Flag in 1985.

ALBUMS

LATIN

WISIN & YANDEL

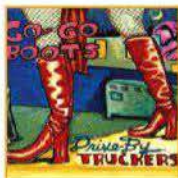
Los Vaqueros: El Regreso

Producers: *various*

Machete Music

Release Date: *Jan. 25*

Unlike other stars of the reggaetón scene who've increasingly embraced mainstream dance music and explored diverse Latin rhythms, Wisin & Yandel remind us why reggaetón blew up in the first place. The self-described "Puerto Rican cowboys" rounded up a posse for an album that remains true to the group's urban roots. Tego Calderon and Franco El Gorila contribute to the old-school San Juan sound of the track "Sigan Bailando," which will have everyone digging into the floor to the dembow beat. And the song "Se Acabo" adds the romantic style of Tito "El Bambino" for a sure hit. Sean Kingston, as could be expected, brings the heat to "Fever." There are enough vocal effects on "Los Vaqueros: El Regreso" to satisfy the trend and plenty of radio-friendly grooves, but the album's infused with a grittiness that's gone missing from many recent urban Latino productions. On the set, Wisin & Yandel return to



DRIVE-BY TRUCKERS

Go-Go Boots

Producer: *David Barbe*

Barbe

ATO Records

Release Date: *Feb. 15*

Drive-By Truckers were so prolific during the making of last year's

"The Big To-Do" that the Southern rockers spread the output over two separate albums. The good news is that "Go-Go Boots" is every bit as good as its predecessor—and maybe even a smidge better. The 14-track set's distinguishing characteristic is a soul flavor of the Muscle Shoals variety, a smooth fit given the role of frontman Patterson Hood's father, David Hood, in that community as well as DBT's own work with Bettye LaVette and Booker T. Jones. A gospel tinge washes over the ringing opener "I Do Believe," while



the title track brings the funk and a pair of Eddie Hinton covers ("Everybody Needs Love" and "Where's Eddie?"), the latter sung by bassist Shonda Tucker, fortify the R&B homage. Mike Cooley's contributions ("Cartoon Gold," "The Weakest Man" and "Pulaski") are more straightforward country, and Hood takes his knack for cinematic details and plot twists to epic proportions on the lengthy cuts "Used to Be a Cop" and "The Fireplace Poker." The combination is nothing less than sublime.—GG

show they're still the rockers of reggaetón.—JCN

ROCK

DESTROYER

Kaputt

Producers: *John Collins,*

David Carswell

Merge Records

Release Date: *Jan. 25*

"Don't stop me now, I'm on a roll," Dan Bejar sings early on in "Suicide Demo for Kara Walker," the eight-minute centerpiece of Destroyer's newest album, "Kaputt." The oddball singer/songwriter is absolutely correct in his proclamation: After contributing a few gems to the New Pornographers' 2010 album "Together," Bejar kicks off 2011 with a relatively low-key but nonetheless gorgeous set under his Destroyer moniker. "Kaputt" finds Bejar's songwriting stripped of pretense due to a lingering sense of defeat, with mumbled lyrics—like "They had it in for me" and "The government's swallowed up in this war"—paired with emotional saxophone solos and arrangements that at times recall lounge music and disco. The set's nine songs are all breathtaking, but the deceptively dance-ready title track and aforementioned "Kara Walker" are two of the best tracks in Destroyer's 15-year history. "Kaputt" continues Bejar's winning streak and is an early contender for indie-rock album of the year.—JL

DEERHOOF

Deerhoof vs. Evil

Producer: *Greg Gadianer*

Polyvinyl Records

Release Date: *Jan. 25*

Deerhoof's 10th full-length may be its first away from longtime label Kill Rock Stars, but the recent jump to Polyvinyl Records doesn't signal a sea change for the veteran art-rock group's formula. If anything, "Deerhoof vs. Evil" feels like an instant continua-

tion in sound to 2008's underwhelming "Offend Maggie," although the band's controlled guitar chaos and frontwoman Satomi Matsuzaki's precious warbling are abetted by stronger songwriting that offers a tongue-in-cheek reaction to wartime. "Wind up your cameras . . .

round up your generals," Matsuzaki shrugs after hearing about an impending atomic explosion on the song "The Merry Barracks," while on "Secret Mobilization," she sings, "My battle cry/Stand by, stand by." The savvy arrangements, like the hand clap-driven melody of "I Did Crimes for You" and shape-shifting pop of "Hey I Can," continue to soften Deerhoof's rougher edges since their abstract early albums "Reveille" (2002) and "Apple O'" (2003). "Deerhoof vs. Evil" is more tentative than the group's best work, but its consistently dazzling musicianship carries the band as it explores different themes on a new label.—JL

PONDEROSA

Moonlight Revival

Producer: *Joe Chiccarelli*

New West Records

Release Date: *Jan. 18*

This Atlanta quartet's brand of country-flavored Southern rock isn't quite the soundtrack that Ben Cartwright and the boys might have chosen. But like hometown forebears the Black Crowes, Ponderosa stirs a wide array of sources into the mix on its debut album, "Moonlight Revival," blending energetic riffery with steely melodicism to good effect. References abound, whether it's the Rolling Stones in "Old Gin Road" and "Pretty People," Tom Petty in "Girl I've Ever Seen" and the strident "Revolution," Merseybeat bounce on the outlaw tale "Pistolier" and any number of "Nuggets"-era favorites in the driving "Devil on My Shoulder." The tracks "Broken Heart" and "I Don't Mind" incorporate more country flavors, as does "Penniless," with its front-porch acoustic arrangement. Elsewhere, "Little Runaway" flaunts a '70s folk tinge and "Hold on You" steers in a heavier, darker blues direction. Kalen Nash's vocals and Joe Chiccarelli's smooth production tie together what could well have been a messy sonic hodgepodge, making "Moonlight Revival" a promising—albeit inconclusive—start.—GG



RICKY MARTIN

Musica + Alma + Sexo

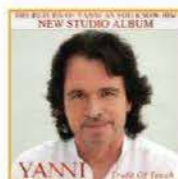
Producers: *Ricky Martin,*

Desmond Child

Sony Music Latin

Release Date: *Feb. 1*

Ricky Martin's first studio album in six years is a decided return to his pop roots and to songwriter/producer Desmond Child, the man behind such hits as "Livin' la Vida Loca." But "Musica + Alma + Sexo," which is the first album Martin co-produced and co-wrote almost in its entirety, catches the singer at a very different time in his life. Martin largely shuns easy romanticism for more assertive messages that celebrate liberation and diversity, themes that can be associated with his coming out last year. Fortunately, the set avoids hitting listeners over the head with any one message, thanks to the beats and an overriding joie de vivre. The album establishes its intent from the onset with "MAS," an invitation to dance with lyrics that encourage listeners to celebrate a night out. But it really comes into its own with the uplifting song "Te Vas," whose heady chorus floats over pulsating dance rhythms. The biggest departure on the release is "The Best Thing About Me Is You" (recorded in English and Spanish with Joss Stone and Natalia Jimenez, respectively), a feel-good ditty over a happy reggae beat.—LC



YANNI

Truth of Touch

Producers: *Yanni, Ric Wake*

YanniWake/Rocket Science

Ventures

Release Date: *Feb. 8*

It's been eight years since Yanni last released an album that sounds like, well, Yanni. But his latest release, "Truth of Touch," manages to be different from that, too. Following Yanni's pair of 2009 English and Spanish vocal albums ("Yanni Voices" and "Yanni Voces," respectively), "Truth of Touch" has a more liberated feel than much of the Greek composer's oeuvre—less bombastic and particularly more rhythm-centric than its predecessors. The airy, descending piano shimmer of the title track is vintage Yanni, but "Echo of a Dream" weaves bass and keyboards into a sinewy underpinning. Elsewhere, the track "I'm So" incorporates a hip-hop groove, "Flash of Color" explores Indian textures, and "Guilty Pleasure" has a halting, soulful feel. The song "Vertigo" features some bona fide rock muscle, while "Seasons" and "Yanni & Arturo" (the latter recast from 2009's "Yanni Voces") visit the Latin side of the musical planet. Three tracks here feature singing by his "Voices"/"Voces" collaborators, but it's the refreshed instrumental approach that makes "Truth of Touch" alluring and worth a listen.—GG

REVIEWS

SINGLES

P!NK F**kin' Perfect (3:33)

Producers: Max Martin, Shellback
Writers: P!nk, M. Martin, Shellback
LaFace/JLG



The second single from P!nk's "Greatest Hits . . . So Far!!" set is hardly a party anthem like "Raise Your Glass," but its endgame—defiant self-realization—is no different. The song begins in an unassuming fashion, with an alliterative melody reminiscent of that of "Irreplaceable" and its kin. It's on the thrashing, urgent chorus where P!nk's harrowing rock vocals take over, and where a dash of profanity goes a long way toward livening up a well-worn theme: "Pretty pretty please, don't you ever ever feel/Like you're less than/F**kin' perfect," she sings. A recently premiered music video that depicts self-mutilation has drawn even more ears to this Billboard Hot 100 climber, which, like Bruno Mars' "Grenade," has managed to cut through the four-on-the-floor clutter. A midtempo ballad in the classic P!nk tradition, "F**kin' Perfect" mixes esteem-building with bitter heartache, and it's an easy pill to swallow.—MH

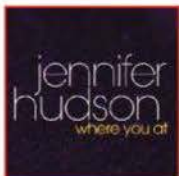
ace guitarist who turns in a heartfelt performance on "This Is Country Music," Paisley demonstrates why he has become the industry's torchbearer.—DEP

R&B

MELANIE FIONA Gone and Never Coming Back (3:49)

Producers: Jay Fenix, Andrea Martin
Writers: A. Martin, J. Fenix
Publishers: God's Cryin' Publishing/Sony/ATV Tunes (ASCAP), UfeelJ Publishing (SESAC)
SRC/Universal
Motown/IDJMG

Two years after "It Kills Me" hit No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart, Melanie Fiona returns with a single that's similarly arranged but nonetheless impressive. "Gone and Never Coming Back," off her upcoming sophomore album, "The MF Life," showcases the Canadian R&B singer's knack for emphasizing a melody with her pristine vocals. The track combines piano, drums and horns with Fiona's heart-wrenching lyrics describing the realization that a love



JENNIFER HUDSON Where You At (3:50)

Producer: R. Kelly
Writer: R. Kelly
Publishers: R. Kelly Publishing/Universal Music-Z Tunes (BMI)
J Records/RCA

Jennifer Hudson takes a lover to task for broken promises and other transgressions on "Where You At," the first single from her sophomore album, "I Remember Me." Drawing from the same classic R&B that produced Kelly's recent hit, "When a Woman Loves," this ballad caters directly to Hudson's Arethaesque vocals that first wowed folks on "American Idol" and later on the singer's Grammy Award-winning debut album. The slimmed-down Weight Watchers spokeswoman shows her big voice has lost none of its luster as her frustration builds to an emotional crescendo. "You made my future look bright/And I believed every word/I went to sleep on the clouds and woke up in the dirt," she sings. Hudson and the background singers then shift into call-and-response on the accusatory hook, "Where you at?" Providing the musical backdrop is a sparse, drum-driven track that allows Hudson to shine.—GM



COUNTRY

BRAD PAISLEY This Is Country Music (5:15)

Producer: Brad Paisley
Writers: B. Paisley, C. DuBois
Publisher: House of Sea Gayle Music (ASCAP)
Arista Nashville

When an artist is bold enough to title a song "This Is Country Music," it better live up to it, and Paisley's latest single does just that. Paisley debuted this title track from his new album, due April 19, during the Country Music Assn. Awards in November and received a standing

ovation. Penned by Paisley and frequent collaborator Chris DuBois, the lyrics capture a genre that often gives a voice to the hopes and concerns of the common man. The CMA's reigning entertainer of the year urges his listeners to "turn it up and sing along" as he sings a love song to his format. As an



YOUNG THE GIANT My Body (4:04)

Producers: Joe Chiccarelli, Young the Giant
Writer: Young the Giant
Publishers: Robot of the Century Songs/Jungle Youth Publishing (SESAC)
Roadrunner Records

The members of Orange County, Calif., quintet Young the Giant might comprise a grab bag of cultural identity (lineages include Persian, Indian, British and French-Canadian), but the band members sport a sun-soaked sound clearly indebted to their hometown. "My Body," the lead single from the

band's self-titled debut album, is representative of the group's charms, offering an infectious mix of stainless steel electric guitars, beefy drums and mammoth hooks. Vocalist Sameer Gadhia adapts a soulful, quivery drawl on the song's verses, but the singer channels his inner arena god on the chorus. "My body tells me no/But I won't quit 'cause I want more," he belts in a throaty zeal during the hedonistic refrain. While "Young the Giant" has been available online since October, its recent physical release and the chart growth of "My Body" is sure to raise the band's profile.—RR

has ended. With lyrics like "It's sad that all he ever said was that he loved me to death/But now he's gone again and I was

wrong again," the singer doesn't fail to evoke emotion from the listener. Although "Gone and Never Coming Back" doesn't deviate from Fiona's usual tempo and subject matter, the track's juxtaposition of slower verses and a powerful chorus gives her latest single a unique quality.—JG

POP

MINDLESS BEHAVIOR My Girl (4:03)

Producers: Walter W. Millsap III, Goldie Hampton, Marcus De'Andre "Epidemik" Walker
Writers: various
Publishers: various
Streamline Records/Interscope

There's something endearing about the way the members of rising boy band Mindless Be-

havior choose to celebrate their innocent romances in "My Girl." On their debut single, the group's four 13-year-olds—Prodigy, Roc Royal, Ray Ray and Princeton—convey their affections through text messaging and phone chatting, over a beat that recalls a ringtone. "You hit me with a sad face, what I do?/I hit you with a question mark, you send me back a J-slash-K, said I'm just playing with you," reads a sample lyric. The mix of spoken-word come-ons adds a hip-hop element to the pop instrumentation, and although the boys' voices are still maturing, "My Girl" proves they can tackle the high notes and maintain a smooth command of their sound. Mindless Behavior uses "My Girl" to share its experiences with young love in a playfully catchy way that preteens can relate to.—KL

LEGEND & CREDITS

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

CONTRIBUTORS: Judy Cantor-Navas, Leila Cobo, Gary Graff, Jazmine Gray, Monica Herrera, Jason Lipshutz, Kadeem Lundy, Gail Mitchell, Deborah Evans Price, Ryan Reed

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ROCK BY JASON LIPSHUTZ

Reality Check

The Boxer Rebellion Leverages Film, TV Synchs To Promote New Album

When the Boxer Rebellion set out on a U.S. tour last September, its members had a highly unusual goal in mind: proving that they were actually a real band.

After all, the British alt-rock quartet had just appeared as themselves and performed their song "If You Run" in the Drew Barrymore/Justin Long romantic comedy "Going the Distance." Before the release of third album "The Cold Still," which came out digitally Feb. 1, the Boxer Rebellion wanted to prove to stateside fans that the band sounded just as good in three dimensions as it did on the silver screen.

"The big motivator of that tour was to show people the band was real and had a very deep history," manager Sumit Bothra says of the band, which released its first album, "Exits," in 2005. "It certainly helped to consolidate the old and new fan base in one room."

After self-producing sophomore set "Union" (named iTunes' 2009 alternative album of the year), the band—singer/guitarist Nathan Nicholson, guitarist Todd Howe, bassist Adam Harrison and drummer Piers Hewitt—recruited producer Ethan Johns (Kings of Leon, Ray LaMontagne) for "The Cold Still" and recorded it last spring at England's Real World Studios. The Boxer Rebellion opted to continue self-releasing its music in order to slowly build its fan base without any major-label strings at-

tached. For its first month of release, "The Cold Still" will be exclusively available on iTunes.

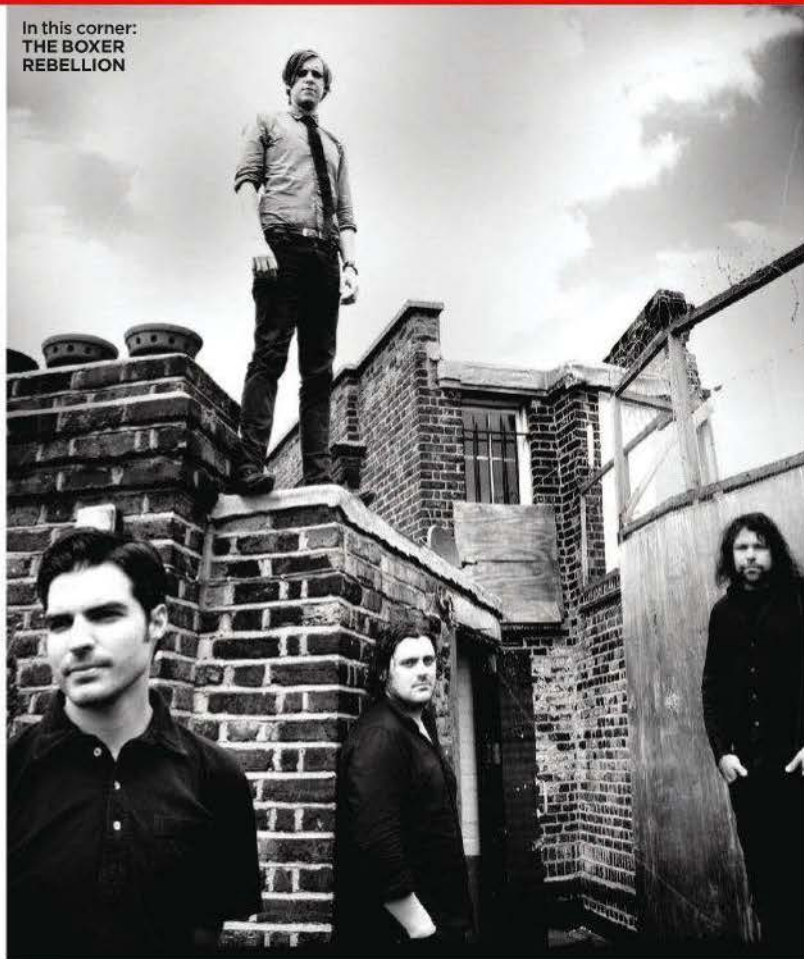
"I look at a band like the Decemberists, whose first three albums were on an indie. Then they moved to a major," Nicholson says. "I think it's great that when you have enough clout to go to a major, you can have more of a say in what you're doing."

According to Bothra, the band's original contribution to "Going the Distance" was to write a song for the film's closing credits since the script didn't initially call for the appearance of a band. After director Nanette Burstein attended a Boxer Rebellion concert in New York, however, she asked if the group would be interested in performing "If You Run" onscreen. She even let the band members "get involved in the script to make sure they were going to be visible and in their comfort zone," Bothra says.

Along with the "Distance" performance, the Boxer Rebellion has preceded the release of "The Cold Still" by maximizing the potential of film and TV synchs. Placements on "One Tree Hill," "Human Target," a Buick TV ad and the Feb. 3 episode of "Grey's Anatomy" suggest the band's emotional songwriting may be more effective behind dramatic acting than on radio stations.

"We've kind of veered away from radio because we're not really a band that has the biggest singles in the world," Nicholson says. "It's always going to be more about our albums and how the songs work together. I think the medium of film and TV is kind of our bread and butter."

In this corner: THE BOXER REBELLION



While the band will continue looking for synchs, Bothra is hopeful that the group's new track, "Step Out of the Car," will make a dent at triple A and modern rock radio in the United States. After the group's Feb. 2 performance on "Late Show With David Letterman," a brief U.K. tour kicking off March 3 will be followed

by a handful of European dates and a U.S. trek that starts April 11.

For more on the Boxer Rebellion, including an exclusive documentary on the making of "The Cold Still," go to [Billboard.com's Artists to Watch 2011](#) page.

AEROSMITH'S SIGNATURE BALLAD MAKES DIGITAL CHART DEBUT

The 10th-season "American Idol" contestants really should be listening to Steven Tyler. After the new judge's impromptu duet of Aerosmith's "I Don't Want to Miss a Thing" with contestant Lauren Alaina aired on Fox Jan. 27, his band's smash ballad makes its first appearance on Billboard's Hot Digital Songs chart, entering at No. 54.

Aerosmith's top-charting Billboard Hot 100 hit—it reigned

at No. 1 for four weeks in 1998—sold 34,000 downloads in the Jan. 24-30 tracking week, a 363% increase, according to Nielsen SoundScan. (Having been released prior to the advent of the digital era and the list's launch, the song led the Hot Singles Sales physical singles chart for two weeks in 1998.) The cut concurrently re-enters the Rock Digital Songs tally at No. 7, while Aerosmith's "Dream On" returns at No. 11 (26,000 downloads sold,

up 319%) and "Sweet Emotion" debuts at No. 50 (7,000, up 125%).

Perhaps Aerosmith's chart renaissance will prompt fellow rookie "American Idol" judge Jennifer Lopez to interject her songbook in between critiquing contestants: Her nine top-selling downloads last week all registered declines. "I'm Real" led with 1,000 downloads sold, down 4% from the previous week.

—Gary Trust



On the download: AEROSMITH

'AMERICAN IDOL' MOVES AEROSMITH

An early winner on "American Idol"? New judge Steven Tyler. In the Jan. 24-30 Nielsen SoundScan tracking week, Aerosmith's 50 top-selling digital titles all showed increases, moving a combined 111,000 downloads—a 151% gain over the prior week. Here's a look at how the band's 10 best-selling downloads improved in that span.

Title	Download Sales		%Gain
	Jan. 17-23	Jan. 24-30	
"I Don't Want to Miss a Thing"	7,000	34,000	363%
"Dream On"	6,000	26,000	318%
"Sweet Emotion"	3,000	7,000	125%
"Cryin' "	3,000	5,000	102%
"Angel"	2,000	5,000	104%
"Janie's Got a Gun"	2,000	4,000	81%
"Dude (Looks Like a Lady)"	3,000	4,000	59%
"Walk This Way"	2,000	4,000	90%
"Rag Doll"	3,000	4,000	36%
"Crazy"	2,000	4,000	87%

Rainmakers:
TRAVIS PORTER



Travis Porter, whose latest mixtape is "Music, Money, Magnums," is recording its debut album. Tentatively titled "Porterland," the set is slated for late 2011. Additionally, a video for "Bring It Back" will be shot and released shortly. The trio will also embark on a 60-day national trek that kicks off later this month and runs through May.

While merriment is always on Travis Porter's schedule, the trio is just as fervent when it comes to its career. "It's about dedication and our work behind the scenes; that's what has gotten us to this point," Duncan says. Woods adds: "We've built a brand and have been consistent in showing our commitment. We're definitely all in it to win it."

YouTube
contender:
CHRISTINA
GRIMMIE



POPULAR VOTE

Given their popularity, one would assume Justin Bieber and Rihanna would be the leading contenders in the My YouTube contest. But singer/pianist Christina Grimmie is overtaking her big-name competitors.

As of Feb. 2, the 16-year-old held the lead with 153,000 fan votes. Next up was Selena Gomez, with 150,047. Rihanna counted 106,931 votes while Bieber, who first made his mark on the video-sharing site, had tallied 102,000 fan votes.

The My YouTube competition kicked off on Dec. 8, 2010, and ends Feb. 7, with the top five artists gaining massive exposure through placement on YouTube's U.S. and international home pages. Fans drive the votes by subscribing to artist channels, as well as other channels recommended by the 50 acts that YouTube asked to participate.

"I never actually asked my fans to subscribe to me before the competition started," Grimmie says. "But it's been huge because I'm competing with established artists. I never really imagined myself being here."

Grimmie, a fixture on Billboard's Social 50 chart since its December launch with a peak thus far at No. 14, has something else in common with fellow competitor Gomez: a manager. Brian Teefey, Gomez's stepfather and part of her management team, reached out to Grimmie through YouTube after she recorded a medley of Miley Cyrus songs last May. The video, which showcases her unplugged piano and big-voice style, has since racked up nearly 4 million views.

Grimmie (YouTube user zeldaxlove64) and her family recently flew to Los Angeles from their New Jersey home to meet with Teefey and seek a possible record deal. Grimmie, who's lined up to "sing for a couple of labels," is also a songwriter. During her label quest, she plans to continue posting covers of pop hits and save her original material for a formal release. —Jillian Mapes

RAP BY MARIEL CONCEPCION

Return Investment

Travis Porter Notches A Hit With Strip Club-Inspired Single

In urban parlance, the phrase "make it rain" refers to the act of tossing stacks of bills onto strippers as they do their thing—making it appear as if it's raining money.

Technically, 20-year-olds Harold "Strap" Duncan and stepbrothers Donquez "Quez" Woods and Lakeem "Ali" Mattox aren't quite of age for this sort of activity. Nonetheless, the three members of Travis Porter confess they've witnessed many rainfalls in their hometown of Decatur, Ga.

"We've been hitting the strip club since we were 16," Mattox admits with a devilish grin. "We know all about making it rain."

So it's not surprising that this activity is the inspiration behind the group's bouncy hit "Make It Rain," which has reached No. 15 on Billboard's Hot R&B/Hip-Hop Songs chart.

"You wanna see some ass? I wanna see some cash/Keep them dollars coming, and that's gonna make me dance," a female background vocalist sings on the hook as the trio's members swap verses bragging about

their riches. "Throwing cash like a pass" and "twenty-five hundred in ones," they boast over the simple yet hypnotic beat.

The accompanying video, directed by Gabriel Hart, is equally blunt but ingeniously creative. The clip features gyrating girls wearing short-shorts and belly-exposing tops. But the backdrop is a farm, not a strip club, with Travis Porter rapping, dancing and carrying yellow umbrellas in a cornfield.

"The concept is that we've been summoned to go to a farm to make it rain because it's going through a serious drought," Mattox says. "In the end, it's really a scam. We act like we're going to make it rain, literally. But instead we take the farmer's money, invite all these girls and have a party."

"Make It Rain," along with other charting tracks like "Go Shorty," "That's Her" and "Bring It Back," are from a series of mixtapes that led to the trio signing with Jive Records through its own Porter House imprint last November.

SOCIAL CLIMBER

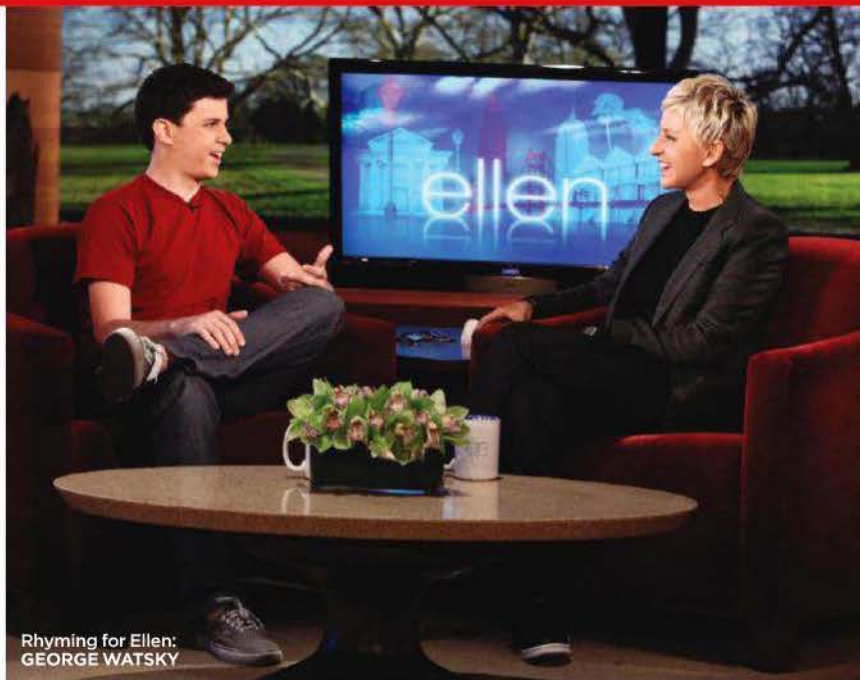
In mid-January, rapper/spoken-word artist George Watsky's YouTube video, "Pale Kid Raps Fast," was posted to Reddit.com. More than 5 million hits later, Watsky—who got his start doing slam poetry at age 15—has exploded onto the national stage.

"I've been touring college campuses doing spoken-word poetry," Watsky says. "It's been my job since I graduated college. But I've always wanted a music career and have always loved hip-hop."

Given his viral success, Watsky may be on his way to fulfilling his career wish. The Los Angeles native debuted at No. 1 on Billboard's Social 50 chart and also appeared the same week on "The Ellen DeGeneres Show" (Jan. 27). Since then, the rapid-fire rapper says he's received a number of offers concerning a recording contract but hasn't yet signed on the dotted line.

Possessing a rap style that's drawn comparisons to Eminem, Asher Roth and earlier viral phenomenon Bo Burnham, Watsky has been honing his craft for several years. His background includes a 2006 stint on HBO's "Russell Simmons Presents Def Jam Poetry."

Humbled by and grateful for his newfound opportunities, Watsky is currently honoring the remainder of his spoken-word engagements at colleges across the United States. (He will appear at Springfield (Mass.) College on March 30 and at Rockhurst University in Kansas City, Mo., on April 18.) "There are so many people out here doing



Rhyming for Ellen:
GEORGE WATSKY

good work without the opportunity of being seen by hundreds of thousands of people," Watsky says. "So I appreciate the attention."

Watsky plans to return to Los Angeles after the tour ends and hopes to field more offers. "There's

more work you can do with music," he says. "There's a much bigger market for it right now. My big hope is—whether I sign a record contract or not—that I'm able to sustain myself doing shows because that's what I love to do." —Kevin Rutherford

TRAVIS PORTER: CHAD FINELY; WATSKY: MICHAEL ROZMAN/WARNERBROS.

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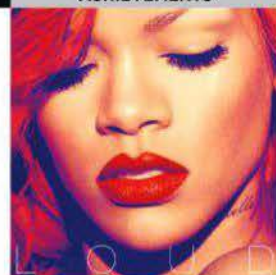
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

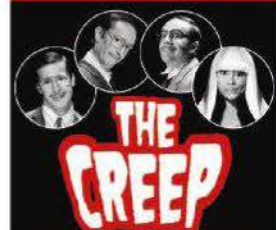


'CHICK' IT OUT

>>Superstar action on Dance Club Songs: First, "Who's That Chick?" hits No. 1, marking the 13th top for Rihanna and the sixth for David Guetta. And Britney Spears' "Hold It Against Me" bows at No. 32. It's the highest-debuting song of her career on the chart.

A TOAST

>>Iron and Wine starts at No. 2 on the Billboard 200 with "Kiss Each Other Clean" selling a career-high 39,000 copies, according to Nielsen SoundScan. The act's previous best was in 2007, when "Shepherd's Dog" bowed at No. 24 with 32,000



LONELY AT THE TOP

>>The Lonely Island enters at No. 2 on Comedy Digital Songs (see page 39) with "The Creep" (featuring Nicki Minaj). As the trio also holds the Nos. 1 and 3 spots, it's the 20th week that the group has ruled the top three, a feat that no other act has managed.

CHART BEAT

>>Kelly Clarkson collects her second Hot Country Songs top 10 in Jason Aldean's "Don't You Wanna Stay" (11-10), on which she guests. She reached No. 2 with the Reba McEntire duet (and cover of her own 2006 smash) "Because of You" in 2007. Among "American Idol" contestants, Clarkson and Bucky Covington (also two) trail Carrie Underwood (13) and Josh Gracin (four) for the most top 10s.

>>Martin Solveig & Dragonette earn their first No. 1 on Dance Airplay with "Hello." The song's video sports Solveig playing tennis against fellow French DJ Bob Sinclar. (At the clip's end, Solveig sullenly departs the court upon seeing his love interest kissing French tennis star Gael Monfils. Let's hope his new No. 1 ranking provides consolation.)

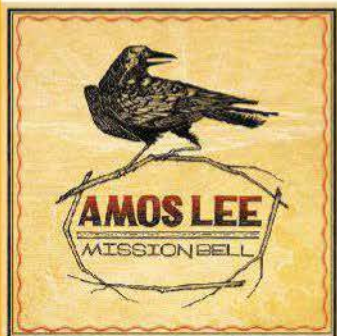
Read Chart Beat every week at billboard.com/chartbeat.

Billboard CHARTS

Glass Half Full . . . Or Half Empty? Amos Lee's No. 1

It's a take-the-good-with-the-bad sort of week on the Billboard 200.

On the one hand, singer/songwriter **Amos Lee** collects his first No. 1 and a career-high sales week of 40,000 copies, according to Nielsen SoundScan, with new album "Mission Bell." Lee previously had never sold more than 16,000



copies of an album in a week—a total earned when his 2008 set, "Last Days at the Lodge," started at No. 16.

On the other hand? The obvious: The top-selling album of the week yet again moves a record-low total since SoundScan began tracking sales in 1991—a record that was set only two weeks ago when **Cake's** "Showroom of Compassion" bowed atop the list with 44,000.

Yes, reminders about bad album

sales aren't fun. It just seems worse than normal because of the current state of the industry.

We all know it's tough to sell music, and even tougher to sell albums. Compounding the issue is the fact that this time of year—the dregs of the first quarter—is never kind to the industry and to the Billboard 200.

Pick almost any year and—generally speaking—the albums that drop in January aren't from blockbuster A-listers.

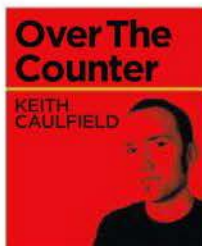
As previously noted, 2010 was a crazy year in that the first couple of months were flush with big new releases that sold well: **Ke\$ha's** "Animal," **Lady Antebellum's** "Need You Now" and **Vampire Weekend's** "Contra," among others.

But, just take a look at 2009. All of this woeful No. 1-sales stuff that we're going through now could have easily happened then—had it not been for **Taylor Swift's** "Fearless" and a late-January release of **Bruce Springsteen's** "Working on a Dream."

Swift's album was No. 1 from the first of the year through Springsteen's 224,000 bow on the Feb. 14 chart. And, "Fearless" was selling between 63,000 and 90,000 copies in its pre-

"Dream" weeks at No. 1.

Once Springsteen hit, Swift fell to No. 2 with 55,000. Had Springsteen not dropped his album, Swift would have earned the worst-selling week at No. 1.



Or, look at the weeks leading up to Springsteen's arrival. Swift held court at No. 1, sure, but what if "Fearless" hadn't existed? The No. 1 album would have been either **Beyoncé's** "I Am . . . Sasha Fierce" or **Nickelback's** "Dark Horse"—the two albums that were in the runner-up slot in January 2009 behind Swift.

How did "Fierce" and "Horse" sell? In their worst weeks they moved only 49,000-52,000 copies. Again, without Swift at No. 1, we would have set a record low.

If only we had a superstar release last month . . .

BACK TO BACK: Amos Lee's "Mission Bell" (Blue Note) gives the beleaguered EMI Music its second straight No. 1, following **the Decemberists'** Capitol release, "The King Is Dead." EMI hasn't had two chart-toppers in a row since 1998, when **the Beastie Boys'** Grand Royal/Capitol album

"Hello Nasty" preceded **Snoop Dogg's** "Da Game Is to Be Sold, Not to Be Told" (No Limit/Priority).

Lee's set is Blue Note's fourth No. 1, following three from **Norah Jones**.

FRANKLY SPEAKING: If you searched iTunes or Amazon MP3 recently for **Far*East Movement's** "Rocketeer"—which zooms 16-9 on the Billboard Hot 100 this week—you may have inadvertently stumbled on the criminally under-the-radar singer **Frankmusik** (aka **Vincent Frank**).

While the song's original version features **OneRepublic's** **Ryan Tedder**, a live version released two weeks ago replaces Tedder with the group's Cherrytree Records labelmate Frankmusik. The new rendition has since moved 6,000 downloads—a decent number considering it's an acoustic take and doesn't feature Tedder.

While Frankmusik is enjoying a new level of visibility with the "Like a G6" group, he's also busy finishing his second album, "Do It in the AM," due in May or June. First single "The Fear Inside" has notched 100,000 views on YouTube.

Frankmusik's first set, 2009's "Complete Me"—which had a low-key U.S. digital release—reached No. 15 on the Official U.K. Albums chart and spawned a pair of top 30 singles. ♦♦♦

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,305,000	1,848,000	24,725,000
Last Week	5,248,000	1,904,000	26,378,000
Change	1.1%	-2.9%	-6.3%
This Week Last Year	6,506,000	1,913,000	24,913,000
Change	-18.5%	-3.4%	-0.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	23,961,000	20,840,000	-13.0%
Digital Tracks	103,976,000	108,328,000	4.2%
Store Singles	150,000	185,000	23.3%
Total	128,087,000	129,353,000	1.0%
Albums w/TEA*	34,358,600	31,672,800	-7.8%

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

ALBUM SALES

'10	24.0 million
'11	20.8 million

SALES BY ALBUM FORMAT

CD	16,449,000	13,097,000	-20.4%
Digital	7,314,000	7,485,000	2.3%
Vinyl	195,000	254,000	30.3%
Other	3,000	4,000	33.3%

For week ending Jan. 30, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



	2010	2011	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	13,148,000	10,769,000	-18.1%
Catalog	10,814,000	10,071,000	-6.9%
Deep Catalog	8,219,000	7,780,000	-5.3%

CURRENT ALBUM SALES

'10	13.1 million
'11	10.8 million

CATALOG ALBUM SALES

'10	10.8 million
'11	10.1 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

Main Billboard 200 chart table with columns for Rank, Artist, Title, Cert., Peak, Weeks on Chart, and Weeks on Air. Includes sidebars for Minaj's set (3), Gaga's debut (46), and Gaga's album sales (57).

THE BILLBOARD 200 ARTIST INDEX table listing artists and their corresponding chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

THE BILLBOARD HOT 100

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.																																																																																																																																																																																																																																																																																										
1	1	2	18	#1 GRENADE THE SMEEZINGTONS (BRUNO MARS, PLAWRENCE, A. LEVINE, B. BROWN, C. KELLY, WYATT)	Bruno Mars		56	57	64	14	SOMEONE ELSE CALLING YOU BABY J. STEVENS (L. BRYAN, J. STEVENS)	Luke Bryan		57	71	92	5	THE SHOW GOES ON KATIE BEATZ (W. JACO, D. A. JOHNSON, D. W. BROWER, J. K. BROWN, J. BROCK, E. JUDY, G. GALLUCCI)	Lupe Fiasco		58	79	-	2	COLDER WEATHER K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT, L. LOWRY, E. BOWLES)	Zac Brown Band		59	56	59	10	MAYBE A. ARMATO, T. JAMES (S. MOORE, E. ANZAI, M. FREDERIKSEN)	Sick Puppies		60	63	51	5	WHO'S THAT CHICK? D. GUETTA, G. TUINFORT, F. RIESTERER (D. GUETTA, G. TUINFORT, F. RIESTERER, K. HAMID)	David Guetta Featuring Rihanna		61	64	69	7	BASS DOWN LOW THE CATARACS (N. HOLLOWELL-DHAR, D. SINGER-VINE, D. DAILES)	Dev Featuring The Cataracs		62	85	-	7	NEVER SAY NEVER THE MESSENGERS (A. MESSINGER, H. ATWEH, J. BIERER, T. HARRILL, J. SMITH, O. RAMBERT)	Justin Bieber Featuring Jaden Smith		63	59	61	20	DOG DAYS ARE OVER PEPWORTH (F. WELCH, J. SUMMERS)	Florence + The Machine		64	67	81	5	YOU BE KILLIN' EM R. LESLIE (J. D. THAMES, J. R. ROTEM, C. C. BATTEYS, A. BATTEY, J. R. SMITH)	Faboolus		65	73	95	3	BUZZIN' J. R. ROTEM (D. THAMES, J. R. ROTEM, C. C. BATTEYS, A. BATTEY, J. R. SMITH)	Mann		66	90	-	3	S&M STARGATE, SANDY VEE (M. S. ERIKSEN, T. E. HERMANSEN, S. WILHELM, E. DEAN)	Rihanna		67	62	68	8	NO BS THA BIZNESS (K. MCCALL, C. BROWN, C. WHITTACRE, J. HENDERSON)	Chris Brown		68	68	71	6	THIS IS COUNTRY MUSIC F. ROGERS (B. PAISLEY, D. DUBOIS)	Brad Paisley		69	84	97	4	ROLLING IN THE DEEP PEPWORTH (A. ADKINS, PEPPWORTH)	Adele		70	69	76	6	WHAT DO YOU WANT D. BRAINARD, J. NIEMANN (J. L. NIEMANN, R. BROWN, R. BRADSHAW)	Jerrod Niemann		71	58	77	12	HELLO WORLD P. WORTLEY (T. DOUGLAS, T. LANE, D. LEE)	Lady Antebellum		72	61	65	20	CAN'T BE FRIENDS M. WINANS (M. WINANS, M. JONES, C. Q. FORBES, R. SAKAMOTO, T. NEVISON, T. TAYLOR)	Trey Songz		73	77	82	5	A LITTLE BIT STRONGER T. BROWN (L. LAIRD, H. LINSEY, H. SCOTT)	Sara Evans		74	66	57	6	I JUST HAD SEX DJ FRANK E, SKINS (A. SAMBERG, A. SCHAFER, J. TACCONE, J. FRANKS, J. BETTIS)	The Lonely Island Featuring Akon		75	65	52	15	WHIP MY HAIR JUKEBOX, D. BANGA (R. JACKSON, J. ROCKWELL)	Willow		76	81	85	5	THIS F. ROGERS (D. RUCKER, F. ROGERS, K. DIOGUARDI)	Darius Rucker		77	72	67	11	KUSH DJ RHULI, K. RAHMANN, YOUNG A. THIAM, J. JOHNSON, H. D. TAYNENBAUM, A. RANSON, M. JONES, J. H. HONEYCUTT)	Dr. Dre Featuring Snoop Dogg & Akon		78	HOT SHOT DEBUT	1	PARTY ROCK ANTHEM PARTY ROCK, S. A. GORDY, A. GORDY, J. LISTENBEE, P. SCHROEDER	LMFAO Featuring Lauren Bennett & GoonRock		79	70	72	15	LAY IT DOWN AWESOME JONES (S. V. BOZEMAN, J. JONES, E. DEAN, V. BOZEMAN)	Lloyd		80	82	94	4	FROM A TABLE AWAY B. BEAVERS (S. SWEENEY, B. DIPIERO, K. ROCHELLE)	Sunny Sweeney		81	49	23	3	H*A*M LEX LUGER, K. WEST (K. WEST, S. C. CARTER, L. A. LEWIS, M. DEAN)	Kanye West & Jay-Z		82	80	86	20	SMOKE A LITTLE SMOKE J. JOYCE (E. CHURCH, J. HYDE, D. WILLIAMS)	Eric Church		83	83	83	12	MAKE A MOVIE THE LEGENDARY TRAXSTER (C. T. MITCHELL, S. LINDLEY, T. PAIN)	Twista Featuring Chris Brown		84	87	70	17	MEMORIES D. GUETTA, F. FRISTER (S. R. S. MESCUD, D. GUETTA, F. FRISTERER)	David Guetta Featuring Kid Cudi		85	91	98	3	WILDFLOWER J. RICH (S. BROWN, V. MCGEE, H. J. S. STOVER)	The Jane Dear Girls		86	76	90	6	DO THE JOHN WALL DEE MONEY (D. LASSITER, B. BROWN, L. D. D. WILDER)	Troop 41		87	88	89	13	BULLETS IN THE GUN T. KEITH (T. KEITH, R. RUTHERFORD)	Toby Keith		88	78	73	20	WE NO SPEAK AMERICANO D. MACLENNAN (J. PETERSON, S. MARTINEZ, D. MACLENNAN, R. CAROSONE, SALERNO, N. SALERNO)	Yolanda Be Cool & Dcup		89	NEW	1	HELP IS ON THE WAY B. STEVENSON, J. LIVERMORE (RISE AGAINST, T. MCILRATH)	Rise Against		90	75	54	18	RIGHT THRU ME DREW MONEY (D. T. MARAJ, A. THIEL, K. S. HACKER, J. SATRIAN)	Nicki Minaj		91	96	-	3	LITTLE MISS B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH)	Sugarland		92	93	96	4	MAKE IT RAIN FKI (TRAVIS PORTER)	Travis Porter		93	74	63	19	MAMA'S SONG M. BRIGHT (C. UNDERWOOD, K. DIOGUARDI, M. FREDERIKSEN, L. LAIRD)	Carrie Underwood		94	89	84	9	FIRE FLAME KILL WILL (B. WILLIAMS, D. CARTER, W. VONER)	Birdman Featuring Lil Wayne		95	99	100	9	MARRY YOU THE SMEEZINGTONS (PLAWRENCE, A. LEVINE, BRUNO MARS)	Bruno Mars		96	RE-ENTRY	2	BLOW DR. LUKE, MAX MARTIN, B. BLANCO (K. SEBERT, K. AHLUND, L. GOTTWALD, A. GRIGG, B. LEVIN, MAX MARTIN)	Ke\$ha		97	86	-	5	ROMAN'S REVENGE SWIZZ BEATZ (D. T. MARAJ, M. MATHERS, K. DEAN, T. SMITH)	Nicki Minaj Featuring Eminem		98	NEW	1	BOYFRIEND M. J. CLOUSE III, A. LITTLE (E. WEST, M. J. CLOUSE III)	New Hollow		99	95	78	3	SHAKE ME DOWN J. JOYCE (CAGE THE ELEPHANT)	Cage The Elephant		100	NEW	1	LOVE FACES T. TAYLOR, E. MILES (T. NEVISON, T. TAYLOR, E. MILES, T. SCALES)	Trey Songz	



2 Pink's 11th Hot 100 top 10 earns Greatest Gainer/Digital honors for a third straight week. She scores her second No. 1, following "So What" in 2008, on Hot Digital Songs, where her current hit roars 6-1 (241,000, up 67%).

9 The group notches its second top 10, and guest Ryan Tedder lands his first as a solo artist apart from OneRepublic (who reached No. 2 with "Apologize" in 2007). On Hot Digital Songs, "Rocketeer" blasts 14-8 (125,000, up 26%).



66 The third single from "Loud" bows on Mainstream Top 40 at No. 36 and re-enters Hot Digital Songs at No. 67 (30,000, up 42%).

78 The Los Angeles-based band previews its second album, "Sorry for Party Rocking," with this track. It also starts at No. 3 on Dance/Electronic Digital Songs and No. 53 on Hot Digital Songs (34,000).

89 Ahead of the March 15 release of the group's sixth studio album, "Endgame," the lead single bounds 19-11 as the Greatest Gainer on Rock Songs (6.1 million in audience, up 27%) and 17-6 on Alternative.

BETWEEN THE BULLETS SPEARS SPEEDS TO AIRPLAY TOP 10



Despite dipping 6-8, Britney Spears' "Hold It Against Me" earns Greatest Gainer/Airplay honors on the Billboard Hot 100 for a second straight week. The lead single from Spears' seventh studio album, "Femme Fatale," due on March 15, jumps 11-9 on Hot 100 Airplay (74 million audience impressions, per Nielsen BDS, up 22%). Reaching the top 10 in three weeks, it's Spears' fastest climb to that region and the quickest since Katy Perry's "California Gurls" also did so in that amount of time on the June 12, 2010, chart. On Hot Digital Songs, "Hold" slides 3-10 (113,000 downloads, down 38%), spurring an overall 22% decline in Hot 100 chart points and an unbulleted ranking, despite its airplay accolades. —Gary Trust

HOT COUNTRY SONGS

Chart of Hot Country Songs with columns for week, position, title, artist, and album. Top entry: Kenny Chesney's 'Somewhere With You' at No. 1.



At three weeks, Chesney inks his longest reign since 'Don't Blink' led for four frames in 2007. Dating to his first No. 1 ('She's Got It All,' Aug. 30, 1997), his 64 weeks on top lead all artists. Tim McGraw ranks second with 52 weeks at No. 1 in that span.



The chart's Greatest Gainer (24.2 million audience impressions, up 16%) marks Aldean's 11th top 10 and Clarkson's second (see Chart Beat, page 53). 'Red Dirt Anthem,' also from his album 'My Kinda Party,' concurrently rises 57-50.

Continuation of Hot Country Songs chart, showing entries from position 26 to 50. Top entry: Rascal Flatts' 'I Won't Let Go' at No. 26.

TOP COUNTRY ALBUMS

Chart of Top Country Albums with columns for week, position, artist, album title, and price. Top entry: Taylor Swift's 'Speak Now' at No. 1.

BLUEGRASS ALBUMS

Chart of Bluegrass Albums with columns for week, position, artist, album title, and price. Top entry: The Grascals' 'The Grascals & Friends: Country Classics With A Bluegrass Spin' at No. 1.

BETWEEN THE BULLETS DROPS DEBUT



Durham, N.C.-based old-time string band Carolina Chocolate Drops claim their third start on Bluegrass Albums, as 'Palomino' rises to No. 7 in July 2007.

HOT COUNTRY SONGS: 127 country albums were electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week.

TOP R&B/HIP-HOP ALBUMS

Table of Top R&B/Hip-Hop Albums with columns for week, last week, weeks on chart, title, artist, and label. Top entry: #1 Rihanna - Loud.

MAINSTREAM R&B/HIP-HOP

Table of Mainstream R&B/Hip-Hop Albums with columns for week, last week, weeks on chart, title, artist, and label. Top entry: #1 No BS - Chris Brown.

RHYTHMIC

Table of Rhythmic Albums with columns for week, last week, weeks on chart, title, artist, and label. Top entry: #1 What's My Name? - Rihanna.

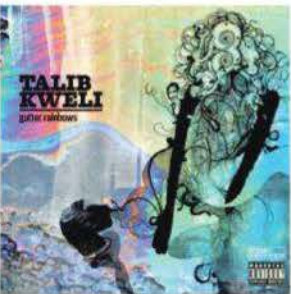
ADULT R&B

Table of Adult R&B Albums with columns for week, last week, weeks on chart, title, artist, and label. Top entry: #1 Can't Be Friends - Charlie Wilson.

RAP SONGS

Table of Rap Songs with columns for week, last week, weeks on chart, title, artist, and label. Top entry: #1 Black and Yellow - Wiz Khalifa.

BETWEEN THE BULLETS TALIB KWELI COLORS TOP 10



Talib Kweli's 'Gutter Rainbows' opens at No. 7 on the Top R&B/Hip-Hop Albums chart with nearly 14,000 copies sold, according to Nielsen SoundScan.

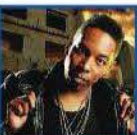
R. Kelly posts his 14th top 10 on Adult R&B, as 'Love Letter' jumps 11-9. The title track from his latest release follows lead single 'When a Woman Loves,' which capped out at No. 2 under the reigns of Eric Benet's 'Sometimes I Cry' (five weeks at No. 1) and Charlie Wilson's 'You Are' (seven).



CHRISTIAN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and PROMOTION LABEL. Top entry: #1 YOUR LOVE by Brandon Heath.

Deitrick Haddon claims his second No. 1 on Gospel Albums, following "Crossroads" in 2004...



CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and DISTRIBUTING LABEL. Top entry: #1 VARIOUS ARTISTS.

Kirk Franklin posts his highest start on Gospel Songs, as "I Smile" storms in with Greatest Gainer honors at No. 15.



CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, and PROMOTION LABEL. Top entry: #1 YOUR LOVE by Brandon Heath.

GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, and DISTRIBUTING LABEL. Top entry: #1 DEITRICK HADDON.

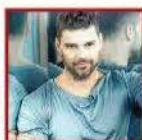
Deitrick Haddon claims his second No. 1 on Gospel Albums, following "Crossroads" in 2004...

See Charts Legend on Billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations...

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 LO MEJOR DE MI VIDA ERES TU by Ricky Martin.

Ricky Martin posts his 11th chart-topper on Hot Latin Songs, as "Lo Mejor de Mi Vida Eres Tu" jumps 4-1 (14.4 million audience impressions, up 25%, according to Nielsen BDS).



TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE (IMPRINT / PROMOTION LABEL), CERT. Top entry: #1 Wisin & Yandel - Los Vaqueros: El Regreso.

Intocable breaks into the top 10 of Regional Mexican Airplay for a 38th time (among 45 chart entries), as "Robarte Un Beso" lifts 11-8 (6.8 million in audience).



REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 Ni Lo Intentes by Julion Alvarez & Su Norteno Banda.

TROPICAL AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 Danza Kuduro by Don Omar & Lucenzo.

BETWEEN THE BULLETS WISIN & YANDEL LASSO NO. 1

Puerto Rican duo Wisin & Yandel rope their fourth No. 1 on Top Latin Albums with "Los Vaqueros: El Regreso" moving nearly 31,000 copies in its first week, according to Nielsen SoundScan.

LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 Lo Mejor de Mi Vida Eres Tu by Ricky Martin.

LATIN RHYTHM AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 Danza Kuduro by Don Omar & Lucenzo.

HOT LATIN SONGS: 16 stations (66 regional Nielsen); 26 Latin pop; 17 tropical; 9 Latin rhythm are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Chart Legend on Billboard.biz for rules and explanations. All charts © 2011 Promedia Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group promotes **Malcolm Swatton** to global head of human resources. He was senior VP of human resources at Universal Music Group International.

ABKCO Music & Records names **Joseph Parker** senior VP of global sales and marketing. He was VP.

Show Dog-Universal Music promotes **Macy Morgenthaler** to regional promotion/marketing manager. She was A&R coordinator.

PUBLISHING: Peermusic names **Mary Megan Peer** managing director of peermusic's Argentina operations, effective Feb. 1. She will continue to work as VP of business development.

TOURING: Global Spectrum appoints **Josh Ingle** director of operations at the Wells Fargo Center in Philadelphia. He served in the same position at the Global Spectrum-managed Wells Fargo Arena in Des Moines, Iowa.



PEER

EISEN

HATCH

AISTARS

DIGITAL: INgrooves promotes **Alex Branson** to senior VP/managing director of INgrooves International. He was VP/managing director.

RADIO: American Urban Radio Networks promotes **Howard Eisen** to president of network sales. He was executive VP of sales.

RELATED FIELDS: SESAC promotes **Shannan Hatch** to senior director of writer/publisher relations. She was director.

The Copyright Alliance board of directors names **Sandra Aistars** executive director. She was VP/associate general counsel at Time Warner.

—Edited by Mitchell Peters

GOODWORKS

CLEARWATER BENEFIT TO FEATURE GENERATIONS-THEMED LINEUP

To help usher in this year's Earth Day (April 22) and raise money for nonprofit foundation Hudson River Sloop Clearwater, live event producer Steve Lurie has organized a benefit concert that will feature a generations-themed lineup of older musicians performing alongside their offspring.

The show, Clearwater Generations: An Earth Day Celebration, will take place at the 840-capacity Tarrytown (N.Y.) Music Hall and feature music by foundation founder Pete Seeger and his grandson, Tao Seeger. The show will also include appearances by Peter Yarrow and daughter Bethany Yarrow, Bernice Johnson Reagon and daughter Toshi Reagon, and David Amram and family.

Lurie says the idea for the concert stemmed from the foundation's Great Hudson River Revival festival fundraiser, to be held over Father's Day weekend (June 18-19) in New York and boasting a similar "generations" theme.

"Everyone seemed to really gravitate toward this idea of generations, so I suggested that we do the spring fundraiser with the same theme," he says. "It will be generations pairings, interspersed with special guests and everybody ending with Pete Seeger songs onstage together."

Benefit tickets are on sale at TarrytownMusicHall.org; prices range from \$48 to \$98. VIP tickets, which include premium seating and a post-concert reception with the artists, are \$250. All proceeds will benefit the foundation, whose mission is to protect the Hudson River.

—Mitchell Peters



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GRAMMYS AT GRACIE MANSION

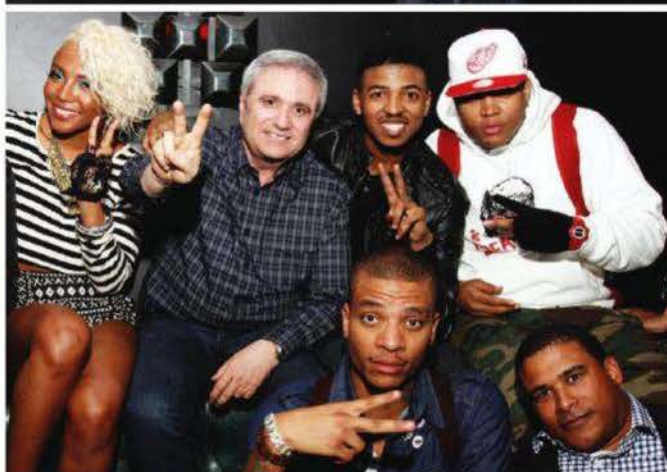
The Recording Academy's New York Chapter feted the nominees for the 53rd annual Grammy Awards on Jan. 20 at New York's Gracie Mansion. Some of the nominated artists were on hand to celebrate their success and check out Mayor Michael Bloomberg's pad. PHOTOS: JOE KOHEN

ABOVE: (From left) Longtime Grammy producer and 15-time winner **Phil Ramone** poses with Recording Academy VP of regional management **Nancy Shapiro**, Mayor **Michael Bloomberg**, New York Chapter president **Jennifer Blakeman** and Recording Academy VP of advocacy and government relations **Daryl Friedman**.

RIGHT: Songwriters **Jane't Sewell** (left) and **Angela Hunte** (right), who penned Jay-Z and Alicia Keys' hit "Empire State of Mind," are up for record of the year and best rap song. Here, they smile with **Cyndi Lauper**, whose "Memphis Blues" set is nominated for best traditional blues album.



Despite a major snowstorm that hit the city, hundreds of fans flooded New York club Don Hill's on Jan. 27 for a live concert from **Jessie J**, Vevo's first selection for its new emerging-artist platform, LIFT. Sporting big smiles are (from left) Vevo GM **Fred Santarpia**, Universal Republic Records co-president **Avery Lipman**, Lava Records president/CEO **Jason Flom**, writer/producer **Claude Kelly**, Jessie J, Universal Republic Records executive VP of promotion **Joel Klaiman** and president/CEO **Monte Lipman**. PHOTO: THOS ROBINSON/GETTY IMAGES



On Jan. 26, BMI presented the newest installment of its Next Fresh Thing series at Hollywood's Viper Room. Three-piece pop/R&B group HerStory co-hosted the musically stacked evening, which featured performances from up-and-comers **Ginette Claudette**, **i SQUARE** and **Kevin McCall**. Posing for a photo after the event are (back row, from left) **i SQUARE's Destiny**, AEG Live president/CEO **Randy Phillips** and **i SQUARE's 10Beats** and **MJ**. In the front are **i SQUARE's Briddy** (left) and ICM senior VP **Dennis Ashley**. PHOTO: EDDIE SAKAKI



Former Sony Music Nashville chairman **Joe Galante's** 39-year career (which began with RCA Records in 1971) was celebrated at a surprise party on Jan. 22. More than 200 people were on hand to toast Galante, including **Alan Jackson**, **Barbara Mandrell**, **Lorrie Morgan**, **K.T. Oslin**, **Jake Owen**, **Kellie Pickler**, **John Rich**, **Matraca Berg** and **Jeff Hanna**. Here, Galante (left) poses with **Martina McBride** and her husband, **John**. PHOTO: STEVE LOWRY



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SUNDANCE ASCAP MUSIC CAFE

Bundled-up music lovers crowded into the Sundance ASCAP Music Cafe during the Sundance Film Festival, held Jan. 21-28 in Park City, Utah. The Music Cafe, a core feature of the festival for more than 10 years, hosted performers including the Chapin Sisters, Guster, K'naan and artists from the film "Pariah," which features singer/songwriter Tamar-kali. PHOTOS: ERIK PHILBROOK

ABOVE LEFT: ASCAP and Sundance celebrate another successful year for the Music Cafe. Pictured here are (from left) ASCAP director of membership for pop/rock **Josh Briggs** and assistant VP of membership events and special projects **Loretta Munoz**, Music Cafe artist **Bobby Long**, Sundance managing director **Jill Miller** and Sundance Film Music Program director/composer **Peter Golub**.

ABOVE RIGHT: Artists from Sundance's opening-night film "Pariah" kicked off the performances on the sixth day of the Sundance ASCAP Music Cafe and are pictured here after the event. From left are drummer **Mark Robohm**, "Pariah" director **Dee Rees**, singer/songwriter **Tamar-kali**, bassist **Jeremiah Hosea**, ASCAP assistant VP of membership events and special projects **Loretta Munoz**, "Pariah" executive producer **Nekisa Cooper** and guitarists **Thome Loubet** and **Jerome Jordan**.

RIGHT: Huddling together to stay warm are (from left) ASCAP director of membership for pop/rock **Marc Emert-Hutner**, Music Cafe artist **Danko Jones**, ASCAP executive assistant of membership for pop/rock **Evan Trindl** and director of membership for pop/rock **Josh Briggs**, Music Cafe artists **Julia Fordham** and **Josh Ritter**, ASCAP assistant VP of membership events and special projects **Loretta Munoz** and Music Cafe artist **Paul Reiser**.



BMI DISCUSSES 'THE CREATIVE PROCESS' AT SUNDANCE

ABOVE LEFT: Focusing on the dialogue and relationship between composer and director, "Music & Film: The Creative Process" was a cornerstone discussion at the 2011 Sundance Film Festival. Topics included creating a successful film score and promoting an effective composer/director relationship. Shown at the round-table discussion on Jan. 27 are "The Ledge" composer **Nathan Barr** and director **Matthew Chapman**; "The Convincer" composer **Alex Wurman**; "Kaboom" composer **Vivek Maddala**; "My Idiot Brother" composer **Eric D. Johnson**; "Salvation Boulevard" director **George Ratliff** and composer **George S. Clinton**; BMI VP of film/TV relations **Doreen Ringer Ross**, who moderated; "On the Ice" composer **Izler** and director **Andrew MacLean**; "These Amazing Shadows" director **Kurt Norton** and composer **Peter Golub**; "Like Crazy" director **Drake Doremus** and composer **Dustin O'Halloran**; "Life in a Day" composer **Harry Gregson-Williams**; "The Convincer" director **Jill Sprecher**; "Hot Coffee" director **Susan Saladoff** and composer **Michael Mollura**; "Crime After Crime" composer **Jaymee Carpenter** and director **Yoav Potash**; "Circumstance" composer **Gingger Shankar** and director **Maryam Keshavarz**. PHOTOS: RANDALL MICHAELSON

BELOW LEFT: After playing a set at the Music Cafe, BMI songwriters **Lydia** (second from left) and **Laura Rogers** (second from right), who perform as the Secret Sisters, spent some time with BMI executive director of writer/publisher relations **Tracie Verlinde** (left) and senior director of writer/publisher relations **Samantha Cox**.

BELOW RIGHT: On Jan. 25, BMI hosted a group of composers, music supervisors, directors, actors and music industry executives at a private dinner at Park City's Zoom, where singer/songwriter **Brett Dennen** (left) and music supervisor **Chris Douridas** caught up with BMI VP of film/TV relations **Doreen Ringer Ross**.



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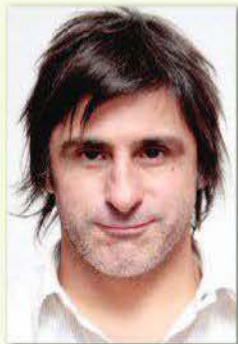
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