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**SESAC LATINA MUSIC AWARDS 2012**



**Songwriter of the Year JOEY MONTANA**

**Publisher of the Year EMI FORAY MUSIC**

**Song of the Year "DÁNDOLE" by Leo James**



**"PROMISE" - Romeo Santos feat. Usher**  
#1 on Hot Latin Songs --- #1 on Latin Pop Airplay  
#1 on Latin Tropical Airplay --- #1 on Bubbling Under Hot 100 Singles  
Writer: Rico Love / Publisher: Rico Love Is Still A Rapper / EMI Foray Music



**"LLAMADA DE MI EX" - La Arrolladora Banda El Limón**  
#1 on Latin Regional Mexican Airplay  
Writer: Jesús Ariel Barreras (SACM)  
Publishers: Greatest Hits ARPA, Ferca Songs



**"INTÉNTALO" - 3Ball MTY**  
#1 on Latin Regional Mexican Airplay  
Writers: Patricia Loredo Espinoza, Lina Patricia Bojorquez  
Publisher: Latin Power Copyright

**Radio Performance Awards:**

- **"DÁNDOLE"**--- Gocho feat. Omega & Jowell --- Writer: Leo James --- Publisher: Perfect Latinos Musical
- **"LA MELODÍA"**--- Joey Montana --- Writer: Joey Montana --- Publisher: Flow Con Clase Publishing / EMI Foray Music
- **"QUÍTATE LA VENDA"**--- El Güero y su Banda Centenario --- Writer: Jorge Hernández "El Güero" --- Publisher: Genio Musical
- **"AUNQUE SEA EN SILENCIO (Amor De Cuatro Paredes)"**--- Enigma Norteño --- Writer: José Alfredo Cazares Rocha (SACM) --- Publisher: Cervantes Publishing
- **"PROMISE"**--- Romeo Santos feat. Usher --- Writer: Rico Love --- Publishers: Rico Love Is Still A Rapper / EMI Foray Music
- **"ATACA Y ATRAPA"**--- El Coyote y su Banda Tierra Santa --- Writers: Alicia Esparza, Arturo Valdez Osuna --- Publishers: AMGMEZA Publishing, Greatest Hits ARPA
- **"INTÉNTALO"**--- 3Ball MTY --- Writers: Patricia Loredo Espinoza, Lina Patricia Bojorquez --- Publisher: Latin Power Copyright
- **"PELIGRO"**--- Reik --- Writer: Jesús Navarro (SACM) --- Publisher: Alvani Music Publishing
- **"QUIÉN TE QUIERE COMO YO"**--- Carlos Baute --- Writer: Carlos Baute (SGAE) --- Publisher: EMI Foray Music
- **"DIME QUE ME QUIERES"**--- Banda El Recodo --- Writer: Miguel Ángel Romero --- Publisher: Editora de Ideas



# No. 1

ON THE CHARTS

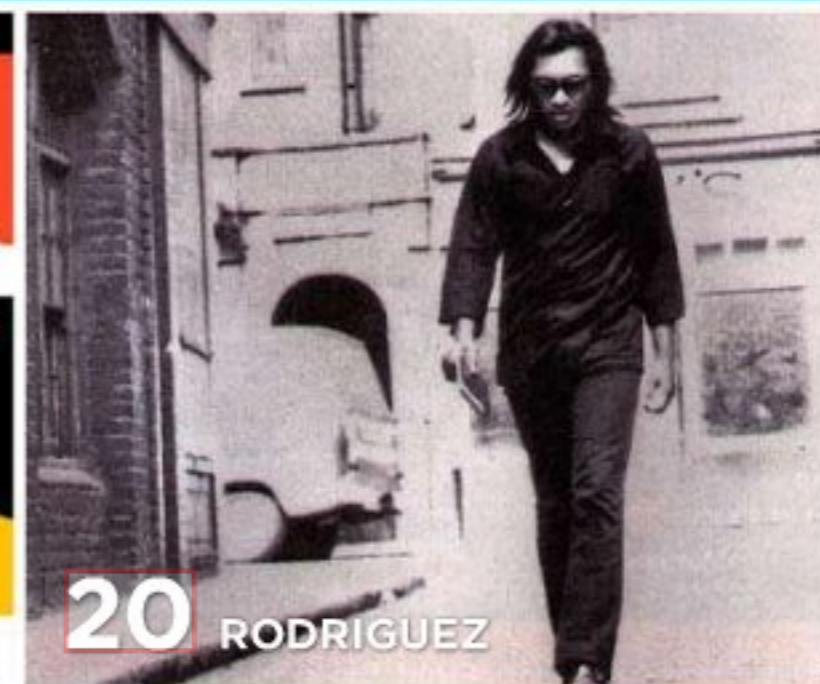
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360 DEGREES OF BILLBOARD

## HOME FRONT

### On The Cover

#### GERALD SCARFE

The eyes of Pink Floyd fans should light up when they see this week's Roger Waters cover illustration drawn by longtime Floyd illustrator Gerald Scarfe. Scarfe has worked with the band since the mid-'70s, most famously for his contributions to Pink Floyd's 1979 album *The Wall* and its subsequent tour, as well as the 1982 film version (pictured). In addition to serving as director of animation for Waters' current tour, Scarfe has long been a political cartoonist for the London Sunday Times, and his work has been exhibited worldwide.



## Events

### FILM & TV MUSIC

This year's conference is set for Oct. 24-25 in Los Angeles and will feature panels of decision-makers from studio executives to music supervisors to producers. To register, go to [BillboardEvents.com/filmtv](http://BillboardEvents.com/filmtv).

### TOURING

Registration is now open for the Billboard Touring Conference & Awards. Set for Nov. 7-8 in New York, the event's programming will be announced soon. For more details and to register, go to [BillboardTouringConference.com](http://BillboardTouringConference.com).



**HONKY-TONK ANGEL**  
"Queen of Country Music" dead at 92



**SELECT CROWD**  
Camp Bisco event scales back



**UP AND COMING**  
Next-gen Chilean acts hit stateside



**PET SMART**  
Brands tighten focus on music



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**>>> UMG TO SELL MORE ASSETS IN EMI DEAL**

Universal Music Group has upped the ante in its efforts to gain approval for its proposed purchase of EMI's recorded-music division, offering to sell off even more parts of EMI. The European Commission rejected UMG's initial offer of divestments, which included Virgin Records and other assets, although Virgin could still be in play. Whether or not Virgin is part of the deal, Virgin founder Richard Branson reportedly said he has begun talks with UMG about buying the label.

**>>> INGROOVES FONTANA, PLEDGEMUSIC PARTNER**

INGrooves Fontana has signed a deal with PledgeMusic that will provide the indie distributor's labels with a direct-to-consumer solution while also helping to transform the crowdfunding site into a new kind of retailer. INGrooves Fontana labels will now be able to access the Pledge Music platform from the distributor's portal, which will allow them a turnkey, direct-to-consumer solution to set up an album well in front of its release date by offering the artist's fans the opportunity to purchase unique merchandise and experiences.

**>>> WEST JOINS CAA**

Kanye West and longtime agent Cara Lewis have reunited at Creative Artists Agency. The rapper had previously been represented by Lewis at William Morris Endeavor, where her roster also included Eminem, Rihanna, Cee Lo Green, Pitbull and B.o.B. She joined CAA in January.

Reporting by Ed Christman, Billboard staff and The Hollywood Reporter.

# UP FRONT

**RETAIL** BY ED CHRISTMAN and ANDREW HAMPP

## Ocean Rocks Boat At Retail

iTunes exclusive on Frank Ocean album causes Amazon price slash, Target boycott

Island Def Jam's surprise exclusive release of Frank Ocean's *Channel Orange* album for one week on iTunes is still angering other retailers. A week after Target refused to carry the album as a result of the digital exclusive, Amazon on July 16 started selling an MP3 version of the album for \$2.99—a move reminding music buyers that if they see an iTunes exclusive, they should check Amazon's price before downloading from Apple.

Amazon's lowballing is the latest twist in the ongoing tug of war between labels and retailers to drive volume sales at the expense of pricing. But after all is said and done, the price wars could create more confusion among consumers. Christian Clancy, Ocean's manager and co-founder of 4 Strikes Management, says, "Frank gives us the opportunity to see some of the business practices that need to evolve."

One major-label sales executive put it more bluntly: "[Amazon is] punishing the artist and the label in a pretty sneaky and clever way. They are also definitely sending a message to other labels that giving iTunes an exclusive will have consequences."

The blowback for iTunes preferential treatment is felt deeply on the Billboard charts. Billboard's revised policy, instituted after Lady Gaga's *Born This Way* was priced for 99 cents on Amazon to boost first-week sales, excludes sales of titles scanned for less than \$3.49 within the first four weeks of release.

Sources say that the Amazon sale will generate about 15,000 album downloads at the Seattle-based merchant this week.

Last week, when iTunes had the album exclusively, it scanned 127,000 units. This week, iTunes was projected to sell about 30,000. But those projections were made before the Amazon price point was known.

While some Island Def Jam executives might feel cheated that all the Amazon



FRANK OCEAN'S manager CHRISTIAN CLANCY; inset: the artist performing on "Late Night With Jimmy Fallon."



sales won't count toward its chart position, others say that it should only feel slighted at the 2,000-4,000 units that the title was projected to scan this week at Amazon, before the price point was known.

Amazon declined comment, but the merchant has previously stated that customers should be able to choose where they can buy an album, something that conflicts with the concept of an exclusive.

Moreover, Amazon's \$2.99 tag could be more about presenting its customers with an attractive price point on a pop-

ular title to highlight its everyday, low-pricing strategy, rather than an attempt to deliberately sabotage an album so its sales won't count on the Billboard 200.

Providing exclusive superior album versions or exclusive windows to sell a title often spurs battles between labels and retailers. Merchants argue that exclusives don't generate much in incremental sales—all it does is give preferential

treatment to one account at the expense of others by shifting sales. Other merchants say that as much as they're miffed about exclusives and would like to punish the label and artist, they don't want to punish their customers by boycotting the title. Instead, they might not feature the title in prime real estate.

When a label gives an exclusive version or window on a title to a chain, it's common courtesy to let other accounts know in advance so they can adjust their orders accordingly.

Labels sometimes try subterfuge, pretending their exclusive was a last-minute deal spurred by fears that a leak would allow potential customers to obtain pirated copies of the album and thus hurt sales. The last time it offered an exclusive, Island Def Jam gave other merchants a heads up on its preferential treatment to iTunes and Best Buy for Kanye West and Jay-Z's *Watch the Throne*, but the label still caught grief from retail.

The same thing seems to have happened with Ocean. "They didn't give us a heads up on the iTunes exclusive, and when it happened they claimed it was because of a leak," says a head of purchasing at one major chain. "But we know it was all bullshit because we've seen on the news how it was planned from the beginning. This is the same label that engineered the Kanye West and Jay-Z exclusive at iTunes. I think we're seeing a pattern [emerge]."




Clancy confirmed the iTunes release and its announcement on "Late Night With Jimmy Fallon" "was always Frank's plan from the jump." Target opted not to take its order of 20,000 units of *Channel Orange*, telling Billboard in a statement, "Our selection of new releases is dedicated to physical CDs rather than titles that are released digitally in advance of the street date."

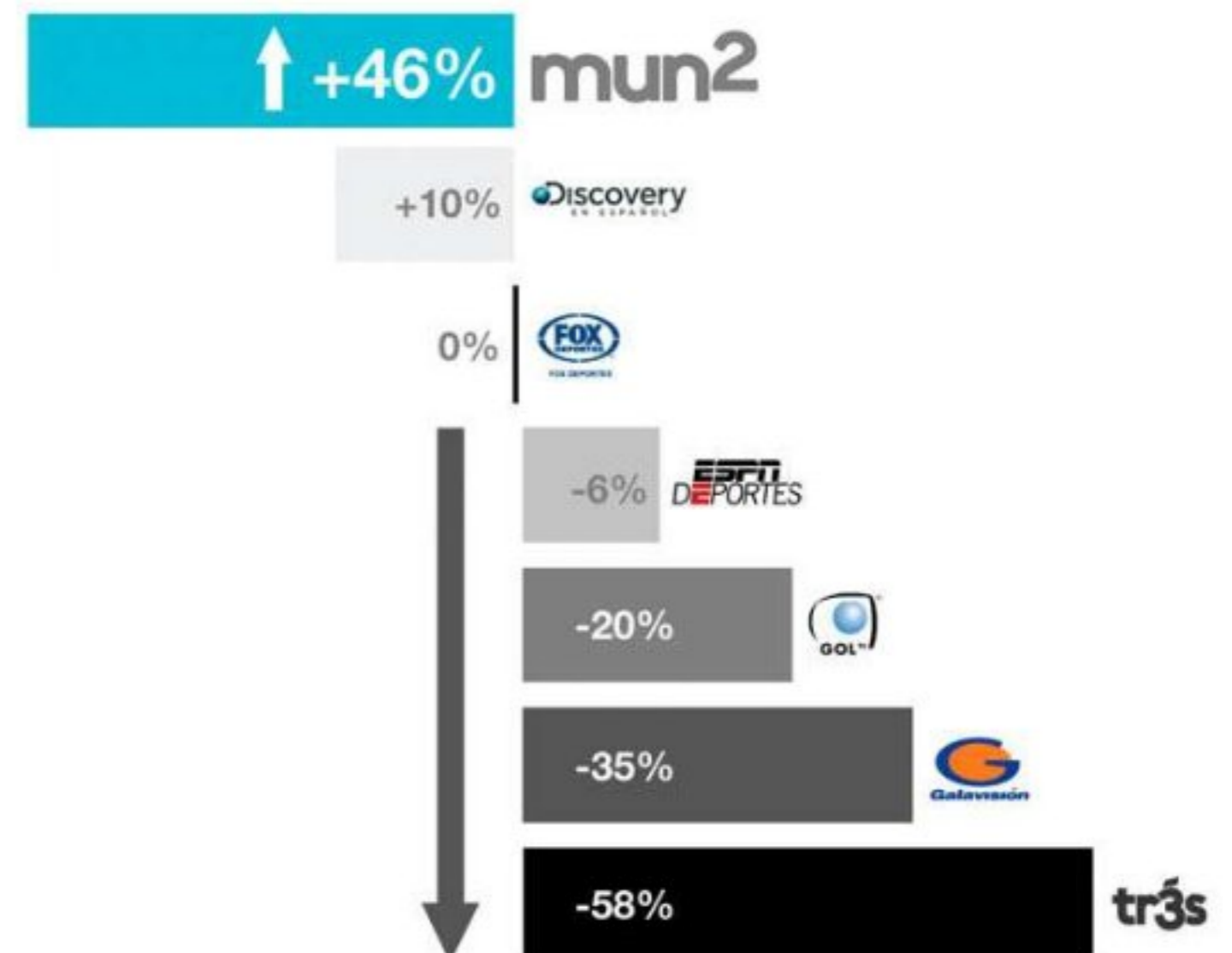


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Source: #1 Statement = NPM P18-34 (000) L+SD, 2Q'12 (03/26/2012-06/24/2012) vs 2Q'11 (03/28/2011-06/26/2011) Mon-Sun 8p-11p (mun2, GAL, DISE), Fastest Growing Statement = NPM-Hispanic P18-34 (000)& P18-49 (000) L+SD, Mon-Sun 7p-11p 2Q'12 (03/26/2012-06/24/2012) vs 2Q'11 (03/28/2011-06/26/2011). Qualifications available upon request. Compelling as defined by mun2

OBITUARY BY DEBORAH EVANS PRICE

## Kitty Wells 1919-2012

The county music community lost one of its most beloved pioneers with the death of Kitty Wells. Known as the “Queen of Country Music,” Wells, 92, died of complications from a stroke at her Nashville home on July 16.

“In my lifetime I’ve worked hundreds of shows with Kitty Wells and I have never failed to see her entertain,” Grand Ole Opry legend Jimmy Dickens says. “She represented the regular housewife, and simplicity was the answer to her success. Country music will never be the same without her.”

Born Ellen Muriel Deason on Aug. 30, 1919, the Nashville native was the first woman to have a No. 1 country song when “It Wasn’t God Who Made Honky Tonk Angels” hit the summit on Aug. 23, 1952, and stayed there for six weeks. Wells scored 35 top 10 singles between 1952 and 1965 with three tunes reaching No. 1. Her final top 10 was “Meanwhile, Down at Joe’s” in 1965. She was inducted into the Country Music Hall of Fame in 1976.

Wells began her career in her teens, performing on a Nashville radio station with her siblings, Mae and Jewel, and cousin Bessie Choate as the Deason Sisters. At 18, she married aspir-

ing country musician Johnnie Wright, who would go on to achieve success as part of the duo Johnnie & Jack with Jack Anglin. Wells performed as part of the Johnnie & Jack show and it was her husband who suggested her stage name, a moniker culled from an old folk song titled “Sweet Kitty Wells.”

Wells began recording for RCA in 1947, but after a few years became discouraged and considered quitting the business to stay at home with her three children. Then Paul Cohen, an A&R executive for Decca Records, coaxed her in the studio to record “It Wasn’t God Who Made Honky Tonk Angels,” a rebuttal to Hank Thompson’s hit “The Wild Side of Life.” In the chorus Wells declared, “It wasn’t God who made honky-tonk angels/As you said in the words of your song/Too many times married men think they’re still single/That has caused many a good girl to go wrong.”

The song was initially banned by many stations and from the Grand Ole



Opry. By attacking the male/female double standard, Wells opened the door for female country artists to speak their mind, paving the way for Loretta Lynn, Dolly Parton and all who followed.

Wells served as an inspiration and mentor to many in the country community. “Kitty Wells and her husband,

Johnnie Wright, brought me to Nashville in March of 1995 to play fiddle for them,” Grand Ole Opry announcer and WSM Nashville air personality Eddie Stubbs says. Stubbs recalls Wells as the epitome of poise, professionalism and dignity.

“Kitty Wells possessed each of these traits at the highest level,” Stubbs says. “What she did for country music has been well-documented. We can only hope that those in the industry who don’t know, and those yet to come, will study her history, learn from the recordings and apply it to their music. Equally important should be a mandatory study of her character, the manner in which she lived her life both professionally and privately.”

Wells and Wright remained married until his death on Sept. 27, 2011, at the age of 97. The couple recorded and toured together extensively throughout the years. In 1979, they formed their own label, Ruboca Records, named after their children, Ruby, Bobby and Carol Sue. They opened the Family

Country Junction Museum and Studio in 1983 and operated it until 2000. That same year they announced their retirement and performed a final show at the Nashville Nightlife Theater on New Year’s Eve.

The family’s studio remains open. “Her father worked for the railroad,” says Duane Allen of the Oak Ridge Boys, “so when she built a recording studio in the back of her hall of fame in Madison, Tenn., she called it Junction Recording Studio to pay tribute to her father. . . . I remember going to that studio and walking into her hall of fame. Her collection of accomplishments was amazing.”

Wells received the Recording Academy’s Governor’s Award for Outstanding Achievement in the Recording Industry in 1981. In 1985 she was honored with the Academy of Country Music’s Pioneer Award and in 1991 received a lifetime achievement Grammy.

Lynn paid tribute to Wells on her website. “If I had never heard of Kitty Wells, I don’t think I would have been a singer myself,” she wrote. “I wanted to sound just like her, but as far as I am concerned, no one will ever be as great as Kitty Wells. She truly is the Queen of Country Music.”

TOURING BY MICHAELANGELO MATOS

## Let’s Get Small

Disco Biscuits’ Camp Bisco festival downsizes, citing traffic and other logistical hassles

It seems like U.S. rock festivals have been on a super-sizing frenzy. The typically three-day Coachella festival in Indio, Calif., played out over two weekends in April and just added a pair of Caribbean cruises in December. On the other side of the country, New York’s Governors Ball switched sites from Governors Island to Randall’s Island, while adding an extra day to its lineup.

One festival, however, has opted to scale back. The 11th edition of Camp Bisco, the three-day electronic dance music/jam band hybrid event in upstate New York on July 12-14, deliberately dropped its attendance figures this year—from nearly 20,000 in 2011 to around 13,000 in 2012.

According to Jonathan Fordin, owner of Bisco promoter MPC Presents, cutbacks centered on “traffic issues and internal congestion and flow” surrounding the Indian Lookout Country Club in Mariaville, N.Y., near Albany. Remedying the problems meant lim-

iting the number of cars camping on-site, with many fans now staying at the nearby Maple Ski Ridge and shuttling to the venue.

“There was an opportunity to sell more tickets, but we wanted the overall fan experience to be the best possible,” Fordin says. “We provided a 24-hour shuttle to and from the off-site location. The fans definitely appreciated the lack of traffic and congestion, and [the event’s] overall flow.”

Modeled on Phish’s multiple-day festivals, Camp Bisco began as a weekend retreat for fans of Philadelphia jam band Disco Biscuits and has since grown organically in size. The inaugural festival in 2000 drew about 800 fans, steadily increasing each year to reach 2011’s nearly 20,000-capacity crowd, according to the festival’s PR firm.

The group gained notice in the late ’90s for fusing jam band rock with electronica, forming what’s sometimes referred to as “jamtron-

ica.” The festival not only combines electronic-oriented DJs with jam bands, but also includes hip-hop artists and indie rockers. Though the Disco Biscuits still have input on the lineup, “the bookings pretty much fall on MCP,” Fordin says.

For lack of a better description, Bisco has a distinctly crunchy vibe. Acts as varied as veteran British psychedelic-trance band Shpongle or Los Angeles bass-scene fixture Daedelus are far earthier than the euphoric, rushing house and trance artists that dominate New York’s Electric Zoo Festival (Randall’s Island, Aug. 31-Sept. 1). Bisco began embracing bigger acts as far back as 2007, when headliners included LCD Soundsystem and Aphex Twin. This year featured considerable drawing power, with headliners Skrillex, Bassnectar, Big Boi, Atmosphere and Amon Tobin.

“This year was more mainstream than ever,” Fordin says. “We love see-



SKRILLEX performing at this year’s Camp Bisco.

ing the evolution of our fan base.”

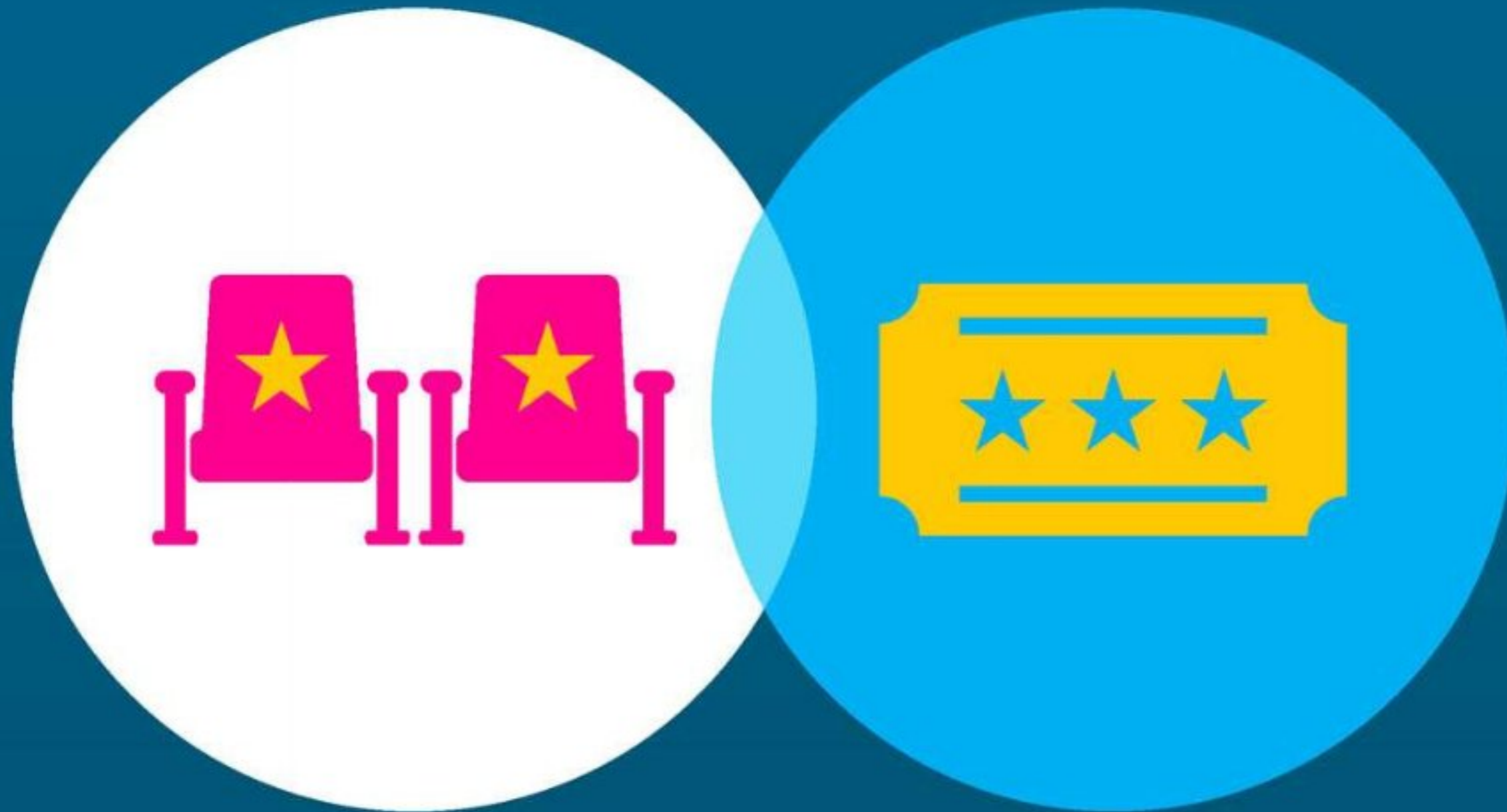
It helps that Bisco ranks among the most affordable summer festivals. A three-day 2012 Bisco pass costs \$170, compared with a \$349 general admission pass for next year’s Coachella, a \$299 entry to the 2012 Electric Zoo and access to this year’s Bonnaroo that ran from \$209 to \$259.

According to Fordin, most of Bisco’s audience is in the 18-24 age range and reportedly have been happy with the changes to the festival. Nevertheless, Bisco was marred this year by the death of a festival volunteer. William Graumann of New Milford, N.J., was found

in his tent on July 11, the day before Bisco began. Prescription pills including Xanax and hydrocodone were found in the tent along with marijuana. Police suspect a drug overdose, though a toxicology report has yet to appear. An autopsy showed no evidence of foul play.

Despite the death, Fordin remains optimistic about Bisco’s latest edition, as well as its future. As far as the music and logistics are concerned, “it couldn’t have worked any better this year,” he says. “We were able to deliver a much better product to fans, while still keeping up with what Camp Bisco is all about.”

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# Midyear Sales Slip

Latin albums decline by more than 1 million in first-half 2012

As retail space for Latin music continues to shrink, so, alarmingly, does its sales, unchecked even by the increase in digital business for Latin albums and tracks.

During the first six months of 2012, overall sales of Latin albums stood at 5 million units, down from 6.2 million during the same period in 2011, according to Nielsen SoundScan.

Sales of Latin CDs were the major culprit, declining 11.8% from 5.7 million units in first-half 2011 to 4.3 million this year, a drop twice as large as the rest of the industry. In contrast, digital album sales rose by slightly more than 100,000 copies, from 545,000 to 673,000—a 23% jump.

Only Latin digital track scans saved the day, growing

from 10.5 million downloads to 11 million, a 5.1% increase that almost kept pace with the overall industry growth of 5.6% for U.S. digital track sales.

Overall, there are increasingly fewer places to physically buy Latin music. And it appears that consumers who aren't finding their music in brick-and-mortar stores still aren't turning to the Internet in droves to purchase it.

This is a maddening situation for the Latin music business, and the industry hasn't found a way to resolve it—not in the United States, at least. Overall music sales have actually gone up in many Latin markets, including Mexico—where the rise is attributed to the launch of digital services like iTunes—and Brazil, where physical CD and DVD

sales revenue rose 7.6% in 2011 compared with 2010, and digital sales rose 12.8%.

To fully understand how paltry sales of Latin digital albums are in the United States, consider this: Total sales of jazz albums are only 72% of Latin's total sales so far this year, but jazz digital albums scanned 1.2 million units, twice that of Latin's 673,000.

As for market share, Universal Music Group (UMG) continues to be the leader with 37.9%

of the Latin market, despite a three-percentage-point drop from its 41.5% share for the first six months of 2011. Sony Music Entertainment came in second with 28.5%, a dip from 29.5% for midyear 2011.

Warner Music Group's market share rose by more than one-and-a-half percentage points, from 7.2% to 8.9%, while EMI Music nearly notched a point's gain, rising 4.6% to 5.5%. And independent distributors' share increased, from 16.9% to 19.1%.

In digital tracks, however, the view was different. Despite differences in overall market share, Sony and UMG had almost identical pieces of the market when it came to track sales—37.4% and

37.3%, respectively—trailed by WMG, with 7.6%, and EMI, at 4.6%. Indies commanded 10.6% of the market.

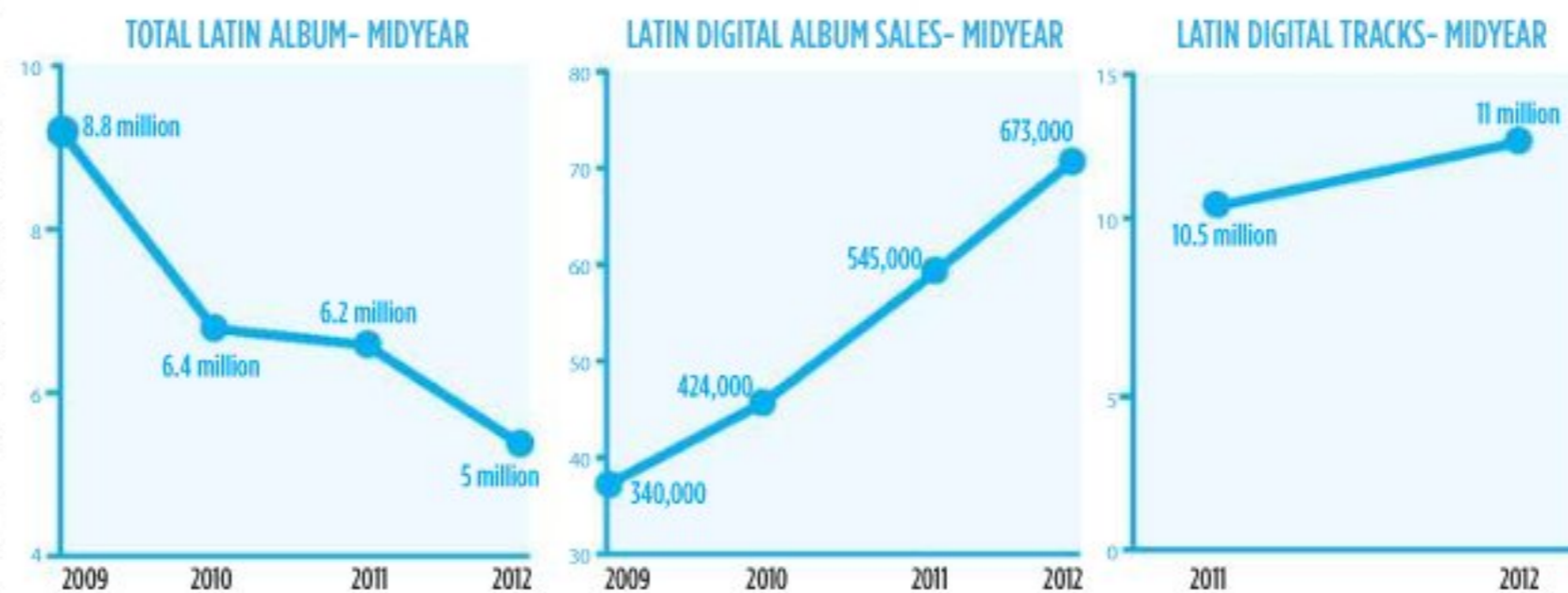
Pop songs represented roughly one-third of all digital tracks sold, but their numbers barely rose, from 4 million to 4.3 million. In contrast, regional Mexican tracks had the biggest growth, jumping from 1.5 million units sold during the first six months of 2011 to 2.2 million this year, making it the No. 2-selling Latin genre in the digital track realm, ahead of Latin rhythm (2.1 million) and tropical (1.7 million).

Additional reporting by Ed Christman.



**Latin Notas**

LEILA COBO



SOURCE: NIELSEN SOUNDSCAN

# Chile Pops

A new generation of Chilean artists arrives in the U.S.

Gepe made his Los Angeles debut at the House of Blues on a recent Thursday evening, playing guitar, programming beats and blowing Andean folk melodies on a wooden flute dangling from his mouth. "This one's called 'Out the Window,'" Gepe (real name Daniel Riveros) said in English. As he began to sing in Spanish, he was soon accompanied by half the room. "I love that

you know it," he said.

A few days later, another Latin American musician named Alex Anwandter, who often performs with Gepe and local artists in their native city of Santiago, the capital of Chile, sang his new single, the anti-discrimination anthem "Como Puedes Vivir Contigo Mismo," at a pregame event at Dodgers Stadium.

Gepe and Anwandter

were among six Chileans in the lineup of the recent Latin Alternative Music Conference, with Chile boasting more artists than any other country.

"Today the most relevant pop in Latin America is coming out of Chile," says Alfonso Carbone, a former president of Warner Music Chile who heads Santiago's FERIA Music, where foreign distribution is a current priority. For decades the Chilean market has seemed apathetic to music by its own artists, but now FERIA's top acts can each sell as many as 100,000 copies of an album, according to Carbone.

Even alternative artists who don't sell many records are able to make a living by performing in clubs and other venues.

"What used to be considered indie is now mainstream," says Rodrigo Santis, co-founder of the Quemascabeza label, which distributes and markets albums by Gepe and other indie pop artists through FERIA. Santis'

artists tour routinely throughout Latin America, as well as in Europe and Japan, with U.S. dates becoming more frequent. "It's really snowballing," he says.

Carbone calls the current scene in Santiago a "gigantic movement," adding, "For a long time there was really nothing happening."

Starting in the '90s, Chile became an increasingly regular tour stop for American arena acts and, more recently, Santiago started hosting Lollapalooza Chile. While the country claims a few internationally successful acts and locally iconic pop-rock groups, foreign audiences still tend to identify Chile with the singers of the nueva canción, notably Víctor Jara, killed almost 40 years ago in the early days of the military dictatorship of Augusto Pinochet.

"We're the first generation [since the dictatorship] to say what we think," says

Anwandter, 29, whose album *Rebeldes* (Feria) has been released stateside on Nacional Records. "We didn't know about protests, but we've learned to speak for ourselves."

The new generation has "a capacity for great songwriting and also for composing with computers," says Jorge Gonzalez, founder of Chilean rock godfathers Los Prisioneros, who is soon releasing a solo album and also touring the States in September. Gonzalez describes the current bunch as having the social consciousness of its folk singer predecessors, along with less expected influence from mainstream dance pop.

"These artists see things clearly and know where they're going," Santis says. "They've brought freshness to Chilean music and have the confidence to play it anywhere."

—Judy Cantor-Navas



ALEX ANWANDTER says his generation is the first since Chile's dictatorship "to say what we think."

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# EN BREVE

## DADDY YANKEE SIGNS WITH CAPITOL LATIN

Reggaetón star Daddy Yankee has signed a distribution and licensing deal with Capitol Latin for the release of upcoming album *Prestige*. Yankee, who releases his albums on his own El Cartel Records, was previously distributed by Sony Music Latin and Universal. Capitol Latin is calling the deal a "worldwide strategic partnership." It will include distribution in the United States and licensing in the rest of the world. *Prestige*, due Aug. 28, includes the hits "Ven Conmigo," "Lovumba" (No. 1 on Billboard's Hot Latin Songs chart) and "Pasarela," which is featured in a Verizon Wireless campaign. —Leila Cobo

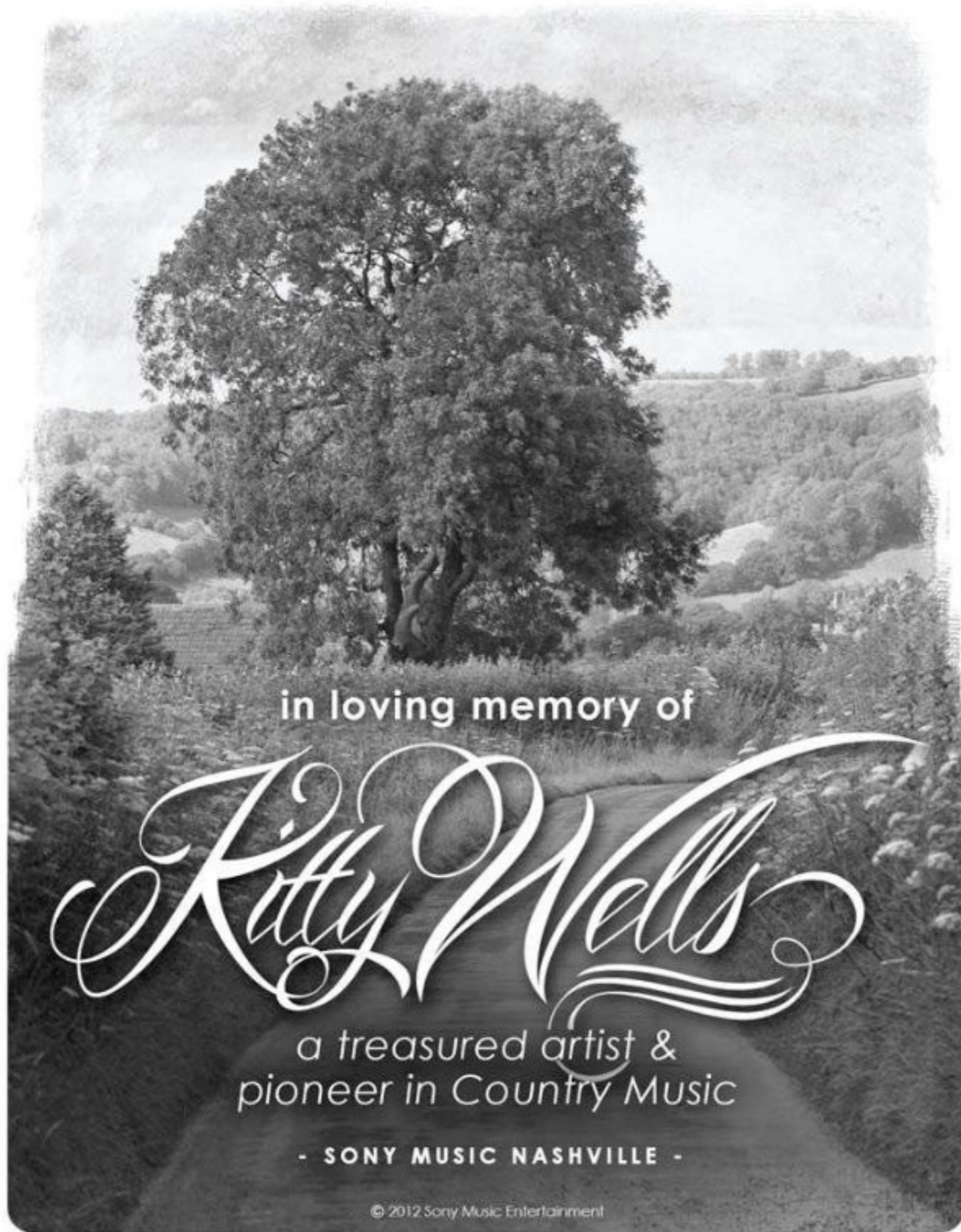
## LARRY HERNANDEZ RE-UPS WITH UMLE

Regional Mexican singer Larry Hernandez signed on to continue with Universal Music Latin Entertainment. The artist, who has had an ongoing relationship with UMLE for half a decade, although some of his releases have been licensed through Discos Sol, signed with Universal/Fonovisa to record four new projects. Hernandez notched three top fives on Billboard's Regional Mexican Albums chart, including No. 1s *En Vivo Desde Culiacan* and *Larrymania*. His most recent, 2010's *20 Super Exitos: La Historia de Los Exitos*, hit No. 3. On Regional Mexican Airplay, he's had seven hits, with four going top 10. Hernandez's "Ya Me Canse" recently ended a 23-week run after reaching No. 10. —Justino Águila

## NEW LATIN AMERICAN FEST FOR THE FALL

New York's Carnegie Hall will present the Voices From Latin America festival Nov. 8-Dec. 11. Developed by composer Osvaldo Golijov, conductor Gustavo Dudamel, jazz pianist Chucho Valdés and guitarist Gilberto Gil, the event will include music, dance, film, photography and visual performances at Carnegie Hall and other cultural institutions with the focus on music from Brazil, Cuba, Venezuela and Mexico. For a festival schedule, go to [carnegiehall.org/latinamerica](http://carnegiehall.org/latinamerica). —JÁ





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## Beyond The Core

Pet food and other nontraditional sponsors finding love from music fans

At the recent Pitchfork Music Festival in Chicago, the sponsors included a mix of beverages (Heineken, vitaminwater), automotive companies (Acura), technology firms (Intel) and various retailers (Whole Foods, Urban Outfitters). But there was also one new and unexpected entry—Purina, the Nestlé-owned dog and cat food company promoting its One Beyond line of natural and environmentally aware products.

Though Purina's activation included everything from pet-themed gig posters and on-demand coverage of this year's festival performers to supporting Pitchfork's green initiatives, the pairing may at first seem an odd fit for a music festival known for being choosy (and one that doesn't allow branded stages). But Pitchfork president **Chris Kaskie** has a less precious take on the partnership: "Pets are like pizza—if you don't love them, there's something inherently off with you," he says.

The emergence of pet food at the season's buzzy festival is just one of many moves that packaged-goods

brands are making into the concert event space of late, as the music industry becomes more sports-like in its appeal to brands that go beyond the core of beverage and automotive companies.

Non-music products are appealing to more concert-goers, too—a recent study by the Havas Sports & Entertainment advertising network found that 65% of music festival attendees believe brands can improve their event experience, with fans recalling six of every 10 brands on site. In addition, 60% of those fans interacted with two or more brands at festivals, with 85% enjoying the brand activations they visited.

But brand engagement is a two-way street when it comes to social media. The Havas study found that festival-goers spend 220% more time online than the average consumer, which is why many brands are spending digital marketing dollars on physical events.

"Brands diverging dollars into artist relationships and endorsements and festivals is the right thing to do because they see it as collateral to engage

their audiences," says **Adrian Pettett**, COO of Havas' digital ad agency Cake Group. "If you make sunglasses, you can't just have an empty Facebook page. The brand has to mean something—some reason why a consumer would want to interact with it."

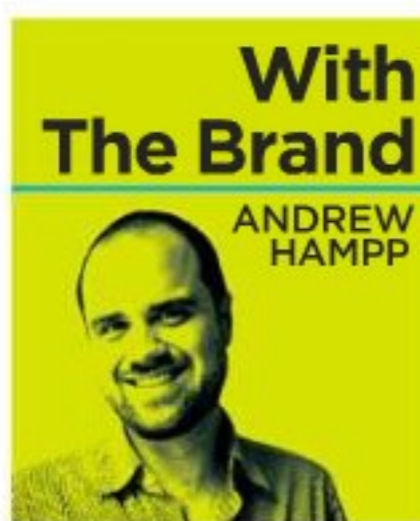
Case in point: On July 19, Kellogg's Pop Tarts hosted a "pop-up" concert in Chicago featuring **Carly Rae Jepsen** to help kick off a "Crazy Good Summer" marketing program geared toward teens. As part of the program, Live Nation will give away 50 last-minute tickets to shows for teens who register to win through Facebook, including the ultimate prize—tickets to every Live Nation show that the fan wants to attend in 2013.

"We're really doing this to connect with as many consumers as possible via social channels," Pop Tarts senior brand manager **Dick Podiak** says. "As we looked at ways to make this 'crazy good,' obviously nobody at this point is bigger than Carly Rae Jepsen this summer, and we thought she would be a fabulous choice."

Facebook also helped Pop Tarts "sell out" the Chicago concert in less than two hours after the com-



Recent music-focused campaigns include Purina, whose presence at the Pitchfork Music Festival included pet-themed posters (inset), and Kellogg's, which hosted a show featuring **CARLY RAE JEPSEN**.



**With The Brand**

ANDREW HAMPP

pany blasted out the news to its 4 million fans, a sign that brands with active followings can have just as much clout as artists. Pop Tarts will keep its campaign active with TV ads throughout the summer, culminating in another show in New York before Labor Day.

"Other brands may jump in and jump out of promotions like this," Live Nation Network president **Russell Wallach** says. "The fact that Pop Tarts will be there all summer long will help them connect more strongly with teens."

Advertising analytics firm PQ

Media is also prepping a 2012 industry forecast for September in which entertainment sponsorship and marketing will be cited as the fastest-growing category of the estimated \$25 billion event sponsorship marketplace, growing in the high-single-digit range. "Particularly since the sports marketing part of events has seen a little bit of a downturn with the drop in attendance to NASCAR events," PQ Media VP of research **Leo Kivijarvi** says. "That's why we're seeing the entertainment area as the fastest-growing part of the category." ■■■

## HOME FRONT

360 DEGREES OF BILLBOARD

### Billboard Touring Conference To Feature Azoff Q&A, Coachella Founders

Mega-manager Irving Azoff will be the keynote Q&A at the ninth annual Billboard Touring Conference & Awards, set for Nov. 7-8 at the Roosevelt Hotel in New York. Additionally, the team that produces the Coachella Valley Music and Arts Festival in Indio, Calif., will sit for a rare public discussion at the conference.

Billboard's inaugural Power 100 list (Feb. 4) spurred much spirited industry discussion, but no one questioned Azoff's position at No. 1. Azoff, chairman of Live Nation Entertainment and chairman/CEO of Front Line Management Group, has moved mountains in the worlds of film, TV and record labels; transformed mere artistry into superstardom; sustained and resurrected careers; and is a force of nature in the world of philanthropy. Live Na-

tion is by far the largest promoter in the world, its Ticketmaster division dominates the ticketing space, and Front Line carries the same status in the field of management.

Laser-focused on servicing artists and giving fans what they want, Azoff's credo is content is king and live is the thing, and when he sits down with Ray Waddell, Billboard's executive director of content and programming for touring and live entertainment, for "The Keynote Q&A: A Conversation With Irving Azoff," expect candor, humor, plenty of fireworks and opinions and observations that matter.

The Billboard Touring Conference will also feature "The Grass, the Palms, the Music: Inside Coachella." After a rocky start that would have felled



Live Nation's **IRVING AZOFF** (left) and Goldenvoice's **PAUL TOLLETT**

lesser events, the Coachella festival in Indio, Calif., has risen to become one of the elite music events in the world. Producer/founder Goldenvoice set the live music business abuzz last year when it announced that the 2012 event would be staged with identical lineups on consecutive weekends. But the instincts of Coachella co-founder Paul Tollett and his team were once again on target, as Coachella notched the highest box office for a festival ever reported to Bill-

board Boxscore, and scores of "wow" moments in the desert.

In a rare public discourse, the Goldenvoice/Coachella trio of Tollett, Skip Paige and Bill Fold will discuss the strategic booking, industry relationships and focus on taking care of fans and bands that make Coachella a one-of-a-kind experience. In a can't-miss session, these touring professionals will pull back the curtain on this great American music festival (Billboard,

April 14), where the grass is green and the music moves mountains.

"Irving Azoff is one of the most challenging and entertaining interview subjects I've ever had, and I know he will deliver the goods in this keynote Q&A," says Billboard's Waddell, who will moderate both sessions. "And the Coachella team are as good as it gets in the festival business: smart, intuitive and, ultimately, music fans. This is going to be fun." ■■■

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## CRB Deemed Unconstitutional

Court of Appeals gives U.S. Librarian new power to remove controversial royalty referees

The copyright industry is moving ahead with business as usual despite a recent ruling by the U.S. Court of Appeals for the District of Columbia Circuit that the Copyright Royalty Board had been unconstitutional, which left a cloud of uncertainty over some of the CRB's previous determinations.

The June 29 ruling decreed that the three judges of the CRB are unconstitutionally appointed since they appear to have the powers of primary officers of the government, but aren't appointed by the president or approved by Congress. In its ruling, the U.S. Court of Appeals solved that problem by granting the U.S. Librarian the power to remove CRB judges at will. By making the CRB judges "inferior officers" rather than "principal officers" of the government, the appeals court eliminated the constitutional problem. Then, it remanded the CRB royalty determination about what rates that nonprofit corporations representing colleges and high school radio stations should pay back to the CRB.

The appeal, made by the Intercollegiate Broadcasting System representing certain educational webcasters, challenged two areas: the rates for noncommercial webcasters and the constitutionality of the CRB. The RIAA had claimed that Internet radio stations were playing music at little or no cost, financially injuring underpaid musicians as well as the RIAA.

In its initial statement on the ruling, SoundExchange—the RIAA unit that collects royalties due from Internet music broadcasters—said, "The D.C. Circuit held that the statute creating the CRB did indeed have a small technical constitutional defect, but solved that problem by striking down a portion of the statute limiting the Librarian of Congress' power to remove Copyright Royalty Board judges. With that small change, the D.C. Circuit resolved the constitutional challenge and has put to rest any question about the constitutionality of the CRB."

The constitutional issue about the CRB judges emerged in 2009 in an appeal before the U.S. Court of Appeals filed by SoundExchange that was against a CRB ruling that favored satellite broadcaster SiriusXM. In the concurring opinion, Judge **Brett Kavanaugh** brought up the issue on his own.

When the court was handing down its July 7, 2009, decision, Kavanaugh wrote that as the case demonstrates, "billions of dollars and the fate of entire industries can ride on the [CRB's] decision. The board thus exercises expansive executive authority analogous to that of, for example . . . the [Federal Communications Commission] and the [Securities and Exchange Commission]. But unlike members of those powerful agencies," the CRB isn't nominated by the president or confirmed by the Senate.

He noted further that in exercising important duties, the CRB judges, who at the time could only be removed for cause by the U.S. Librarian, are apparently unsupervised by the librarian or by any other executive branch official. But then, Kavanaugh wrote that since no one had raised this constitutional objection, the court handed down its decision without deciding whether the board was constitutional.

Now, that cloud hanging over the CRB since 2009 has disappeared to be replaced by the uncertainty that exists about some of its past decisions, although not according to SoundExchange.

In a more recent statement, SoundExchange said it "does not anticipate any impact on other rates previously established by the CRB. As for Webcasting III [a class of webcasters—nonprofit radio broadcast—run by educational institutions like colleges and high schools], "we believe



The NMPA's **DAVID ISRAELITE** questions whether the CRB ruling will affect other established rates.

this matter can be resolved simply on remand and expect the CRB to reaffirm its original determination."

However, not everyone is convinced that the ruling won't affect other rates previously established by the CRB. "We don't have any definite answer," National Music Publishers' Assn. president/CEO **David Israelite** says. "It throws into question all of the different rate structures" in which there hadn't been a settlement among the various parties involved.

Still, there are many ways to remedy the situation, Israelite says. The CRB may have to restate its previous decision to take away the cloud of uncertainty, or Congress may have to codify the CRB's previous rulings, which took place during a similar fight involving patents, he adds.

Israelite says that rates determined by settlements are fine, including the agreement just negotiated among publishers, digital music service providers and labels for the five new business models. When that rate is approved, as expected, it will have the sanction of a now constitutionally constructed CRB.

Sources suggest that one party to the case ruled on by the D.C. Circuit appeals court may file a motion asking that court to clarify its ruling, seeking information about how it may affect other rates previously set by the CRB.

Yet that ruling creates new questions over past CRB rate determinations where there hasn't been a settlement. One concern is that the U.S. Librarian or U.S. Register of Copyrights will take a bigger role in CRB proceedings. As it stands, the CRB makes a determination that is forwarded to the Register of Copyrights to confirm that the CRB followed the rule of copyright law.

The process is hardly perfect. On Jan. 26, 2009—when the CRB made determinations setting rates from 2008 through 2012—U.S. Register of Copyrights **Marybeth Peters** questioned an aspect of its determination and, within two weeks, these finer points had been amended. Now, however, with the relationship changing between CRB judges and the U.S. Librarian, some wonder if the latter will become even more involved in the rate-setting process. ●●●


**Publishers Place**

**ED CHRISTMAN**



# GOD & ROCK'N'ROLL & TEARING DOWN THE WALL

THE 'WALL' TOUR HAS EMERGED AS ONE OF THE GRANDEST SPECTACLES— AND BIGGEST MONEYMAKERS— IN ALL OF ROCK'N'ROLL. HERE, ROGER WATERS OPENS UP ABOUT WHAT PLAYING THESE 33-YEAR-OLD SONGS HAS TAUGHT HIM ABOUT LIFE, CREATIVITY AND MUSIC BY RAY WADDELL



IN STARK CONTRAST to the wildly successful tour he began in September 2010, Roger Waters today is a man who has transcended walls, or boundaries of any type. Calling on a travel day before the June 19 Nashville show of *The Wall Live*, Waters is, as ever, a compelling conversationalist who clearly enjoys the discourse, and there are no walls between subjects, either. Waters moves easily and without obstruction, showing equal passion for the Large Hadron Collider, neurophysiology, the existence of God and, of course, rock'n'roll. He laughs easily and often, his voice "as strong as it's ever been." Waters has clearly overcome the demons that once tormented him and were manifested in Pink, the confused protagonist of *The Wall*, the landmark 1979 album by British prog-rock group Pink Floyd that was the beginning of the end for that beloved band, but has never left Waters' consciousness.

The next night in Nashville, Waters owns the expansive stage and leads his exemplary band and vocalists through a highly charged, totally captivating performance. Confident, charismatic and even happy, Waters is in complete control, whether he's in the role of the tortured Pink or the machine-gun-wielding Fascist, frontman or bassist. He and his band manage to not be overwhelmed by the often mind-blowing array of production elements, including the "wall" built during the show, and the entire presentation offers the interweaving of the sonic and the visual at a level that few rock tours have ever achieved. The audience was completely engaged throughout.

# TEAM WATERS

**VOCALS, GUITAR, BASS:** Roger Waters

**GUITAR:** Snowy White

**GUITAR:** Dave Kilminster

**GUITAR, BASS:** G.E. Smith

**KEYBOARDS:** Jon Carin

**HAMMOND ORGAN:** Harry Waters

**DRUMS:** Graham Broad

**VOCALS:** Robbie Wyckoff

**BACKING VOCALS:** Jon Joyce, Pat Lennon, Mark Lennon, Kipp Lennon

**MANAGER (WATERS):** Mark Fenwick

**BOOKING AGENT/TOUR DIRECTOR:** Andrew Zweck, Sensible Events

**TOUR MANAGER/SOUND ENGINEER:** Trip Khalaf

**SET DESIGN:** Mark Fisher, Nick Evans, Jeremy Lloyd

**CREATIVE DIRECTOR, VIDEO CONTENT:** Sean Evans

**EDITOR:** Andy Jennison

**SCRIPT DESIGNER/DIRECTOR OF MOVIE ANIMATION:** Gerald Scarfe

**PRODUCTION:** Chris Kansy

**STAGE MANAGER:** Kurt Wagner

**ASSISTANT STAGE MANAGER:** Joshua Gelfond

Is there anybody out there? ROGER WATERS' South American run included nine sellouts at River Plate Stadium in Buenos Aires.

*The Wall*—an enduring, dark rock masterpiece that deals broadly with personal alienation juxtaposed against a backdrop of war and government corruption—has been presented in many formats, first as the album (co-produced by Bob Ezrin) and its subsequent “nightmare” tour, then as the 1982 film “Pink Floyd: The Wall” starring Bob Geldof, then as a benefit at the Berlin Wall in 1990 and most recently on this ambitious and technically stunning tour that began in September 2010. In the interim, the meaning of *The Wall* has shifted, at least for Waters, from his personal experience to a more global message of peace and, perhaps more than anything, the gift of empathy.

This is conceptual, high art for rock’n’roll, yet it sells the hell out of tickets. Even when the concert industry went in the tank in 2010, Waters and U2’s *Vertigo* tour were among the few that emerged unscathed, and the *Wall* tour has only gained momentum as it heads to what looks like its own wall at the Plains of Abraham in Quebec City on July 21.

More than 150 shows in, Waters shows no signs of weariness and, nearly 20 years since his last record of original material, even seems ready to record a new album. Billboard talked to Waters about all of this and much more.

**Throughout your career you’ve been an artist who looks forward and explores. So what is it about *The Wall* that was worth such attention and reassessment, particularly on this level?**

All those years ago when I wrote this piece, I thought it was about me, and about feelings that I had about my Dad being killed at Anzio [in Italy during World War II], how much I missed him, and the fact that I’d made some really poor choices in relationships with women—all of that crap. Which it was.

But in the intervening 33 years, I’ve realized that because of the theatrical construction of the “wall”—which was an idea that I had back in ’77 because of my disaffection with big audiences and stadiums and all that—the power of the metaphor lends the story a much more universal vision and appeal. So I’ve come to realize it’s not about me—it’s about anybody that has suffered the loss of a loved one in some kind of conflict, whether it be war or something else. It’s about the problems we all face with errant authority, or all the difficulties we all have in relationships with one another, whether they’re sexual relationships or political/international relationships.

That excited me about revisiting the piece, and in this most recent incarnation of it making a version that would work in stadiums and ballparks and football stadiums, which is ironic, because my starting point was my disaffection with that situation. But I’ve come to realize that not only does it work in big spaces, its appeal is such that people in big spaces feel intimately connected with the message. I’m sorry, this is a long and complex answer, but it’s a good question.

In the second act, I sing “Vera” walking down steps at the bottom of the stage, and in the last verse of “Vera,” I’m just behind the curtain of the stage, and I actually step out and sing the last verse—“Vera, Vera, what has become of you?”—and nobody’s looking at me, they’re all looking at the screen: a young girl in a classroom meeting her father who’s just come back from Iraq or Afghanistan or somewhere. And as I sing the words, “Does anybody else feel the way I do?” I see lots of lips in the audience moving, and I know that it’s not just anybody else that feels the way I do. They all feel the way I do. It’s just the reality of living a life where those feelings get expression and can affect governments and foreign policy. There is a wall between us and the realizing of our dream of peace, and that is what the show is currently about.

**Pink isn’t a character that’s ever particularly happy, and I presume you were struggling with certain things when you wrote that character—**

Yes.

**—but now you seem like a happy guy. So do you still relate to Pink?**

I feel much less of a victim now. I’ve taken control of my life. I’m capable now, 30 years older and a little bit wiser, of resolving a lot of the issues that I wasn’t capable of resolving at the time.

**You’ve said that the loss of a father is the “central prop” on which *The Wall* stands. That angle of it, as I know,**

**doesn’t go away. You live with it.**

You live with it. But if it’s in any sense a gift—and I may get a bit wobbly here, because it means a lot to me—the gift is it encourages us to empathize with others.

I don’t know if you know or not, but we have 20 vets we give tickets to every night, and they come backstage at halftime, so I spend most of my 25-minute break with them. I sign photographs, and we talk a bit, but we never talk politics, because that would be entirely counterproductive. But somehow they get that, whatever our politics might be, that I empathize with their situation. I don’t invite them backstage because I applaud American foreign policy or because I’m jingoistic. I invite them backstage because I feel that to some extent I understand not only their plight—a lot of them have been wounded physically, very badly, but also been mentally scarred—but also that their families suffer, and they suffer in the same way that I suffered as a kid.

There was one guy about 70 or 80 shows ago, he was an older guy, a Vietnam guy, he stood back and he didn’t want a photograph or an autograph, but I noticed him and he just watched me. And when I was leaving the room, he just sort of stopped me, so I paused for a minute, I was just about to go back onstage. He looked me in the eye and he said to me, “Your father would be proud of you.” And I was fucked. I couldn’t speak. It was such a weird, emotional moment. I kind of swallowed a couple of times, and then I went on and we did “Hey You” and we carried on with the second half. Because, as you know, “the show must go on.” But it was deeply moving, and it made a sort of family connection.

**Touring with such a mega-production, artful as it is, represents what you said were the initial circumstances that inspired it. It’s clear the irony of that isn’t lost on you.**

No, the irony is not lost on me. But I feel I’ve transcended the problems of the wall between me and the audience, so the piece is rock’n’roll theater at the highest level, and it expresses the existence of all the other walls that I’ve talked about: the walls of media, the walls of government, the walls of religion, the walls of all kinds of extremism, and all those walls that exist between human beings. It very powerfully tells the message.

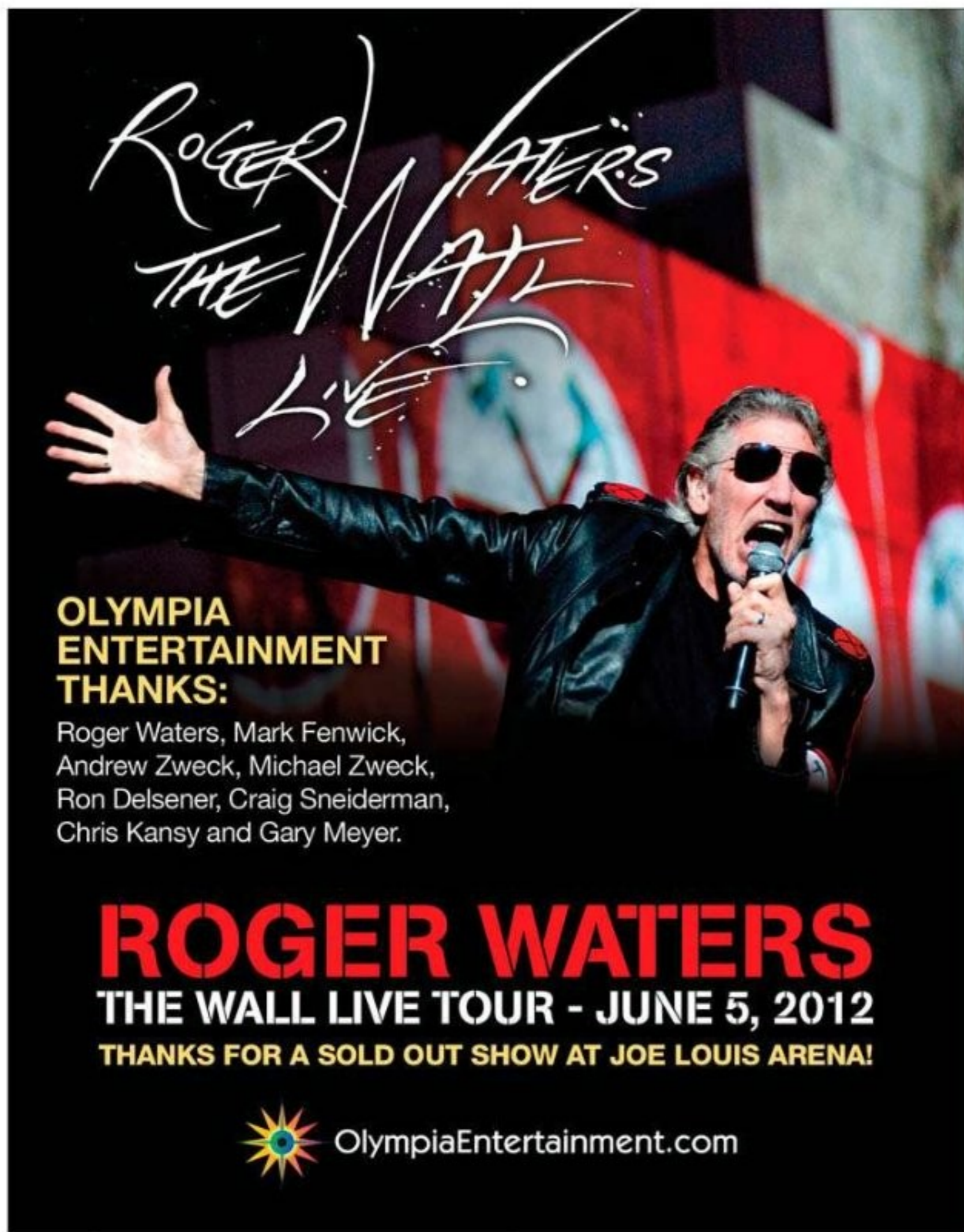
The song on *Dark Side of the Moon*, to which Rick [Wright] wrote beautiful music and I wrote the song on top of it, “Us and Them,” it’s a very simple song but it expresses how I feel about the disconnect between “us and them” very eloquently. My position is that there is no “us and them.” The difference between “us and them” is an accident of birth, it’s geographical. So whether we are a radical Muslim or a crazed right-wing Christian extremist somewhere in the Midwest depends entirely on where we were born and what our parents taught us.

That’s assuming that you don’t think there’s a huge plan, which I don’t believe in, which I’m sure you already know. If

**I'M PROUD TO BE PART OF IT.**




**-MR. MARK**

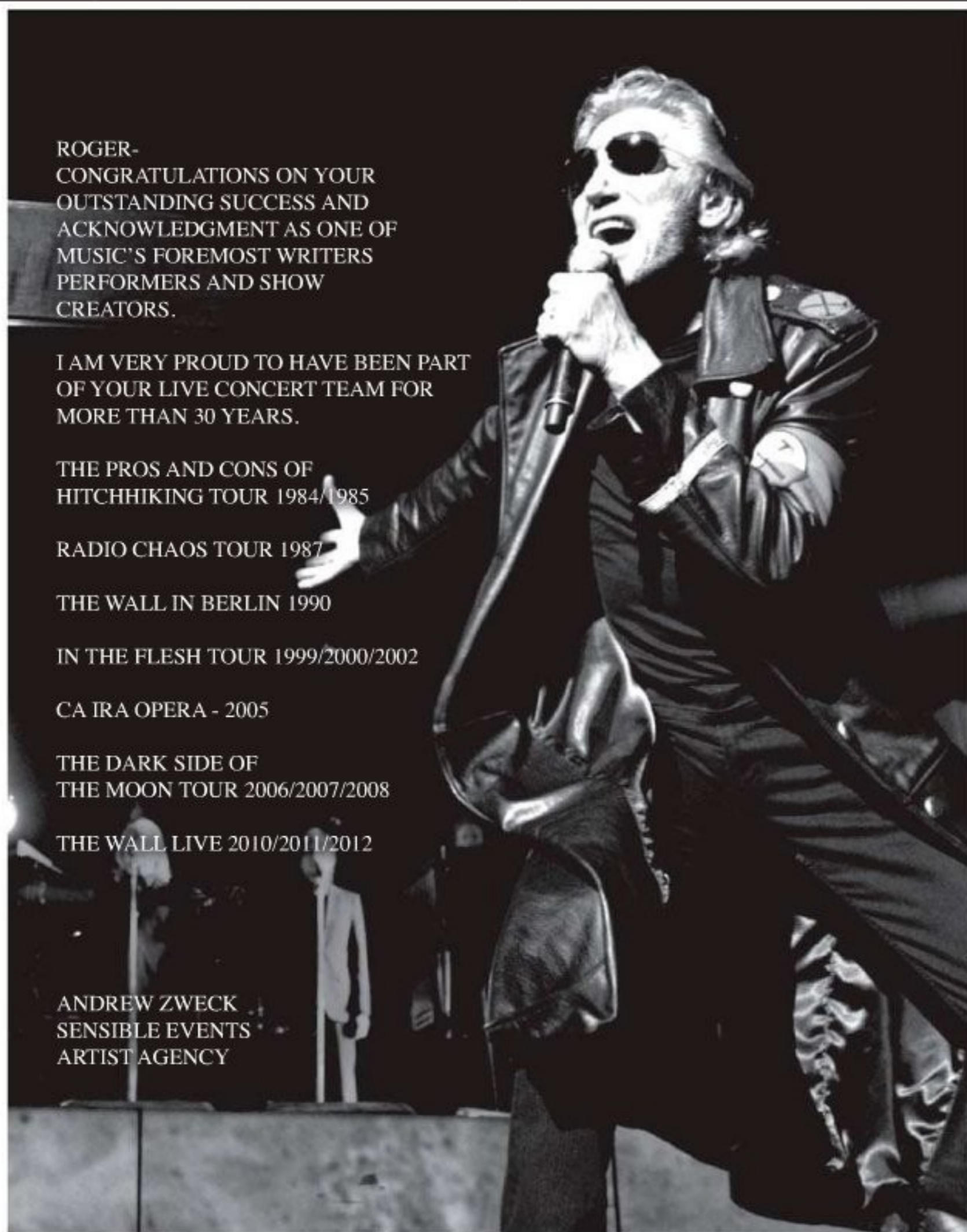


*ROGER WATERS  
THE WALL  
LIVE*

**OLYMPIA ENTERTAINMENT THANKS:**  
Roger Waters, Mark Fenwick, Andrew Zweck, Michael Zweck, Ron Delsener, Craig Sneiderman, Chris Kansy and Gary Meyer.

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THE WALL IN BERLIN 1990

IN THE FLESH TOUR 1999/2000/2002

CA IRA OPERA - 2005

THE DARK SIDE OF THE MOON TOUR 2006/2007/2008

THE WALL LIVE 2010/2011/2012

ANDREW ZWECK  
SENSIBLE EVENTS  
ARTIST AGENCY

there was a plan, in my view, if God had figured all this out and done all this, he would not be creating Muslim extremists in Saudi Arabia and born-again extremists in Kansas. This would not be the sign of his handiwork. It's the differential between all these extreme positions that leads me to suppose that there is no guiding hand.

**Obviously technology improved a lot since the last time you staged *The Wall*, and you've surely learned much about what the current capabilities are on the *Dark Side of the Moon* tour in 2006-07. But is there anything that you visualized that ultimately you couldn't pull off?**

In this show, no. I can conceptualize things, but it's all my technical people, like Sean Evans who is the designer, or Richard Turner who does the projections. I won't go on mentioning names because they're all very talented people and there are very many of them. So when I say to them, "Can this be done?" they go [long intake of breath], "Yeah, maybe." And then we try and do it, and we succeed and we fail. But, by and large, there's somebody on my team that knows the answer to any question I can ask them. I have the most amazing team that anybody can imagine. I hate to sound boastful. Not that we're exclusive, but we're a very close family, me and everybody on the road with me.

**It's not cheap what you're staging, and it necessitates a certain ticket price, but you could probably charge double, especially on the high end. Is keeping pricing conservative important to you?**

Well, it used to be. I confess on this tour it hasn't been, because it was a huge risk to take. For many years I used to say, "I'm not charging anyone more than \$50 or \$60. That's enough!" And I had teams and teams of people lining up to scream at me, "Are you fucking insane? You're just giving money to the scalpers!" This show, I know the tickets are really expensive and [I wish] there was a way around it, with me still making a decent amount, because I don't want to work for nothing. What's interesting about this is there's no way that it could have worked without us going back indoors as well. Outdoors, it's a model that fails, because of the expenses. Anybody that goes to one of the outdoor shows is getting an amazing deal, because the outdoor shows are so expensive that there's no way I could do a tour of only ballparks and football stadiums.

**There are 12 performers including you, and this is a real rock'n'roll band at this point.**

Yeah, and we're a good band. They're all great, all of them. With some of the grumpy commentators, very often the reviews will say, "Oh, it took four people to replace Dave Gilmour." No, it didn't. From when we did the shows before, I now have one extra body onstage. There were always two bass players, there was me and Andy Bown. There were always two keyboard players, Pete Woods and Rick Wright. There were always two guitar players, Snowy White and David Gilmour. The only thing that's been added is one extra vocalist, because Dave Kilminster, the extra guitar player, can't sing Dave's vocal parts, so I got Robbie in to sing Dave's parts. So there's only one body there that wasn't there before. This is the same lineup exactly as '79 and '80, with one added set of pipes, and what a beautiful set of pipes Robbie Wyckoff has.

**“ I FIND IT SO WEIRD THAT THERE ARE STILL FANS OUT THERE. ‘OH, IF ONLY YOU’D GET BACK TOGETHER AND HAVE A PINK FLOYD TOUR.’ ARE YOU INSANE? ”**

**What did you learn early on about how the show would play out?**

I can remember it like it was yesterday—I was making a lot of mistakes when we went to Toronto for the first gig back in September 2010. From that Canadian audience, it's been the same everywhere we've been all over the world. People just get it. I started work with Sean Evans; Andy Jennison, my editor; and me in November 2009. We went into an editing suite in New York, and I said, "The first thing we do is put a blackboard on the wall and write down the names of all the songs with blank spaces underneath them, and we will figure out the show." And we did. It took about 10 months—really backbreaking but very satisfying work trying to figure out how to get to the first gig. Chris Kansy and all the carpenters who have been with me since then, they were in a little arena in Wilkes-Barre [Pa.] for eight weeks figuring out how to build the wall, and Richard Turner and his team figuring out how to actually, technically make it work. And it didn't happen by accident. They're all very talented and accomplished people, and that's what makes it satisfying for us in the circus family.

**Billboard is in many ways about the intersection of art and commerce—**  
It is.

**—and this tour works so well on both ends of it. It's arguably the highest level of art ever staged for an arena rock show, and it's also one of the most successful tours ever in terms of gross, a top 10 moneymaker. Is that the balance you seek, to achieve high art and make it work as a business in the process?**

Listen, if you do that, and if that's what I've done, then I've lucked out big time, because



# "A GARGANTUAN TOUR-DE-FORCE"

-The Vancouver Sun

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you can't plan that. I can't plan to do anything except do the best that I can, and if the success happens, then I've lucked out. That's a good thing. But if I see in my audience when I sing, "Does anybody else in here feel the way I do?" and I see the response, empathizing with others in the way that the best part of me does, well, then, I'm very happy to be communicating those thoughts and feelings with others, and that's extraordinarily lucky as well. This tour may gross a lot of money—whatever money I get I tend to spend on the next project or whatever—but I get an enormous reward from the work itself.

**Has your backstage rider changed from the 1980 tour?**

I've no idea what my rider says. I wouldn't dream of looking at it. Occasionally I might say, "What's all this shit doing in my room? I don't need any of this crap," if it's 10 bottles of wine or something like that. If I have some guests, we might need a bottle of wine after the show, but I don't need this crap, take it away.

**What about in 1980?**

I can't remember! I have no idea. I remember doing the shows—they were a nightmare. Everybody would tell you exactly the same. I remember Earls Court [in London]. We had separate [trailers] as dressing rooms—the four of us, we had one each—and they were circled like pioneers in covered wagons, and all the doors faced outward. Isn't that great? There was so little community by then.

And that's not to knock any of us. We just weren't together anymore, that was all. David, Rick and Nick [Mason] and I were no longer together, so we faced outward. We did the work, and the work wasn't bad. I still own all the film of those shows, which I've been editing a bit and I might even release it at some point. Or when I do the Blu-ray or theatrical release

of this thing I might give away the 1980 shows as a side issue. I'm not sure what I'll do.

We'd finished as a group then. There was nothing creative going on at all. What we were doing on that tour was we were performing this thing that I'd largely written. Dave contributed to it a little bit, and so did [co-producer] Bob Ezrin, to "The Trial." But mainly it was something I'd written that the four of us were performing, because we hadn't quite arrived at the point where we were brave enough to not be together anymore. And we eventually arrived there.

There's nothing wrong with any of that. There's no guilt or shame involved in any of it. It's an organic thing. We eventually, a few years later, arrived at a place where we realized, "Wow, this is not healthy anymore. We shouldn't be doing this." So I find it so weird that there are still fans out there. I've seen them all over my tour Facebook page: "Oh, if only you'd get back together with Dave and Nick and have a Pink Floyd tour." Are you fucking insane? How dumb is it that they would even consider that? There's never been any question of that since 1982. Never! Not for a single second.

**It's love. They love those albums.**

Fine. I love the albums, too. I think the work we did was really, really good. And they may well be better than anything I've done since, or any of us have done. That doesn't matter. That's not what's important. The important thing is we did them and we were done. And that's not to say I belittle the thing we did at Live 8 [in 2005], where the four of us got back together onstage and played for Geldof for the charity in Hyde Park. That was absolutely magical. I adored it. But I could never do a tour or consider it as anything other than, "Let's get together for one day and play a few songs that everybody remembers and it will be

great." And it was great. I'm so glad we managed it before Rick died [in 2008]. It was very moving for me. I loved it.

**Are you writing?**

I am writing, and I think that my writing is finally going to bear fruit. I've been writing all along, but I haven't made a record since 1992—20 years. I wrote a song on the road over the last couple of months, and just before we left South America I spent lunch with all the backing vocalists and I played them the song. They learned it and loved it, and we sat and sang it for about an hour-and-a-half. I think it may be the catalyst for at least one more record. I'm very enthusiastic about the idea of making a record based around this idea in this song.

**Does this song have a name?**

[long pause] It might have. I'm not sure we'd want to publish it at the moment. Everything that I've said to you in this interview is what it's about. Maybe with specific reference to whether or not there's a "guiding hand." And I'm not saying I'm making a neo-atheist record. I'm not. I'm making a record about my concerns about empathy, but certainly within the context of religious extremism.

**That's interesting. Why not just be a bass player in a rock'n'roll band?**

[laughs] You know, funny enough, playing bass in a rock'n'roll band is not a bad gig. For years and years I never really considered myself in those terms, because I was always more interested in ideas and writing and thinking and visual aspects. G.E. Smith, bless him, who I've only known for a few years but who's on the road with me now, the other day he said to me, "You're a fucking great bass player." I thought, "Wow, I love that." Eric [Clapton] said that to me about 20 years ago, so I've got two now. But it's taken me a long time to accept that I have a bit of a talent for that as well. But anybody that does that, whether they do it professionally or whatever the instrument, I would encourage them to always play instruments with other people. Because to play in a group is just so satisfying.

**“FUNNY ENOUGH, PLAYING BASS IN A ROCK’N’ROLL BAND IS NOT A BAD GIG.”**

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**ROGER WATERS  
THE WALL  
LIVE**

# WATERS WALL TO WALL

## POST-FLOYD WATERS FINALLY RETURNS TO MEGA-TOURS

"By the way, which one's Pink?" inquires the label executive caricature on the Pink Floyd album cut "Have a Cigar" from the 1975 album *Wish You Were Here*. The band did very little to promote individual members on its '70s albums. Only the most devout fans knew that, of Nick Mason, Rick Wright, David Gilmour and Roger Waters, bassist Waters was the lyrical genius and driving creative force behind the band's most successful albums, *The Dark Side of the Moon*, *Animals* and *The Wall*.

The anonymity of individual members served the Floyd brand well after Waters left in the early '80s. Following a legal struggle over the use of the name (Waters wanted it retired), Pink Floyd embarked on mega-tours under the leadership of guitarist Gilmour, performing songs mostly conceived and written by Waters, while Waters himself was relegated to weak-selling solo albums and smaller venues.

Longtime Waters booking agent/tour director Andrew Zweck of Sensible Events (a Live Nation company) says that in the late '80s, when Waters was touring for his *Radio K.A.O.S.* album and Pink Floyd was touring for *A Momentary Lapse of Reason*, the latter was selling 50,000 tickets per night in stadiums and Waters was struggling to sell 5,000 at cut-down arenas.

"It was character-forming for him when the fans followed the brand name," Zweck says. "But when he came back live again in 1999, he delivered the show, invested in his production, and he stood his audience up."

That's all coming to fruition now, and it hasn't hurt that it has been 18 years since the Gilmour-led Floyd has toured. "There's a thirst in the market, and Roger is fulfilling it," Zweck says. "Roger is getting the acknowledgement and recognition that he was the main writer, and he's out there



**ROGER WATERS** with Pink Floyd at London's Earls Court Arena during the band's tour for *The Wall* in 1980.

cleaning up now."

His tour of *The Dark Side of the Moon* grossed more than \$70 million and sold 836,238 tickets in 2006-08, and *The Wall Live*, promoted in North America and other territories by Live Nation (though not exclusively), is destined to go down as one of the most successful tours in history as it edges toward the \$350 million mark and tops 3 million in attendance, according to Billboard Boxscore.

Fans know they're getting a Floyd-level tour in *The Wall Live*, from the man who built it. That's one major reason why

this tour performed very well when the touring industry at large took a hit in 2010, and *The Wall Live* has gained momentum around the world as dates have been added. Zweck points out that the first North American tour in October-December 2010 played 56 shows and sold 686,788 tickets for a gross of \$89.3 million. Less than 18 months later, a second North American run of only 40 shows has already sold more than 675,000 tickets for a gross exceeding \$77 million, with many dates left on the docket.

As is nearly always the case with the most successful tours, positive word-of-mouth is adding to the momentum.

"Ticketmaster tells me there is only approximately 15% of repeat purchasers, so this means that in North America we've found over 575,000 new customers who didn't see the show 18 months ago," Zweck says. "We also doubled our business on our return to Mexico. In December 2010, we sold 45,000 tickets, and then 16 months later, in April 2012, we sold 90,000."

*The Wall Live* tapped into an über-hot Latin American concert market, having played 15 stadium shows in the

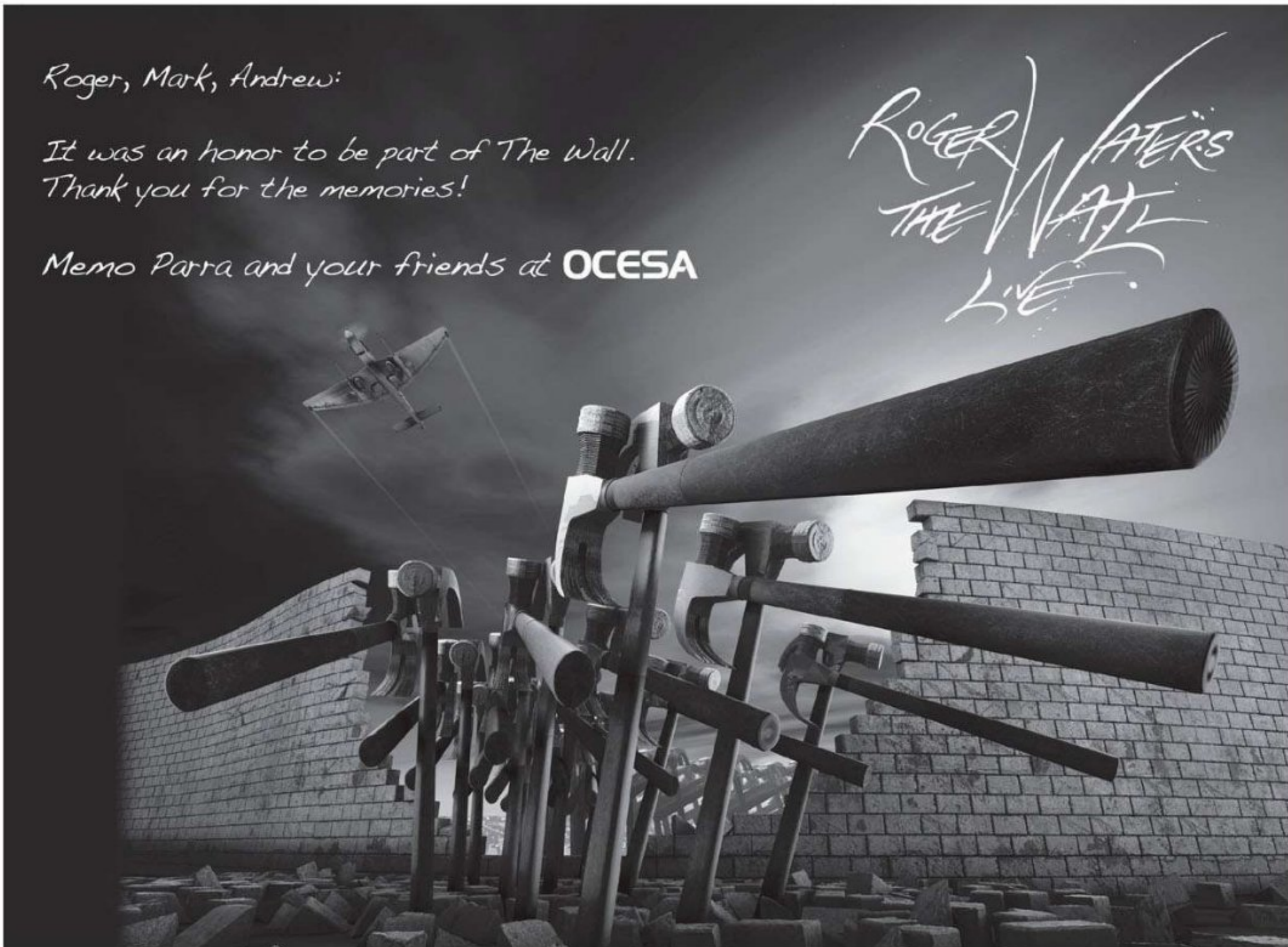
territory to more than 750,000 people. The nine sellouts at River Plate Stadium in Buenos Aires is the fifth-highest Boxscore of all time at nearly \$38 million, with attendance of 430,678, according to Boxscore. That makes the Buenos Aires run the most successful stand to date this year by a single artist (topped only by the two weekends of Coachella at \$47 million). When *The Wall Live* wraps at Quebec City's Plains of Abraham on July 21, it will most likely end up as the fifth-highest moneymaker ever. And that's under Waters' name, not Pink Floyd's. —RW

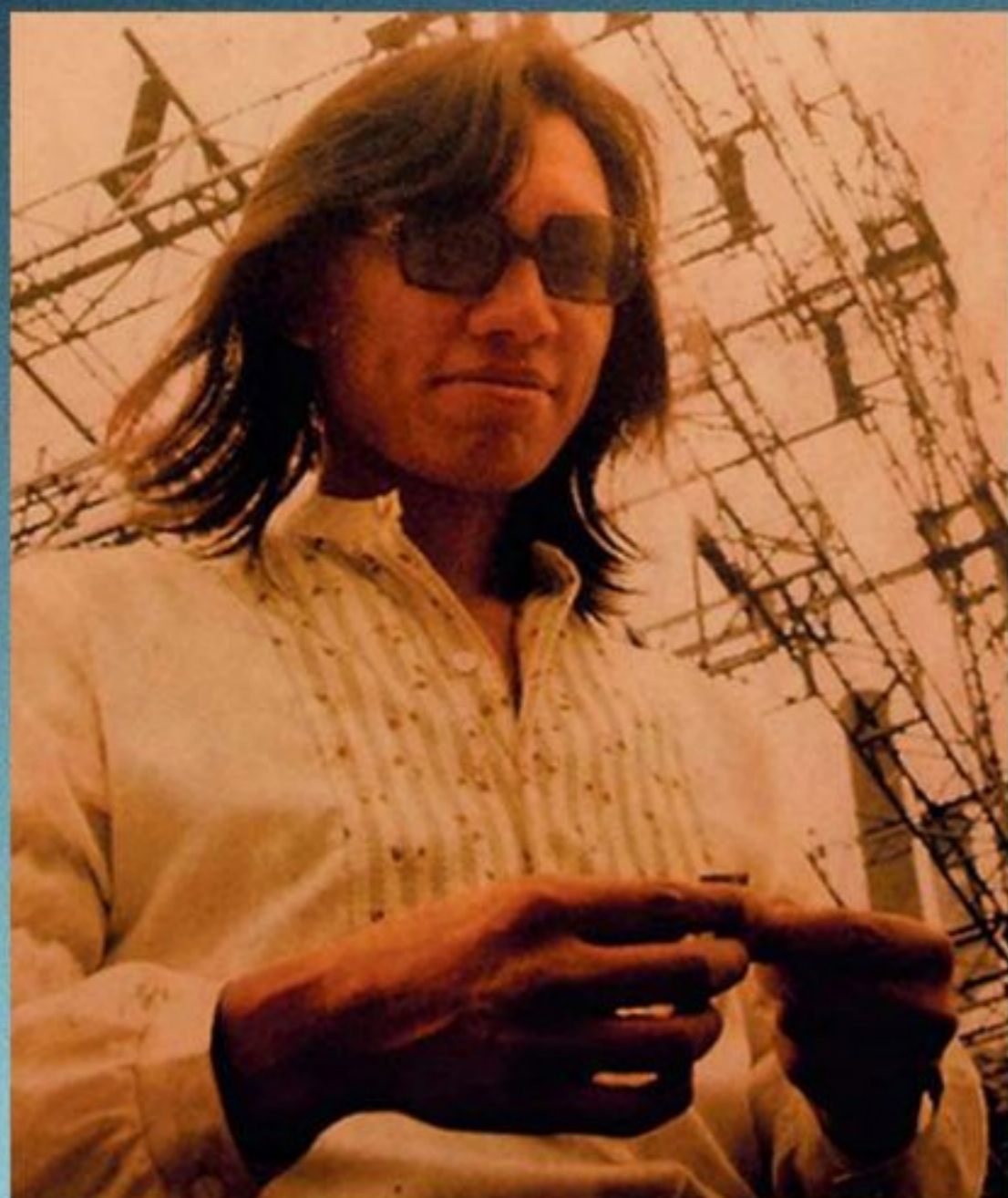
Roger, Mark, Andrew:

*It was an honor to be part of The Wall.  
Thank you for the memories!*

Memo Parra and your friends at **OCESA**

ROGER WATERS  
THE WALL  
LIVE





RODRIGUEZ,  
circa 1970 (Inset)  
and today.

## 'SUGAR MAN'

# THE SWEET SMELL OF SUCCESS

A new documentary tells the story of the music fans who went looking for the ghost of cult singer/songwriter Rodriguez and found him alive and well in Detroit BY PHIL GALLO

**S**earching for Sugar Man" is a documentary about a musician very few people had heard about prior to this year. In the last six months, film festivals from January's Sundance in Utah through the Hamptons in New York on July 21 have played a central role in introducing a forgotten 70-year-old protest singer from Detroit: Rodriguez.

Sixto Rodriguez cut two albums of soulful folk rock for Sussex—home to Bill Withers—at the start of the '70s. Utterly unheard at home, his music took root in South Africa, where his political and personal themes resonated with the blossoming anti-apartheid movement. His legend grew there, but only arrived stateside when indie label Light in the Attic reissued *Cold Fact* in August 2008. (It has sold 17,000 copies, according to Nielsen SoundScan.) "Searching for Sugar Man" will deliver Rodriguez's greatest exposure at home.

A unique string of double-bills of screenings and performances has generated a fair amount of buzz for the artist and this remarkable documentary about the curious facets of his life. The film premiered at the Sundance Film Festival and Rodriguez performed at BMI's Snowball in Park City, Utah; a Joe's Pub gig in New York complemented a Tribeca festival screening; less than two hours after a South by Southwest presentation he was onstage at Mohawk in Austin; and in Los Angeles, "Sugar Man" screened on a Tuesday, he played the Hotel Cafe on Wednesday and spoke about his music at the Grammy Museum on Thursday with Death Cab for Cutie's Ben Gibbard and the Jayhawks' Gary Louris. He tends to perform whatever strikes his fancy—a cover of "Smoke Gets in Your Eyes" or Midnight Oil's "Redneck Wonderland"—plus his own "Inner City Blues," "Street Boy" or "Forget It" on the rarely seen acoustic-electric nylon-stringed guitar.

"The beauty of his live performance is that you

see the simple, honest, gentle soul you discover in the film," says Sony Legacy president Adam Block, who will release the film's soundtrack on July 24. (Light in the Attic will put out a double-LP vinyl edition in August.) "He's not pretending. It's imperfect and quite magnificent."

It's a unique model—expose the film and an artist who has been under the radar for four decades—that Sony Pictures Classics and the Booking Agency hope to continue when the documentary is released theatrically beginning July 27 in New York and Los Angeles. The film will roll out in major cities through the summer; Rodriguez will start a tour of at least 30 North American cities on Aug. 30 that runs through Nov. 5 before heading to Europe.

"We're waiting about a month to start the tour so the full impact of the movie is felt," says the Booking Agency's Christian Bernhardt, who has booked Rodriguez for more than three years. "We cover the major cities this year and then go into secondary markets next year. It's a simi-

lar approach that we took with Daniel Johnston when his film ["The Devil and Daniel Johnston"] came out [in 2005]."

The model may well parallel the Johnston effort but the hope is more in line with "Anvil: The Story of Anvil," the 2008 documentary that gave a new career to a long-struggling metal band from Canada. The difference here is that Rodriguez, in the United States, pretty much dropped out of sight after his two records went nowhere in the early '70s and has done only a few dozen shows in the last four years. Internationally, he toured Australia in 1979 and 1981 and made triumphant appearances in South Africa in 1998, the payoff moment in "Sugar Man."

The search for Rodriguez is made by a few fans and journalists in South Africa who cherished his music. To those fans, Rodriguez was as big as Bob Dylan, their isolation from the outside world blinding them from the, ahem, cold facts. Rumors abounded that he had killed himself onstage and they were determined to

tell the truth about his death.

Once they discover he is alive, a six-show victory tour is arranged, and after the first night, the percussionist in Rodriguez's backing band figures they are in the middle of an extraordinary event and gets a friend to film the shows. Without that footage, this unbelievable story might feel like a hoax.

Sony Pictures Classics co-presidents Tom Bernard and Michael Barker bought the North American rights to "Sugar Man" prior to the Sundance screening, without seeing it first. (The film has been sold in 20 other territories, most recently Japan and South Africa.) Bernard read the description and decided, "If it's half as good as what I read, then it's worth having. And it's twice as good as what I read."

Rights in hand, the film was screened for Columbia Records chairman/CEO Rob Stringer, which led to more of Sony coming onboard, and a late-July release date was set. "It's a great end-of-the-summer movie that can carry into the fall and catch the returning college students," Bernard says. "It's going to be in the marketplace for a long, long time because the potential is way beyond the music audience. I call it the 'Shawshank Redemption' of documentaries."

In 1970, the only person who had an equal amount of faith in the man born Sixto Rodriguez was Clarence Avant, who made the singer/songwriter his first signing at Sussex Records. Avant jokes in the film that Rodriguez's debut, *Cold Fact*, sold six copies—and it's possible he's not that far off, as the album never charted, even locally.

Still, Avant stuck with him and sent Rodriguez to London to record a second album, *Coming From Reality*, with producer Steve Rowland. Released in 1971, it, too, flopped just as Sussex was enjoying its first hit, Withers' top five single "Ain't No Sunshine." Cut from the Sussex roster, Rodriguez walked away from music and worked in construction and demolition, concurrently earning a bachelor's degree in philosophy and raising three daughters. He never left Detroit.

Fast-forward to 2002. Northern Irish DJ/producer David Holmes put Rodriguez's song "Sugar Man" on a mixtape that caught the attention of Matt Sullivan, then in the early days of his reissue label Light in the Attic in Seattle. But as it was for many—and this is a key part of the "Searching for Sugar Man" story—finding information about Rodriguez was beyond difficult. It took a couple of years for Sullivan to track down a copy of *Cold Fact*, eventually buying an Australian CD on eBay.

After falling in love with the music, Sullivan began his own search for "Sugar Man," a journey that connected him with a record store owner in South Africa, Rodriguez's daughter Regan and Avant.

"It took about three or four years to convince Avant to sublicense the masters," says Sullivan, who recently set up a Los Angeles home for the label. "He was frustrated that he couldn't find

anyone in the music business as passionate about [Rodriguez]. [Cold Fact producer] Mike Theodore was in touch with Clarence and he ended up convincing Clarence that we were the right fit."

Light in the Attic reissued *Cold Fact* in August 2008 and *Coming From Reality* in May 2009. Sullivan was key in getting Rodriguez back onstage as well, booking him at Joe's Pub in New York and the Echo in Los Angeles in 2008, then in London and Chicago, where he opened for Animal Collective the following year. A few dozen dates followed—San Francisco, Vancouver, Seattle, Atlanta—but the reissues didn't spark the interest the way the documentary has.

While Sullivan was negotiating for Rodriguez's music rights, Malik Bendjelloul, a documentarian for Swedish TV, was traveling through Spanish-speaking countries in the Americas and Africa looking for stories that could be told in six-minute segments. His trip, undertaken in 2006, was going well.

"I found six stories I liked—one in Ethiopia, one more in South Africa, one in Mexico," Bendjelloul says. "I was already happy, and then I found [Rodriguez's] story and it was 10 times better. It was the best story I had

ever heard. It was a Cinderella story, but even better. It had a great soundtrack."

Bendjelloul, a rail-thin young man whose passion for Rodriguez comes through in a constant state of exuberance, is telling this tale on the patio of a West Hollywood, Calif., hotel restaurant where Rodriguez, seated beside him in his customary dark pastel suit, is listening to it all for the umpteenth time. Uncharacteristically, he interrupts.

"Cinderella? As opposed to Sleeping Beauty? I knew where I was—and I like my family," Rodriguez says, before letting out a hearty laugh.

They have become a curious duo on this journey—Bendjelloul, a music fan who can't believe Rodriguez's work was overlooked, and Rodriguez, who calls himself a "musical/political" artist and is just as likely to discuss Syria or political oppression as the music business or journalism.

At Q&As, Bendjelloul gladly defers to the subject of his film, letting him tell parts of the story that aren't onscreen. Truth be told, Bendjelloul knows more about the story than Rodriguez: He shot three-quarters of the movie before he ever met his subject; only because he had so much footage did Rodriguez agree to appear on camera.

"After he showed it to me I felt he had enough in there without me," Rodriguez says. "I'm only in the film eight minutes . . . He picked out everything and I try to have a little say in it. He was kind to me."

"There will be an interest in the soundtrack as a stand-alone expression," Sony Legacy's Block says. "It's part of the mystical quality of the story. Forty years later, the music holds up and in some ways it's more relevant today than it was acknowledged at the time. We all believe he is an artist who has created a magnificent body of work, and I'm glad he's still here to enjoy the acknowledgement." ■■■



The "Searching for Sugar Man" soundtrack (top); bottom: reissue of Rodriguez's debut, *Cold Fact*.

# Rock Docs Reach Beyond Theaters

Production chiefs at film studios have their eyes focused on the box-office results of "Katy Perry: Part of Me," which pulled in slightly more than \$10 million on 2,700 screens in its first four days of release, according to Box Office Mojo—a number that neither encourages nor crushes future performance-driven biographical documentaries.

"There are four or six films sitting on the runway," one studio executive said prior to the opening of Perry's picture.

The 3-D film follows in the wake of "Justin Bieber: Never Say Never," which grossed \$73 million in theaters last year (according to Box Office Mojo) and revitalized interest in concert films.

Already in the works is a Green Day documentary on the making of its upcoming albums *iUno!*, *iDos!* and *iTré!* that could be ready for the Sundance Film Festival in January. Metallica plans to film shows in Mexico City in August for a documentary as well.

While "Searching for Sugar Man" is a prime example of festival exposure leading to theatrical distribution, other music-related programming from the festival circuit has found unique ways to get in front of audiences. "Marley" became the first film to be screened through a link on Facebook; Paul Simon's *Graceland* story, "Under African Skies," appeared on A&E and in Sony Legacy's deluxe editions of the album; and "Shut Up and Play the Hits," Dylan Southern and Will Lovelace's film on the final performance by LCD Soundsystem, will play in more than 120 theaters for one night only (July 18).

"Big Easy Express," featuring Mumford & Sons, Edward Sharpe & the Magnetic Zeros, Old Crow Medicine Show and a train, hopped from South by Southwest and the Los Angeles Film Festival to an exclusive run at iTunes.

"The bands entered into a partnership

that said, 'We're all equal,'" says "Big Easy Express" director Emmett Malloy, who also shot the White Stripes film "Under Great White Northern Lights." "No record labels, just old-fashioned handshakes. All the music was cleared from the start, which gave the company that funded this, S2BN, the unique ability to go out free and clear to [sell the film]. The fact that the film company could supply rights worldwide with no limits like a five-day window made it big."

"Big Easy Express" went on sale June 26 and was not only the top seller among documentaries and music films, but also in iTunes' top 30 of all films for more than a week. It



"Big Easy Express" stars OLD CROW MEDICINE SHOW (above) and EDWARD SHARPE & THE MAGNETIC ZEROS (below)

arrives on DVD July 24 with a half-hour of extra footage.

While "Big Easy Express" is riding the online rails, Jodi Wille and Maria Demopoulos are taking their film, "The Source," out for a bike ride. "The Source," which chronicles the Source Family cult in Los Angeles and its band and restaurant, will be the featured film on Aug. 18 at the Boone Dawdle in Columbia, Mo. The event includes an optional bike ride, a party at a winery, the screening and a performance by Chicago band Cave.

"Eventually we want to tour it like a rock band, going further than traditional theatrical by trying to get it into music festivals," Wille says, noting that she hopes to combine screenings with pop-up restaurants and concerts featuring the music of the Source Family band, YaHoWha13. "We can do it because it appeals to our core audience."

Chicago indie label Drag City Records has already signed on to release a soundtrack to "The Source."

Ice-T's documentary on the roots of hip-hop, "Something From Nothing: The Art of Rap," had its world premiere at Sundance and went the traditional route without any bells and whistles. It played 157 theaters for a week in mid-June, grossing \$150,000 that weekend, according to its distributor Indomina. The soundtrack, released digitally by Sony, has sold fewer than 1,000 copies, according to Nielsen SoundScan. —PG



# THE NEXT DIGITAL



## WHY INTERNET RADIO IS WHERE BOTH THE LISTENERS AND THE MONEY CAN BE FOUND

BY GLENN PEOPLES

ONE IS TRADED ON THE NEW YORK STOCK EXCHANGE. ANOTHER WAS recently launched by the world's leading on-demand music subscription service. And yet another has quietly accumulated 30 million monthly users.

These three Internet services are part of the resurgence of a format considered dead by many: radio. Business models built around digital downloads were all the rage last decade. On-demand services have surged recently but haven't connected with the mainstream. Entrepreneurs and established businesses have returned to the fact that people love to simply lean back and listen. There's a gold mine waiting for companies that can take all the work out of the listening experience.

Radio is heard by 241 million Americans each week, according to Arbitron. In fact, this "dead" format had \$17.4 billion in advertising in 2011, according to the Radio Advertising Bureau. Internet radio is now a mainstream product, too. A study by Arbitron and

# BATTLEGROUND



Edison Research found that 29% of Americans age 12 and older listened to some form of online radio in the first quarter, up 30% from first-quarter 2011. Satellite radio is increasingly mainstream: SiriusXM finished June with 22.9 million subscribers.

On-demand services—the hot music business topic of 2011 due to Spotify's U.S. launch—can only aspire to such a following. In fact, Internet radio and other noninteractive digital music services—satellite radio, music channels on cable networks—pay out far more to labels and artists than on-demand services. SoundExchange, the organization that collects and distributes statutory digital performance royalties in the United States, paid out \$292 million

in 2011. On-demand services paid out about \$165 million, according to Billboard's estimate.

Simply put, radio is where both the people and the money can be found. Recognizing that, entrepreneurs have infused more innovation into Internet radio. Pandora, still a market leader with 74.2% of the total sessions in May by the top 20 webcasters (according to Triton Digital), has dozens of upstarts vying to steal a sliver of its market share.

Songza is one of those services attracted to radio's reach. "By the numbers, radio is the vast majority of what people do the vast majority of the time when it comes to music," CEO Elias Roman says. "That's where people are living."

Songza's founders had previously built Amie

Street—a music download service that utilized dynamic pricing, which Amazon acquired in 2010. Roman found that getting people to buy downloads was difficult because it required new behaviors. Radio is easy in comparison. It doesn't ask the consumer to buy, download, sync and manage files. On the Internet, just as with broadcast, all radio requires is pushing "play."

"We wanted to go to a space where we had less friction and a greater mass of people on the receiving end of that delivery mechanism," Roman says.

## THE MARKET LEADERS: PANDORA AND IHEARTRADIO

Executives at various companies would have you believe many different things: personalized radio

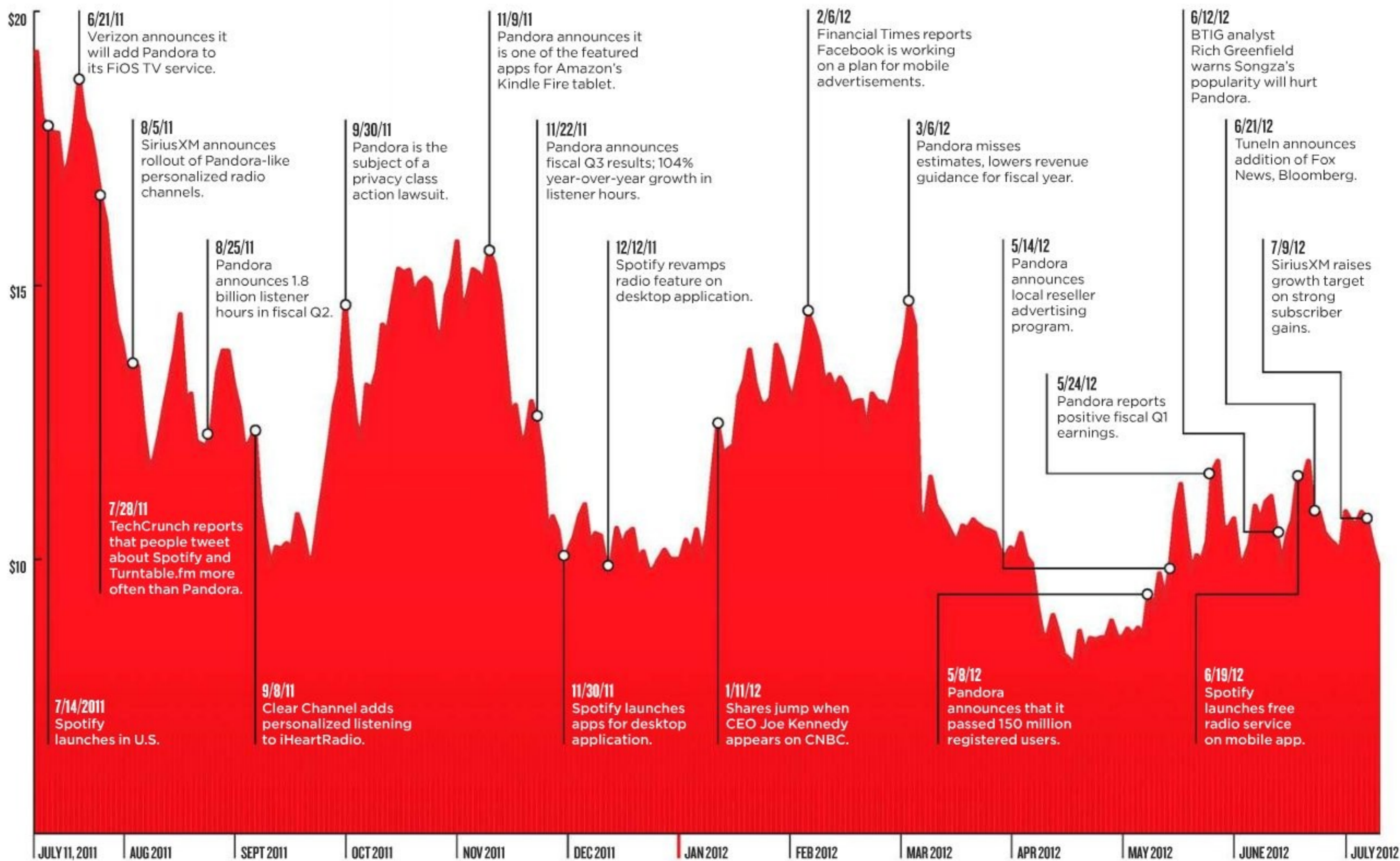
is the superior listening experience; personalized radio is just a feature; consumers want local radio; consumers want music to match their activity or mood. They are all correct. The market is big enough for them all—and it's growing. A fraction of the 14.6 billion hours that people spend listening to radio each month can easily be absorbed by Internet services.

Pandora is by far the leader. The company ended June with 54.5 million active users—defined as people who activated a stream in the previous 30 days—and 1.08 billion listener hours. By the company's own calculations it has a 6% share of the entire U.S. radio market.

A year ago, Pandora might've appeared to have the Internet radio market locked up.

# A YEAR IN THE LIFE OF PANDORA MEDIA'S STOCK

Pandora Media started selling on the New York Stock Exchange on July 11, 2011. A year later, its share price is down considerably and the number of competitive threats is up. The stock's downward slide can't be attributed entirely to the competition—investors didn't seem to have a firm grip on the company's financials from the onset. But Pandora faces more threats today than a year ago. The ups and downs of its share price lay testament to the increasingly competitive Internet radio market. Even though the company has added users and grown its market share, news of competing services usually sends the stock down—if only for a few hours.



Its July 2011 initial public offering, the first for a digital music company since Napster in 2005, was made possible by the company's early dominance of Internet radio. There is a \$17.4 billion U.S. radio advertising market, and Pandora had the potential to grab the biggest share of it. Clear Channel's Internet radio play, iHeartRadio, was in its infancy. Spotify was still just an on-demand service. Internet radio had practically become synonymous with Pandora. Its straightforward approach to personalized listening set the standard for competitors to follow.

But Pandora doesn't have the Internet radio market all to itself, a fact the company's investors have slowly come to realize. (They seem to have also realized that Pandora, often associated with other Internet stocks, has little in common with Facebook, LinkedIn and Zynga. The crucial difference is the company's content acquisition costs, which run at 54% of revenue.) Pandora's share price opened at \$16, rose to \$26 and has gently fallen ever since, except for short-term rallies. The occasional appearance of a competitive threat, no matter how big or small, seems to bring an instantaneous drop in Pandora's market value.

Each new competitor and each innovation has the potential to chip away at Pandora's market share and profitability. BTIG analyst Richard Greenfield, perhaps the most bearish of all equity analysts covering Pandora, believes the com-

pany will turn a profit next year but doesn't see as much upside as other analysts. "It's more of a function of how profitable this business is going to be given the escalation of competition over the next few years," he says.

Licensing also makes Internet radio competitive. Whereas an on-demand service requires lengthy dealings with labels—one recent academic study estimated a new service spends 18 months to get licenses—and advances that can run in the tens of millions of dollars, a webcaster doesn't need permission to play any recording. Webcasters must pay a statutory performance royalty to SoundExchange—no advances to labels required. Thus, the barriers to entry in Internet radio are low enough to invite new services with new ideas and innovations.

And yet Pandora remains the leader in Internet radio by a wide margin. According to Triton Digital, Pandora's share of the top 20 U.S. Internet radio services from 8 a.m. to 12 a.m. was 74.2% in May, down slightly from 74.6% in April. If there is any company able to withstand a growing legion of competitors it's Pandora. The company had \$44.1 million in cash

and cash equivalents on its balance sheet as of Jan. 31, a financial cushion that will allow it to continue to staff up its advertising sales team—it has hired away people from terrestrial radio competitors—grow market share and add such distribution partners as automobile companies.

Clear Channel's iHeartRadio, the No. 2 service, rose to a 13.6% share in May from 12.9% in April, according to Triton. iHeartRadio aggregates Clear Channel's local stations and also offers personalized and artist-driven stations. Clear Channel considers Internet radio important enough that the broadcaster struck a deal with Big Machine Label Group for both terrestrial and Internet radio performance royalties—the first for sound recordings on terrestrial radio. The company's message was clear: We want Internet radio to grow but need lower royalty rates.

## BREAKING INTO SONGZA

The first six months of 2012 were filled with new features and new services. Big Internet radio companies have plenty of reason to look over their shoulders.

Songza became Internet radio's new buzz-

word on June 11. Its iPad app was downloaded 1.2 million times in just 10 days, which journalists and analysts declared a shot across the bow at Pandora. The company won't specify its total number of monthly active users but puts the figure in the seven digits.

Songza brings a new spin to radio listening: its Concierge feature. As the name implies, Concierge helps a user parse Songza's huge catalog of songs to find the most suitable music for any given time of day, mood or activity. It debuted in March on the iPhone app and in July became available to Android users.

Songza's adherence to the fundamentals of radio makes it a potent foe. Unlike Turntable.fm, the social listening service that exploded in the summer of 2011 but faded to near obscurity by the end of the year, Songza doesn't require people to change how they listen. All it asks is that people change how they pick music. "You want music that's going to make your commute better," Roman says. "You want music that will make entertaining more fun. You want music that will make you run faster when you go jogging."

Not every Internet radio service wants the

**29% OF AMERICANS AGES 12 AND OLDER LISTENED TO ONLINE RADIO IN THE FIRST QUARTER OF 2012.**



listener to lean back so much. CBS-owned Last.fm, for example, uses information like biographies and tour dates to educate its users. Last.fm has always emphasized discovering new artists, CBS Interactive president David Goodman says. "Radio is a component of other features we provide."

Even "lean forward" on-demand services are getting into radio. Spotify is the latest Internet radio product to thrill journalists and worry Pandora investors. On June 19, Spotify added a free radio service for its mobile app to its on-demand subscription service. In fact, it's the only mobile feature available to non-paying users. Much like its predecessors, Spotify's radio feature offers customized listening based on an artist, song, album or genre. Headlines trumpeted Pandora's new challenger. That day Pandora's stock opened 6.5% lower than the previous day's close and fell as much as 9.2% before making up much of the loss.

Spotify had first tempted listeners with unlimited on-demand access to a huge catalog of music. Spotify offered free desktop listening (using an ad-supported model), but charged for mobile streaming. Then the proposition shifted: Mobile radio would be free, but on-demand mobile listening is still a premium product.

Spotify's original model—free streaming to desktop, mobile usage only for paying subscribers—worked well two or three years ago but doesn't fit today's market, says Sachin Doshi, Spotify head of special projects, content and distribution. "Increasingly, obviously with smartphone and tablet penetration, usage is shifting from the desktop to those mobile devices. In



Pandora CEO  
JOE KENNEDY

some cases, people are abandoning their desktop altogether for that kind of activity."

The solution, Doshi says, was to create "some kind of funnel and free experience" for consumers who have shifted to mobile devices. Since its beginning, Spotify has used desktop streaming to convert free listeners into paying subscribers. For every 10 people who register for the service, three end up paying. The more people try the service, the more people pay for it. Free mobile radio simply continues that approach. Spotify is betting that a portion of radio lovers will pay to enjoy radio with on-demand functions.

Internet radio is easier said than done, however. While Spotify excels at on-demand streaming, sharing and playlist creation, the early incarnation of its mobile radio service is disappointing. Problems abound: A Kenny Chesney



Spotify founder/  
CEO DANIEL EK

channel played a Christmas song by pop crooner Michael Bublé and a track by Christian rock band Lifehouse. A channel on Malian duo Amadou & Mariam played tracks by indie folk group Beirut and eccentric Icelandic musician Björk. Songs by indie rock favorites the Pixies, classic rock group Thin Lizzy and jazz artist Melody Gardot appeared on a channel built around blues legend Muddy Waters. All three are guitar-based acts, but they're hardly cut from the same cloth.

A knowledgeable source says Spotify's radio product chooses songs based in part on how people arrange them into playlists. So, for example, a song by the Pixies can show up on a Waters station if people have both songs in the same playlists. This socially minded approach is exclusive to Spotify and fraught with pitfalls—it's possible that the way a playlist is built can make

sense only to the person who built it.

And although Spotify can boast an on-demand catalog of 17 million tracks, that massive catalog is missing the Beatles, Pink Floyd, Metallica and other acts that have yet to license their music to subscription services. A competing U.S. webcaster can play all these artists using the statutory license provided by the Digital Millennium Copyright Act. But type in "the Beatles" into Spotify radio and you might get, as Billboard did, unrelated tracks from the Scorpions, ABBA, Frank Sinatra and Kings of Convenience. (Spotify says that it seeks a "seamless experience and catalog across all our features" and will "continue to work with these artists to bring them aboard the entire service.")

## GETTING PERSONAL

Internet radio is "wickedly hard," Pandora CEO Joe Kennedy says. Maybe so, but Billboard's trials often found very little difference between personalized Internet radio services.

iHeartRadio is one of the more human services. After all, as chairman/CEO John Hogan explains, the company is filled with radio veterans with an instinct for what people want to hear. Clear Channel's message since it launched personalized features last year has been unwavering: The customization feature of iHeartRadio is merely a feature of the larger product. "We create the experience for the listener," Hogan says. "It's fundamentally different than the playlist experience."

That said, not much difference exists between iHeartRadio's personalized service and Pandora. The songs they play may differ a bit. For exam-

# SURFING THE DIAL

**There's more going on in Internet radio than most people realize. Low barriers to entry and the potential to disrupt a legacy industry has attracted both investment and innovation. Strong niche competitors, breaking new ground in areas like heavy social media integration and promotion of emerging artists, work to tweak and push the boundaries of what defines the radio listening experience.**

## 8TRACKS

**FORMATS:** Web browser, iPhone/Android app

**LAUNCH DATE:** August 2008

**SUMMARY:** This San Francisco-based company forgoes algorithmic programming for the feel of cassette mixtapes. Users upload tracks and create playlists of at least eight songs (hence the site's name). Both artists and labels can promote music through 8tracks' in-house promotion team and embeddable widgets.

**PROS:** The "Mix Feed"—an excellent discovery feature similar to the Facebook Newsfeed—chronologically displays new playlists from those the user follows. Sharing playlists to nearly anywhere on the Internet is a breeze, and users can upload their own playlist cover art, giving the embeddable widget a personal feel. Both the browser and mobile app facilitate purchases from iTunes.

**CONS:** Compliance with the Digital Millennium Copyright Act means users are limited to uploading only one song per artist and album.

## EARBITS

**FORMATS:** Web browser, Google Chrome app, iPhone/Android app

**LAUNCH DATE:** January 2010

**SUMMARY:** Los Angeles-based Internet radio service with a strong emphasis on emerging and independent acts. Earbits gives users ad-free listening by allowing artists to pay for airtime to promote songs, albums and concerts.

**PROS:** Earbits' feel and design allow for a truly immersive experience, connecting users directly to artists through high-resolution, full-screen photos and a multifaceted biography section with everything from merchandise to concert calendars. Its pop-up ads, paid for by the artists, are simple and nonintrusive, allowing fans with a variety of options to connect directly with the artists they discover.

**CONS:** Because Earbits places a high emphasis on emerging artists, users shouldn't turn to the service expecting to hear familiar music.

## JANGO

**FORMATS:** Web browser, iPhone/Android app

**LAUNCH DATE:** November 2007

**SUMMARY:** New York-based Jango

provides access to more than 250 genre-based stations; users can create their own artist-based stations. The company claimed 3 million unique visitors and 30 million monthly page views in 2011. Jango Airplay, a pay-to-play promotion service, allows independent artists to advertise their music to Jango's millions of listeners for as little as \$10.

**PROS:** Facebook authorization for Jango's music-based social network makes discovering new music through friends a snap. Jango subverts the play/skip-only limitations of Internet radio by listing singles under an artist as YouTube videos. Click on any of these tracks and Jango will pause the radio player and play the selection in-page.

**CONS:** Advertising-supported model means heavy display ads and interruptions in the broadcast. Catalog is limited mostly to major artists, so the variety in more niche genres is limited.

## SENZARI

**FORMATS:** Web browser

**LAUNCH DATE:** December 2011

**SUMMARY:** Miami-based Senzari—which positions itself to compete with Pandora—launched in late December in Brazil, the United States and Spain in private beta with a library of more than 10 million songs (compared with Pandora's 900,000). Currently Senzari operates on an ad-revenue model, with long-term plans for an ad-free premium service.

**PROS:** Seamless integration with Facebook chat allows Senzari users

to connect with friends whether or not they're using the music service. The "Around Me" section presents a map where users can discover local tastes based on users who have checked in through Facebook.

**CONS:** The current lack of an iPhone/Android app (rumored to be on the way) hinders the user's ability to listen to playlists on the go. The maps feature is an interesting concept, but very glitchy.

## STITCHER

**FORMATS:** Web browser, iPhone/Android/BlackBerry app

**LAUNCH DATE:** August 2008

**SUMMARY:** The San Francisco-based Internet radio company is geared "for the world beyond music." Stitcher allows users to subscribe to thousands of on-demand podcasts covering politics, sports, entertainment and everything in between.

**PROS:** With programming ranging from ESPN to NPR, Stitcher has the right deals in place to provide top-quality content. Custom playlists make it easy to organize and find podcasts at a later date. Rich, unobtrusive onscreen cost-per-click display ads with demographics-based targeting solutions give advertisers a variety of ways to reach users.

**CONS:** Its focus on podcasts means users can't select music at the song level. Facebook integration smooths the account creation process, but Stitcher doesn't utilize the Open Graph to enrich users' experience or give them a way to privately share with friends. —William Gruger

# PERSONAL RADIO ROAD TEST

Custom, or personalized, radio stations based on a listener's taste is one of Internet radio's selling points. So how do the services stack up in a head-to-head test of stations built around three different artists? When it comes to current acts like Katy Perry and Kenny Chesney, pretty well (though iHeartRadio's selection of the Band Perry on our Perry station

struck us as a little strange). As a streaming-based service, Spotify doesn't have access to the Beatles catalog, and comes up short there. Spotify's playlist-driven programming turned up odd results on our Chesney station as well, including a track from Michael Bublé's Christmas album.

	PANDORA	IHEARTRADIO	SLACKER	SPOTIFY
<b>KATY PERRY</b> 	Katy Perry, "The One That Got Away" Rihanna, "Disturbia" Ke\$ha, "Blow" Selena Gomez & the Scene, "Love You Like a Love Song" Katy Perry, "Last Friday Night (T.G.I.F.)" One Direction, "What Makes You Beautiful" Adele, "Rolling in the Deep" B.o.B, "Airplanes" Rihanna, "We Found Love" Katy Perry, "Firework"	Katy Perry, "Waking Up in Vegas" Ke\$ha, "Blow" The Band Perry, "If I Die Young" Flo Rida, "Wild Ones" Katy Perry, "Part of Me" One Direction, "What Makes You Beautiful" Jessie J, "Domino" David Guetta Featuring Sia, "Titanium" Gotye, "Somebody That I Used to Know" Katy Perry, "The One That Got Away"	Kelly Clarkson, "Stronger" Taio Cruz, "Dirty Picture" Katy Perry, "Thinking of You" Nelly Furtado, "Turn Off the Light" Avril Lavigne, "Hot" Lady Gaga, "Poker Face" Katy Perry, "Last Friday Night" Fergie, "Glamorous" Ke\$ha, "Take It Off" Katy Perry, "Teenage Dream"	Willow, "Whip My Hair" Rihanna, "Where Have You Been" Maroon 5, "Payphone" Rihanna, "What's My Name?" Lady Gaga, "Hair" Jessie J, "Abracadabra" David Guetta, "Where Them Girls At" Katy Perry, "Firework" Ke\$ha, "Animal" Ke\$ha, "Kiss N Tell"
<b>THE BEATLES</b> 	The Beatles, "Help" George Harrison, "Something" (Live) Paul McCartney, "We Can Work It Out" (Live) John Lennon, "Instant Karma" The Beatles, "You Never Give Me Your Money" Creedence Clearwater Revival, "Have You Ever Seen the Rain?" George Harrison, "My Sweet Lord" The Animals, "House of the Rising Sun" Buffalo Springfield, "For What It's Worth" The Beatles, "Hello Goodbye"	The Beatles, "Ob-La-Di, Ob-La-Da" The Animals, "Don't Let Me Be Misunderstood" The Doors, "Break On Through" The Who, "Baba O'Riley" The Beatles, "Help!" David Bowie, "Space Oddity" Paul McCartney & Wings, "Junior's Farm" Simon & Garfunkel, "A Hazy Shade of Winter" John Lennon, "Whatever Gets You Through the Night" The Beatles, "Twist and Shout"	The Beatles, "While My Guitar Gently Weeps" Pink Floyd, "Another Brick in the Wall" Lynyrd Skynyrd, "Saturday Night Special" The Beatles, "And I Love Her" Queen, "Fat Bottomed Girls" The Eagles, "Bitter Creek" The Doors, "People Are Strange" The Beatles, "Get Back" J.J. Cale & Eric Clapton, "Danger" John Lennon, "Instant Karma"	Kings of Convenience, "I'd Rather Dance With You" Bob Dylan, "Like a Rolling Stone" Frank Sinatra, "I've Got You Under My Skin" Nouvelle Vague, "Dance With Me" The Scorpions, "Send Me an Angel" Tom Waits, "Martha" Studio 99, "Californication" ABBA, "Mamma Mia!" The Rolling Stones, "Paint It Black" Ennio Morricone, "L'Estasi Dell'oro"
<b>KENNY CHESNEY</b> 	Kenny Chesney, "Don't Blink" Brad Paisley, "Then" Zac Brown Band, "Knee Deep" Jason Aldean, "Why" Rodney Atkins, "Take a Back Road" Brad Paisley, "Mud on the Tires" Blake Shelton, "God Gave Me You" Kenny Chesney, "When the Sun Goes Down" (Live) Tim McGraw, "She's My Kind of Rain"	Kenny Chesney, "Don't Blink" Jason Aldean, "Tattoos on This Town" Zac Brown Band, "Toes" Kenny Chesney, "She Thinks My Tractor's Sexy" Lee Brice, "Hard to Love" Blake Shelton, "Honey Bee" Gary Allen, "Life Ain't Always Beautiful" Dierks Bentley, "Am I the Only One" Kenny Chesney, "The Woman With You"	Kenny Chesney, "You Had Me From Hello" Kenny Chesney, "Anything but Mine" Lonestar, "What About Now" Kenny Chesney, "Young" Kenny Chesney, "Something Sexy About the Rain" Tim McGraw, "Just to See You Smile" Kenny Chesney, "What I Need to Do" Toby Keith, "A Little Too Late" Kenny Chesney, "No Shoes, No Shirt, No Problems"	Johnny Cash, "I Got Stripes" Brad Paisley, "Ticks" Eric Church, "Drink in My Hand" Brad Paisley, "Remind Me" Lifehouse, "Everything" Brad Paisley, "Old Alabama" Taylor Swift, "Safe & Sound" Michael Bublé, "It's Beginning to Look a Lot Like Christmas" Toby Keith, "Beers Ago"

ple, Pandora's Madonna station opted for other songs of the same era while iHeartRadio mixed in newer, yet appropriate tracks by Katy Perry and the Black Eyed Peas. But the two services were more or less identical when playing songs on stations for Waters, the Beatles, Chesney and Perry. iHeartRadio actually outperformed Pandora in a brief test of a channel based on Senegalese star Baaba Maal.

Similarly, Slacker matched or exceeded its peers in song selection or overall quality in Billboard's tests. Available in free and paid versions, Slacker mixes computer algorithms and human programming when determining which songs to play. In its test, only two songs were out of place. First, "Skrillex Orchestral Suite"—literally an orchestral piece—was played in a Skrillex channel filled with dubstep tracks. The other oddity was the inclusion in a Madonna station of Cyndi Lauper's cover of Albert King's "Down Don't Bother Me" from her 2010 album *Memphis Blues*. A track from one of Lauper's '80s albums would have made sense; this didn't.

Slacker, which has more than 500,000 paying subscribers and 6 million monthly active users, is unique in its level of fine-tuning, however. A listener can choose between varying levels of familiarity, artist discovery, popularity and eras. Each station has check boxes for turning on and off DJ input and hourly updates from ABC News and ESPN.

"If you want to lean forward and have that next level of control, you've got that with us," CEO Jim Cady says. He also points to Slacker's "light DJ touch"—something that will become more predominant in the future, he says—that

will give the listener a deeper understanding of the music. So, for example, Slacker will explain that a certain group of songs had Jack White as a common theme. "You as the listener can have context of what you're listening to and why it was selected for that station."

TuneIn occupies the side of the spectrum opposite Slacker. The Palo Alto, Calif.-based company aggregates more than 70,000 terrestrial radio stations from around the world and in a wide variety of formats. A TuneIn listener can go from WMFU New York to 88.3 FM in the Falkland Islands with just a few clicks. TuneIn also has Internet-only stations—including one from Snow Island Hill, Antarctica.

TuneIn lacks personalization—every stream is a one-way broadcast—but it tackles discovery by guiding listeners to carefully programmed channels. It's not Pandora, but that's the point. "We are a search engine for all the live audio streams in the world no matter where they come from—terrestrial radio, Internet radio or your own custom radio station," CEO John Donham says. "If you think of something like Google and [its Web browser] Chrome, TuneIn tries to achieve that same thing."

The Web- and app-based service has amassed 30 million monthly users without the fanfare of on-demand and personalized radio services.

And although spoken word doesn't have the sex appeal of music services, TuneIn augments its music offerings with a huge variety of news, talk shows and sports programming. The addition of Fox News Radio and Bloomberg in June closely followed deals to stream ESPN Radio and CBS Radio.

## A GAME OF INCHES, NOT YARDS

Companies have different approaches for competing in the dynamic Internet radio market. Clear Channel leverages its strength in broadcast radio. Slacker is creating a holistic radio experience with music, news and a human touch. Last.fm focuses on discovery through both music and information. TuneIn specializes in quickly leading people to the content they desire. Spotify can promise interaction between its free radio and on-demand services.

Pandora sees the Music Genome Project, the proprietary music database that guides its programming, as the foundation for its leadership position. "We've been working on it now for over 12 years," Kennedy says. "We feel we can continue to do so much better than how we're doing today, have more people working on it than we've ever had."

Internet radio is a game of inches, not yards. Small differences in performance will have large

consequences. Kennedy believes Pandora's scale will also play to its advantage. So far, Pandora users have given 15 billion pieces of input—"thumbs up" and "thumbs down"—on songs played.

"We know what people think of every song we've ever played on a Bruce Springsteen station," Kennedy says. "We know exactly how well that song was received. We can break that down by age, by gender, by geography. We know that playing 'Rosalita' to a 50-plus-year-old New Yorker on a Bruce Springsteen station is a better play than to a 30-year-old woman in San Francisco."

Pandora needs whatever competitive advantage its Music Genome Project can offer. Its days of triple-digit growth are over. The first sign of age appeared July 10 when it announced a sequential drop in listener hours to 1.08 billion in June from 1.1 billion in May. June's tally was up from the 1 billion and 1.06 billion listener hours posted in March and April, respectively.

Kennedy credits the month-to-month decline on seasonality—listening hours start to tail off in May as students leave school and Americans engage in summer activities. But for a company whose market value is largely derived from its growth potential, a month-to-month drop in listener hours demands some reflection. For Pandora's competitors, a sign of slowed growth means the market is wide open. ■■■

**PANDORA HAS THE POTENTIAL TO GRAB THE BIGGEST SHARE OF THE \$17.4 BILLION U.S. RADIO AD MARKET.**

Among the top acts on Billboard's midyear Top 25 Tours chart are (from top left) BRUCE SPRINGSTEEN, BRAD PAISLEY, JAY-Z and KANYE WEST and CIRQUE DU SOLEIL with Michael Jackson: The Immortal World Tour.



SPECIAL FEATURE

# BEYOND



# SUPERSTARS

Varied bills boost boxscores as touring biz sees strong midyear results

BY RAY WADDELL



CLOCKWISE FROM TOP LEFT: LUIS GENE/AFP/GETTY IMAGES; CHRISTOPHER POLK/GETTY IMAGES; JASON SQUIRES/WIREIMAGE.COM; OSA IMAGES/©2012 CIRQUE-JACKSON LP, LLC

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$47,313,403 \$799/\$269	<b>COACHELLA VALLEY MUSIC AND ARTS FESTIVAL</b> Empire Polo Field, Indio, Calif. April 13-15, 20-22, 2012	158,387 six sellouts	Goldenvoice/AEG Live
2	\$37,970,877 (164,417,000 pesos) \$480/\$36	<b>ROGER WATERS</b> Estadio River Plate, Buenos Aires, March 7, 9-10, 12, 14-15, 17-18, 20, 2012	430,678 444,906 nine shows	Pop Art
3	\$18,339,701 (1,465,984,000 yen) \$312.75/\$12.59	<b>LADY GAGA, ZEDD</b> Saitama Super Arena, Saitama, Japan, May 10, 12-13, 2012	96,550 three sellouts	Live Nation Global Touring, Creativeman Productions
4	\$13,043,515 \$999/\$199	<b>STAGECOACH: CALIFORNIA'S COUNTRY MUSIC FESTIVAL</b> Empire Polo Field, Indio, Calif. April 27-29, 2012	55,772 three sellouts	Goldenvoice/AEG Live
5	\$12,512,685 (22,889,755 reais) \$491.98/\$98.40	<b>ROGER WATERS</b> Estádio do Morumbi, São Paulo April 1, 3, 2012	99,869 107,621 two shows	T4F-Time For Fun
6	\$10,443,400 (\$10,212,337 Australian) \$306.69/\$153.39	<b>EMINEM, LIL WAYNE, HILLTOP HOODS</b> Sydney Football Stadium, Sydney, Dec. 2, 4, 2011	78,320 93,918 two shows one sellout	Dainty Group
7	\$9,297,778 (4,476,860,000 pesos) \$525/\$43.68	<b>ROGER WATERS</b> Estadio Nacional, Santiago, Chile, March 2-3, 2012	93,926 94,875 two shows	DG Medios y Espectáculos
8	\$9,116,080 (18,108,635 reais) \$402.73/\$50.34	<b>ANDRÉ RIEU</b> Ginásio do Ibirapuera, São Paulo May 29-31, June 1-3, 5-10, 2012	83,281 83,508 12 shows	Poladian Produções, André Rieu Productions
9	\$8,533,600 (£5,313,113) \$88.34/\$64.25	<b>RIHANNA, CALVIN HARRIS</b> O2 Arena, London Nov. 13-15, Dec. 1, 20-22, 2011	116,417 120,435 seven shows	Live Nation
10	\$8,507,360 (14,840,160 reais) \$217.84/\$108.92	<b>PEARL JAM, X</b> Estádio do Morumbi, São Paulo Nov. 3-4, 2011	97,383 130,804 two shows	T4F-Time For Fun
11	\$8,478,790 (\$8,398,338 Australian) \$302.77/\$121.05	<b>EMINEM, LIL WAYNE, HILLTOP HOODS</b> Etihad Stadium, Melbourne, Australia, Dec. 1, 2011	62,508 sellout	Dainty Group
12	\$7,893,195 (\$8,265,320 Hong Kong) \$203.56/\$61.84	<b>LADY GAGA, ZEDD</b> AsiaWorld-Arena, Hong Kong May 2-3, 5, 7, 2012	51,613 four sellouts	Live Nation Global Touring, Live Nation Asia
13	\$7,596,861 (99,919,200 pesos) \$193.88/\$22.81	<b>ROGER WATERS</b> Foro Sol, Mexico City April 27-28, 2012	82,811 two sellouts	OCESA-CIE
14	\$7,540,270 (\$7,523,945 Australian) \$450.98/\$99.21	<b>PRINCE</b> Rod Laver Arena, Melbourne, Australia, May 14-15, 30, 2012	42,795 42,850 three shows two sellouts	Van Egmond Group, Chugg Entertainment
15	\$7,182,190 (\$7,114,886 Australian) \$454.26/\$99.94	<b>PRINCE</b> Allphones Arena, Sydney May 11-12, 22, 2012	39,827 44,118 three shows	Van Egmond Group, Chugg Entertainment
16	\$6,839,295 (\$6,434,985 Australian) \$425.03/\$106.18	<b>ROGER WATERS</b> Rod Laver Arena, Melbourne, Australia, Feb. 7-8, 10-11, 2012	38,563 four sellouts	Michael Coppel Presents
17	\$6,705,970 (£4,225,615) \$793.49/\$23.80	<b>JAY-Z &amp; KANYE WEST</b> O2 Arena, London May 18-22, 2012	77,117 81,955 five shows	Live Nation
18	\$6,692,818 (€5,259,484) \$105.62/\$82.71	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Estadio Olímpico Lluís Companys, Barcelona, May 17-18, 2012	79,430 86,000 two shows one sellout	Doctor Music Productions
19	\$6,353,380 (10,841,760 reais) \$293.01/\$105.48	<b>ROGER WATERS</b> Estádio Beira-Rio, Porto Alegre, Brazil, March 25, 2012	42,436 46,671	T4F-Time For Fun
20	\$6,066,888 (\$736,040 New Zealand) \$329.64/\$84.66	<b>ROGER WATERS</b> Vector Arena, Auckland, New Zealand, Feb. 18, 20, 22-23, 2012	39,066 four sellouts	Michael Coppel Presents
21	\$5,988,030 (79,207,319 pesos) \$907.19/\$22.68	<b>PAUL McCARTNEY</b> Estadio Azteca, Mexico City May 8, 2012	53,080 57,726	OCESA-CIE
22	\$5,768,500 \$250/\$175/\$140/ \$55	<b>CELINE DION</b> The Colosseum at Caesars Palace, Las Vegas, Jan. 10-11, 14-15, 17-18, 20-22, 2012	36,715 nine sellouts	Concerts West/AEG Live, Caesars Entertainment
23	\$5,173,958 (8,829,130 reais) \$351.61/\$105.48	<b>ROGER WATERS</b> Estádio Olímpico João Havelange, Rio de Janeiro, March 29, 2012	43,046 53,129	T4F-Time For Fun
24	\$5,104,455 \$250/\$149.50/ \$109.50/\$59.50	<b>JAY-Z &amp; KANYE WEST</b> Staples Center, Los Angeles Dec. 11-13, 2011	42,332 three sellouts	Live Nation
25	\$5,098,770 \$250/\$165/\$99/ \$49	<b>ROD STEWART</b> The Colosseum at Caesars Palace, Las Vegas, Nov. 3, 5-6, 9, 12-13, 16, 19-20, 2011	37,141 nine sellouts	Concerts West/AEG Live

B

demonstrate consistency at the box office during a sustained time period and new artists that show signs of being meaningful touring acts for years to come.

If that's the criteria, then the list of the top 25 tours at midyear bodes well for an ongoing recovery in the touring industry.

After a dismal 2010, the concert business regrouped, retooled and rebounded nicely in 2011, and could well be on its way

to logging the record numbers that began this millennium.

The midyear recaps in this special feature are based on concerts reported to Billboard Boxscore that took place Nov. 1, 2011, through May 31, 2012.

Certainly in 2012, the event tours and superstars are there (Roger Waters' *The Wall* tour, Bruce Springsteen, Paul McCartney, Van Halen). But also evident are diversity (pop, rock, urban, country, even classical), consistent veterans (Elton John, Pearl Jam, Red Hot Chili Peppers), and newer artists or shows that look to be around for the long haul (Lady Gaga, Drake, Jason Aldean).

"That's the goal," says Marc Geiger, head of music at William Morris Endeavor (WME). "I look at a prototype artist like Lady Gaga, who had massive pop success, but now I can feel people thinking about her as a 25-year [or] 30-year superstar, not a flash-in-the-pan pop artist—which she never felt she was."

As the time period for Billboard's mid-year numbers ends as much of the summer touring activity begins, the final tally

ig-event tours and superstars are supposed to sell tickets, so the best indicator for the success of the touring industry is when the list of top tours also includes a healthy mix of genres, veterans who

for 2012's top tour will surely look much different, as mega-tours from artists like Gaga, Kenny Chesney and Madonna, along with the bulk of the amphitheater season, come to bear.

What this midyear assessment does provide is a barometer for the overall health of the industry heading into the fall, and the prognosis is good.

Michael Rapino, CEO of Live Nation Entertainment, the world's largest concert promoter and far and away the No. 1 presenter of live entertainment in the industry, is bullish on the year-to-date numbers, telling Billboard that 2012 "is shaping up to be a great year for live concerts, with strong growth throughout our business."

Rapino likes the mix of superstars and new talent. "Our arenas and stadiums are being led by sellout tours from Madonna and Lady Gaga, [and our] amphitheaters are revitalized with great young acts including

**Billboard's midyear  
Boxscore charts  
offer a barometer  
for the overall  
health of the  
touring and venue  
industry heading  
into the fall.**

One Direction and Big Time Rush," he says, adding, "[Our] festivals continue to grow, attracting over 3 million fans around the world."

John Reid, Live Nation's London-based president of concerts for the United Kingdom and Europe, sees a similar situation across the pond.

"So far this year our growth in both concerts and European festival businesses is very encouraging,"

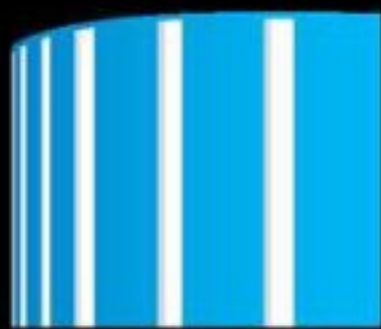
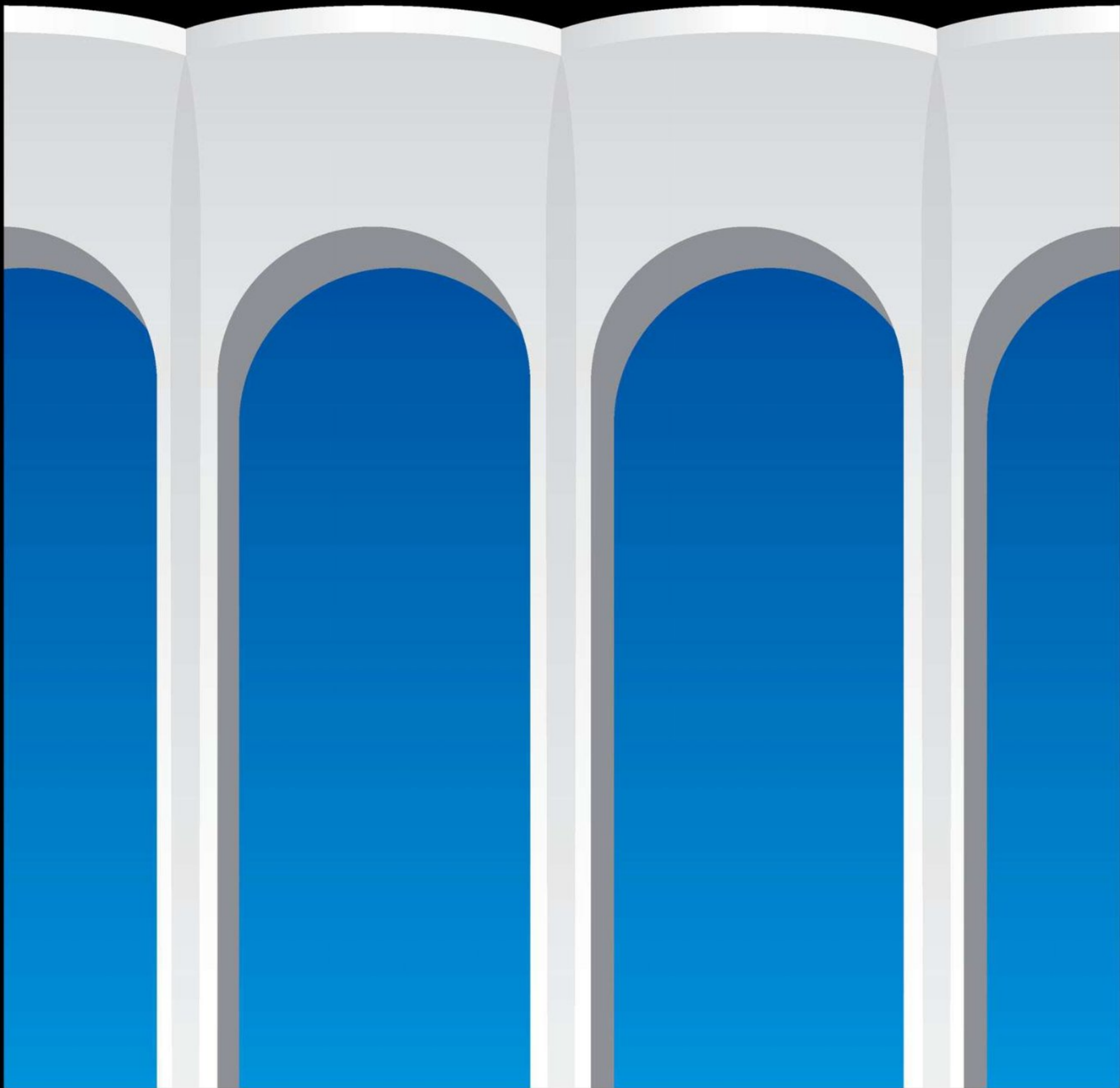
Reid says, citing sold-out, multiple arena runs from Rihanna, *Watch the Throne* with Jay-Z and Kanye West, and stadium and festival shows from Springsteen, Coldplay and Metallica. Rihanna's seven plays at the O2 Arena in London grossed \$8.5 million, and Jay-Z and West grossed \$6.7 million at the O2 from five shows, according to Boxscore.

In total, Jay-Z and West tallied a gross of nearly \$46 million from 30 shows reported by Live Nation.

When it comes to "event" tours, now that the record-shattering U2 360° tour has ground to a halt, Roger Waters' electrifying *The Wall* Live tour finds itself without peer in terms of **continued on >> p30**



One of the hottest new touring acts of the year, **ONE DIRECTION** played Detroit's Fox Theatre in June.



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TOP 25

PROMOTERS

RANKED BY GROSS. COMPILED FROM BOXSCORES DATED NOV. 1, 2011, THROUGH MAY 31, 2012.

	TOTAL GROSS ALL PROMOTIONS	PROMOTER Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$429,579,465	<b>LIVE NATION</b> 5,824,380	6,179,490	695	306
2	\$236,875,454	<b>AEG LIVE</b> 3,136,690	3,613,861	1,043	354
3	\$131,468,170	<b>T4F-TIME FOR FUN</b> 1,523,820	2,718,802	604	0
4	\$66,286,252	<b>CHUGG ENTERTAINMENT</b> 485,426	560,299	116	10
5	\$47,244,522	<b>EVENKO</b> 774,368	916,483	457	78
6	\$46,952,733	<b>MICHAEL COPPEL PRESENTS</b> 344,423	356,997	41	32
7	\$41,797,557	<b>OCESA-CIE</b> 679,532	847,426	71	3
8	\$41,401,873	<b>3A ENTERTAINMENT</b> 814,622	865,595	267	62
9	\$37,970,877	<b>POP ART</b> 430,678	444,906	9	0
10	\$35,913,919	<b>DAINTY GROUP</b> 284,979	318,254	42	17
11	\$30,451,783	<b>EVENPRO/WATER BROTHER</b> 416,957	590,942	228	14
12	\$26,197,636	<b>SJM CONCERTS</b> 429,581	452,605	33	4
13	\$23,629,943	<b>MCD</b> 473,282	507,471	246	133
14	\$22,952,051	<b>FRANK PRODUCTIONS</b> 507,818	537,005	67	53
15	\$22,061,422	<b>FRONTIER TOURING</b> 160,268	170,231	37	15
16	\$19,607,922	<b>NS2</b> 480,811	515,782	107	71
17	\$19,441,591	<b>C3 PRESENTS</b> 395,035	491,572	272	75
18	\$18,339,701	<b>CREATIVEMAN PRODUCTIONS</b> 96,550	96,550	3	3
19	\$18,044,580	<b>JAM PRODUCTIONS</b> 422,314	465,889	185	105
20	\$17,996,703	<b>POLICE PRODUCTIONS</b> 385,810	396,202	50	35
21	\$17,935,130	<b>VAN EGMOND GROUP</b> 100,420	107,004	8	2
22	\$14,621,631	<b>FRANK J. RUSSO</b> 93,816	108,981	9	1
23	\$14,016,113	<b>GELB PROMOTIONS</b> 80,664	88,961	10	1
24	\$12,060,381	<b>MLK CONCERTS</b> 136,127	136,127	3	3
25	\$11,387,510	<b>ANOTHER PLANET ENTERTAINMENT</b> 254,761	264,054	75	55

CIRQUE DU SOLEIL reinterprets "Billy Jean" during Michael Jackson: The Immortal World Tour.



from >>p28 production values and sheer "must-see" status. For this Boxscore period alone, Waters is easily the highest-grossing tour on the road, reporting \$131.4 million in box office and 1.2 million tickets sold. Set to end July 21 at the Plains of Abraham in Quebec City, the *Wall* outing will go down as one of the biggest tours in history both in terms of box-office performance and creative ambition.

Waters' reconceived conception of a 33-year-old album has been a hit in both stadiums and arenas since the tour began in 2010, with two runs through North America, trips across Europe and a journey into South America that included one of the highest Boxscores ever reported: Nine sellouts at River Plate Stadium in Buenos Aires promoted by Pop Art last March that took in nearly \$38 million. In total, *The Wall Live* registered eight of the top 25 Boxscores for the midyear report, six of them from Latin America.

"Roger Waters is smart," WME's Geiger says. "He's giving the people what they want, and then some."

Another tour that falls into the "event" category, and represents powerful new content for arenas, is the Michael Jackson: The Immortal Tour by Cirque du Soleil, which rang up \$68.4 million at the box office and more than 600,000 tickets sold for the period, according to Boxscore.

Immortal's financial success and entertainment quotient, which blends Jackson's music with stunning visuals and the creative touch of Cirque, led to its being named the 2012 honoree for the creative content award at the Billboard Touring Awards in November.

"Michael Jackson: The Immortal World Tour's extraordinary success is proof of the enduring popularity of Michael's

music," says John Branca, who put together the Immortal production with Cirque and serves with John McClain as both executive producer and co-executor of the estate of Michael Jackson. "The creative team was guided by Michael's genius, indomitable spirit and his ability to inspire everyone throughout."

Another artist known to inspire is Springsteen, who, with his E Street Band, is back with a vengeance this year, with epic shows (even by Springsteen standards) in the first tour without the late Clarence

**Cirque du Soleil's Michael Jackson: The Immortal World Tour is the 2012 honoree for the creative content award at the Billboard Touring Awards.**

Clemons standing tall with the E Streeters. The first leg of Springsteen's tour in support of *Wrecking Ball* racked up \$52.4 million in gross ticket sales and 588,356 in attendance. As Springsteen begins playing a slew of North American stadium dates this summer, the numbers will increase substantially.

While Springsteen has been filling stadiums and arenas for decades, a relative newcomer to

touring's upper ranks, Lady Gaga, is on a course to be one of the top touring artists of 2012. The first 16 shows of her second major trek reported during the midyear recap period were all sellouts. The shows grossed nearly \$44 million and drew 313,365 Little Monsters, a number that has grown to more than half a million since the midyear chart period closed.

Out of the gate, Gaga visited Southeast Asia, Japan, New Zealand and Australia, and stays in Europe for most of the summer. As first tipped on Billboard.biz (Feb. 8), the *Born This Way Ball* hits North America in first-quarter 2013, by then firmly established as a financial monster in its own right.

But North American fans will have to wait to see what has already blown away fans in the

continued on >>p32

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# TOP 25 TOURS

RANKED BY GROSS.  
COMPILED FROM  
BOXSCORES DATED NOV. 1,  
2011, THROUGH MAY 31, 2012.

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$131,401,026	<b>ROGER WATERS</b>			
		1,188,959	1,226,206	47	32
2	\$68,369,739	<b>MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL</b>			
		606,321	833,951	82	1
3	\$52,365,383	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b>			
		588,356	618,806	26	19
4	\$45,993,541	<b>JAY-Z &amp; KANYE WEST</b>			
		354,946	360,951	30	15
5	\$43,910,405	<b>LADY GAGA</b>			
		313,365	313,365	16	16
6	\$38,647,259	<b>VAN HALEN</b>			
		371,276	390,166	33	4
7	\$33,370,711	<b>TRANS-SIBERIAN ORCHESTRA</b>			
		673,575	780,297	99	13
8	\$26,310,160	<b>TAYLOR SWIFT</b>			
		285,715	285,715	21	21
9	\$25,427,230	<b>PEARL JAM</b>			
		311,845	391,910	9	0
10	\$25,327,584	<b>ANDRÉ RIEU</b>			
		263,538	369,446	53	2
11	\$22,127,065	<b>PRINCE</b>			
		138,777	153,254	12	3
12	\$21,889,959	<b>DRAKE</b>			
		346,423	349,044	35	4
13	\$19,721,678	<b>RED HOT CHILI PEPPERS</b>			
		299,336	307,126	22	12
14	\$18,922,190	<b>EMINEM</b>			
		140,828	156,426	3	2
15	\$18,466,280	<b>NICKELBACK</b>			
		255,380	277,312	25	4
16	\$17,585,696	<b>ELTON JOHN</b>			
		145,036	149,249	16	8
17	\$16,396,108	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>			
		212,119	233,492	22	6
18	\$15,488,518	<b>DOLLY PARTON</b>			
		95,858	124,360	12	0
19	\$14,839,870	<b>PAUL McCARTNEY</b>			
		124,303	135,227	5	0
20	\$14,702,973	<b>RIHANNA</b>			
		208,679	212,701	13	5
21	\$14,240,551	<b>ROD STEWART</b>			
		79,539	79,539	7	7
22	\$13,902,990	<b>ANDREA BOCELLI</b>			
		78,925	84,562	7	1
23	\$13,745,025	<b>JASON ALDEAN</b>			
		317,580	317,580	23	23
24	\$13,069,089	<b>BRAD PAISLEY</b>			
		274,237	275,516	22	21
25	\$12,984,052	<b>LADY ANTEBELLUM</b>			
		282,180	291,078	29	22

# CONGRATULATIONS



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from >>p30 Pacific Rim.

"The shows through the first leg of the Born This Way Ball have been an overwhelming success," says tour producer Arthur Fogel, chairman of Live Nation Global Touring. "Over 500,000 fans, many for the first time, have had the opportunity to see this brilliant show."

Though the Van Halen tour ended on a bit of a sour note with the cancellation of more than 30 shows (due to fatigue, sources close to the band tell Billboard), the band did the business while it was out there. The tour in support of *A Different Kind of Truth*, VH's first with original singer David Lee Roth since 1984, did sterling business, taking in \$38.6 million and attendance of 371,276 from the 33 shows that did come off. This is likely not the last fans will hear from Van Halen, a source says: "They are going to go out and do some more, we just don't know when yet."

Nineties rock bands are showing some staying power in the form of Pearl Jam (311,845 in attendance, including nearly 100,000 from two shows in São Paulo last November) and Red Hot Chili Peppers (about 300,000). Both groups are augmenting their headlining dates with a healthy dose of international festival appearances that put them in front of hundreds of thousands more fans.

The enduring box-office relevance of bands like Pearl Jam and the Peppers, along with groups like Foo Fighters, Soundgarden and, when it tours, Rage Against the Machine (not to mention those before them that paved the way), is "really a testament to consistently good live shows," according to Geiger. "What we're seeing is bands that have always delivered great performances for their audiences, and then managed some level of scarcity, and have now hit a

zone of audience where you have younger folks going who discover those bands, plus the 40-plus crowd. You hit a wide demographic, and that's a lot of why you're seeing these numbers."

In discussing these bands and others who are doing good business, particularly in country music, Geiger points out the sweat equity that they've put into their careers. "It's not rocket science—it's a lot of old-fashioned elbow grease," he says. "It sounds corny but it's true. These artists, they work, and they work hard."

Country music's biggest artists were just getting into the meat of their touring schedules as the time period for the midyear came to a close, but in addition to Taylor Swift, Jason Aldean, Brad Paisley and Lady Antebellum, a veteran country icon entered the elite tours list for the first time on this mid-year chart. Dolly Parton's jump into the top 25 is driven by her multi-arena tour of Australia and New Zealand, where she hasn't performed in 19 years. Parton is enjoying the fruits of her renewed focus on her music career generally, including launching her Dolly Records, and global touring specifically. "There's a re-emphasis on the fact

Among several country acts on the midyear Top Tours recap is TAYLOR SWIFT, who played Madison Square Garden in New York in November. PEARL JAM (below) took the No. 10 slot on the midyear Top 25 Boxscores chart.



that she's recording and in control of her own material going out," says Neil Warnock, Parton's agent and managing director of the London-based Agency Group. Warnock adds that more international touring will follow for 2013.

**Country touring seems poised for yet another robust year. As Live Nation's Brian O'Connell puts it, ticket sales for country shows are "on fire."**

Country in general seems poised for yet another robust year. As Live Nation Country Music president Brian O'Connell put it at the Billboard Country Summit in June, country music ticket sales are "on fire," with almost a dozen major headliners on tour—the most ever. "And each one is very, very healthy, doing 10,000 seats a night and up," O'Connell added. "That's a lot of strength, a lot of cooperation and a lot of hard work."

The top Boxscore of the year so far, which will probably stand through the end of 2012, is Coachella, which put up \$47.3 million in its first incarnation as a two-weekend event. Producer Goldenvoice also placed its Stagecoach country festival in the top 25. But for the most part, the Top Boxscores chart is about international: 20 of the top 25 engagements for the year so far are from markets other than the United States.

The rise of the digital music world and resulting downturn in revenue from recorded content forced most artists to tour more and helped set the stage for further global touring, and for artists to consider the world as their marketplace. The growth in international touring will have a "massive impact" in



the next decade, according to Geiger. "Just in plain numbers, it doubles or triples the length and commitment and time of touring, forget the expense," he says. "But it's like planting trees all over the world."

Geiger cites Lady Gaga, whose May stand at Japan's Saitama Super Arena is the third-

highest Boxscore so far this year at \$18.4 million, as one of several artists who "are making sure that every territory that opens up, they go into and invest. I cannot speak highly enough about the clients and managers who are making that investment. It's better than stocks and bonds for them."



**CAPACITIES 15,001 OR MORE TOP 10 VENUES** RANKED BY GROSS. COMPILED FROM BOXSCORES DATED NOV. 1, 2011, THROUGH MAY 31, 2012.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$71,723,902	<b>O2 ARENA, LONDON</b> 23,000	1,136,473	1,265,781	101	4
2	\$47,051,734	<b>ROD LAVER ARENA, MELBOURNE, AUSTRALIA</b> 16,820	354,308	380,396	37	13
3	\$43,932,875	<b>MANCHESTER ARENA, MANCHESTER, ENGLAND</b> 21,000	729,456	795,695	77	6
4	\$40,719,988	<b>MADISON SQUARE GARDEN, NEW YORK</b> 20,697	485,790	504,925	34	21
5	\$29,258,958	<b>ALLPHONES ARENA, SYDNEY</b> 21,000	222,293	256,782	34	4
6	\$25,843,251	<b>STAPLES CENTER, LOS ANGELES</b> 20,000	341,360	478,566	35	11
7	\$21,336,150	<b>BELL CENTRE, MONTREAL</b> 21,242	293,892	342,023	47	4
8	\$21,180,722	<b>WELLS FARGO CENTER, PHILADELPHIA</b> 21,000	379,058	632,951	46	10
9	\$17,754,202	<b>SPORTPALEIS, ANTWERP, BELGIUM</b> 20,000	364,685	401,481	33	2
10	\$15,562,445	<b>CONSOL ENERGY CENTER, PITTSBURGH</b> 20,000	370,438	541,054	51	14

**CAPACITIES 10,001 TO 15,000 TOP 10 VENUES** RANKED BY GROSS. COMPILED FROM BOXSCORES DATED NOV. 1, 2011, THROUGH MAY 31, 2012.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$34,970,262	<b>BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA</b> 13,500	259,384	285,709	40	6
2	\$21,610,074	<b>O2 WORLD, BERLIN</b> 15,000	351,003	444,510	48	7
3	\$20,386,211	<b>O2 WORLD, HAMBURG</b> 15,000	378,656	454,291	61	4
4	\$18,275,886	<b>SYDNEY ENTERTAINMENT CENTRE, SYDNEY</b> 13,250	196,906	224,905	34	6
5	\$16,088,246	<b>VECTOR ARENA, AUCKLAND, NEW ZEALAND</b> 12,000	209,216	230,084	36	8
6	\$13,048,234	<b>O2, DUBLIN</b> 14,000	212,682	217,433	26	15
7	\$11,182,711	<b>GINÁSIO DO IBIRAPUERA, SÃO PAULO</b> 11,000	113,704	180,433	40	0
8	\$8,660,879	<b>VALLEY VIEW CASINO CENTER, SAN DIEGO</b> 15,000	164,577	229,954	35	6
9	\$7,893,195	<b>ASIAWORLD-ARENA, HONG KONG</b> 14,000	51,613	51,613	4	4
10	\$7,778,913	<b>ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J.</b> 13,800	177,492	252,351	29	2

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Photo by David Kosmos Smith

### CAPACITIES 5,001 TO 10,000 TOP 10 VENUES

RANKED BY GROSS. COMPILED FROM BOXSCORES DATED NOV. 1, 2011, THROUGH MAY 31, 2012.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$89,336,738	RADIO CITY MUSIC HALL, NEW YORK 5,901	1,219,287	1,423,515	240	98
2	\$27,804,769	AUDITORIO NACIONAL, MEXICO CITY 9,683	558,182	717,459	91	18
3	\$15,138,960	CREDICARD HALL, SÃO PAULO 7,500	221,627	289,253	73	0
4	\$12,951,349	NOKIA THEATRE L.A. LIVE, LOS ANGELES 7,100	245,280	267,897	47	18
5	\$8,748,456	HORDERN PAVILION, SYDNEY 5,500	95,713	106,188	23	11
6	\$8,568,311	THE THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,605	170,341	242,917	51	4
7	\$8,364,032	LOTTO ARENA, ANTWERP, BELGIUM 8,000	179,996	198,844	38	4
8	\$8,001,721	VERIZON THEATRE, GRAND PRAIRIE, TEXAS 6,350	151,067	204,026	53	14
9	\$7,928,894	MOHEGAN SUN ARENA, UNCASVILLE, CONN. 10,000	159,733	202,943	44	5
10	\$6,817,861	CITIBANK HALL, RIO DE JANEIRO 8,500	129,011	229,960	49	0

### CAPACITIES 5,000 OR LESS TOP 10 VENUES

RANKED BY GROSS. COMPILED FROM BOXSCORES DATED NOV. 1, 2011, THROUGH MAY 31, 2012.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$29,943,317	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000	206,843	212,866	52	40
2	\$17,727,945	FOX THEATRE, ATLANTA 4,600	332,054	544,730	121	3
3	\$16,951,316	DURHAM PERFORMING ARTS CENTER, DURHAM, N.C. 2,712	287,787	338,785	127	1
4	\$15,172,410	ADRIENNE ARSHT CENTER FOR THE PERFORMING ARTS, MIAMI 2,400	200,967	259,441	200	0
5	\$13,712,392	BEACON THEATRE, NEW YORK 2,900	207,129	221,471	81	48
6	\$13,402,328	BROWARD CENTER FOR THE PERFORMING ARTS, FORT LAUDERDALE, FLA. 2,700	221,123	337,554	178	3
7	\$12,347,294	ORPHEUM THEATRE, MINNEAPOLIS 2,618	172,583	194,194	80	0
8	\$10,451,418	DAVID A. STRAZ JR. CENTER FOR THE PERFORMING ARTS, TAMPA, FLA. 2,610	195,821	310,706	250	3
9	\$9,507,999	BARBARA B. MANN PERFORMING ARTS HALL, FORT MYERS, FLA. 1,851	133,527	180,064	100	5
10	\$8,661,983	CHICAGO THEATRE, CHICAGO 3,604	146,787	200,526	59	22

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# ARENA ACTION

## AHEAD OF SUMMER OLYMPICS, LONDON'S O2 LEADS MIDYEAR RECAPS

BY MITCHELL PETERS

BLINK-182 played the final O2 Arena shows before the London venue hosted the Summer Olympics.



# A

s the live entertainment business continues to gain its footing, arenas across the world experienced a successful first half of the year with top-grossing tours by Roger Waters, Jay-Z and Kanye

West, Bruce Springsteen & the E Street Band, Prince, Van Halen and Michael Jackson: The Immortal World Tour by Cirque du Soleil.

Billboard's midyear touring recaps are compiled from Boxscore data for shows that took place between Nov. 1, 2011, and May 31, 2012.

Here's how the top five arenas performed:

The O2 Arena in London nabs the No. 1 venue spot on the midyear chart, reporting \$71.7 million in grosses and drawing 1,136,473 concert-goers to 101 shows. (All Boxscore figures are in U.S. dollars.)

O2 event director Sally Davies says that noteworthy performances during the period included Jay-Z and West's *Watch the Throne* tour, New Kids on the Block and Backstreet Boys' NKOTBSB trek, Drake and five shows by British boy band JLS. Other standouts included X Factor Live (three shows), Westlife (four) and Barry Manilow.

"But it was left to Blink-182, who played two sellout shows [in June], to have the honor of being the last act to perform in the O2 Arena before it becomes an official venue of the London 2012 Olympic Games," Davies says.

The runner-up to the O2 on the midyear chart is the Rod Laver Arena in Melbourne, Australia, which grossed \$47 million and drew more than 354,000 people to 37 events.

"Pre-Christmas tours by Janet Jackson, Kings of Leon, Dolly Parton, Sade, Elton John and much-loved Australian rockers Cold Chisel all stopped by the arena, now in its 25th year," says Brian Morris, CEO of Melbourne and Olympic Parks Trust, which manages the building.

Another "epic" run of shows at the 16,820-capacity arena were the four sellouts by Waters' *The Wall Live* tour earlier this year. But the greatest buzz of all during the period

came from Prince in mid-May. With "a dynamic stage setup, the 'purple people pleaser' reminded almost 50,000 hardcore fans over three packed concerts of his phenomenal talent," Morris says.

Back in the United Kingdom, the 21,000-capacity Manchester Arena reported grosses of \$43.9 million from 77 shows that drew more than 729,000 people, earning the SMG-managed building the third spot on the midyear tally.

MSG Entertainment executive VP of bookings Bob Shea says multiple-night engagements and numerous sellouts played a significant role in earning New York's Madison Square Garden the No. 4 spot on the midyear's top 10 list. The 20,697-capacity facility rang up \$40.7 million in grosses and nearly 486,000 in attendance from 34 shows.

Multiple-night sellouts during the period included Phish (four) and Romeo (three), as well as two-night stays by Jay-Z/West, Springsteen, Van Halen, Taylor Swift and the Black Keys. Other sellouts included concerts by Foo Fighters, Bob Seger, Enrique Iglesias, Furthur, Katy Perry and Ricardo Arjona.

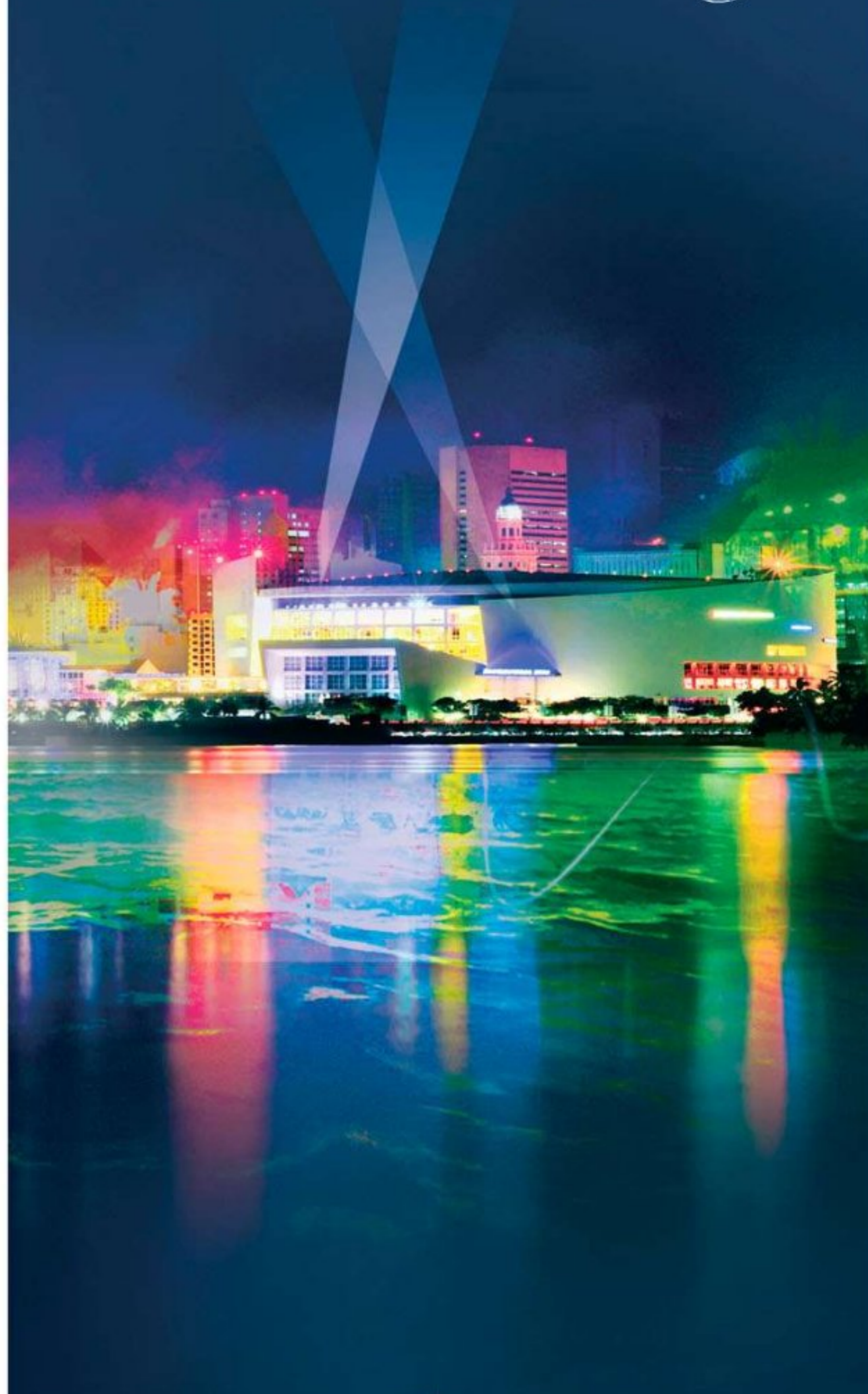
"Two notable bookings were Swedish House Mafia, who became the first electronic dance music artist to ever headline Madison Square Garden, and L'Arc-en-Ciel, the first Japanese rock band to perform at the Garden," Shea says.

Australia's Allphones Arena (formerly Acer Arena) in Sydney earned the ranking of No. 5 arena at midyear. The 21,000-capacity venue reported \$29.2 million in grosses for 34 events that attracted 222,293 people.

Tim Worton, group director of arenas at AEG Ogden, which oversees operation of Allphones, says the period was solid "but not as spectacular as recent years. The Australian dollar continues to be strong against the U.S. currency, and this has helped keep a steady flow of strong international acts coming to our shores."

Noteworthy bookings during the period included Prince (three), Parton (two), Waters (two), Cold Chisel (two), Swift (two), Kings of Leon (two), Tim McGraw and Faith Hill, and NKOTBSB, Worton says. ●●●

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# STEADY MIDSIZE SALES

APPEAL OF SMALL VENUES DRIVES  
 MIDYEAR SUCCESS

BY MITCHELL PETERS

**T**hanks to performances by newcomers, veterans and other special events, midsize venues enjoyed steady ticket sales during the mid-year period.

In addition to the top 10 venues recap of 15,001-plus-capacity arenas, Billboard's midyear touring charts include a tally ranking smaller buildings in multiple categories.

Similar to last year's midyear report, the Brisbane Entertainment Centre (BEC) in Australia retains the No. 1 slot on the top 10 venues tally for buildings with capacities between 10,001 and 15,000.

Radio City Music Hall in New York holds the No. 1 position on the recap for facilities with capacities between 5,001 and 10,000. And Las Vegas' Colosseum at Caesars Palace recaptures the top spot on the venues tally for buildings with capacities of 5,000 seats and fewer.

Along with the top 10 charts ranking arenas, these three lists are based on Billboard Boxscore grosses compiled for shows that took place between Nov. 1, 2011, and May 31, 2012.

Tim Worton, group director of arenas at AEG Ogden, which oversees operation of the BEC, says it's "clear that Australians are in love with the live music experience and promoters are encouraged by this and the strong dollar to continue bringing the acts here."

Concerts by such acts as Dolly Parton (three shows), Roger Waters (three), Cold Chisel (three), Tim McGraw and Faith Hill (three), Prince (two shows), Taylor Swift (two), Rod Stewart, Elton John and John Fogerty helped the 13,500-capacity BEC gross nearly \$35 million and draw 259,384 fans to 40 events.

Worton also attributes the BEC's success to significant attention on digital marketing, social media and a revamped website.

MSG Entertainment executive VP of bookings Bob Shea cites sold-out performances by Antony & the Johnsons, Big Time Rush, Pulp, the Fray, Rodrigo y Gabriela, Juan Luis Guerra, Feist and comedians Daniel Tosh and Gabriel Iglesias as some of the "diverse event bookings contributed to [Radio City Music Hall's] success this year."

The 5,901-capacity facility grossed \$89.3 million and drew 1.2 million concert-goers to 240 events.

"From Kelly Clarkson to Lenny Kravitz, the Great Stage hosted major sold-out performances by a wide spectrum of performers in 2012," Shea says, also citing multiple-night runs by Barry Manilow (three), Lady Antebellum (two), Aretha Franklin (two) and Pitbull (two).

Driven primarily by residency performances and some one-off shows, the 4,000-seat Colosseum at Caesars Palace rang up nearly \$30 million in grosses and drew more than 206,843 fans to 52 shows.

"The Colosseum is the preeminent venue of its type in the world, and Caesars Palace is extremely selective on who performs there," Caesars Entertainment senior VP of entertainment Jason Gastwirth says. "There is no doubt that all of our resident headliners—Celine Dion, Elton John, Rod Stewart and Jerry Seinfeld—as well as our guest performers including Janet Jackson, Jeff Dunham and Paul Simon, exceed that measure of greatness."

John Meglen, president and co-CEO of Concerts West/AEG Live, says the Colosseum has created the gold standard for the modern residency model.

"The beginning of 2012 to midyear and beyond has seen our focus return to the core group of world-renowned artists that call the Colosseum and Las Vegas home and perfecting the model the Colosseum has become synonymous with," Meglen says.



DURAN DURAN helped the Brisbane Entertainment Center lead the Top Venues chart in its capacity class.

MARC GRIMWADE/WIREIMAGE.COM

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$18,699,938 (€12,024,600) \$85.52	<b>THE STONE ROSES</b> Heaton Park, Manchester, England, June 29-30, July 1	217,948 three sellouts	SJM Concerts
2	\$5,109,399 \$262.50/\$138/ \$102.50/\$32.50	<b>KENNY CHESNEY &amp; TIM MCGRAW, GRACE POTTER &amp; THE NOCTURNALS, JAKE OWEN</b> Soldier Field, Chicago, July 7	51,100 sellout	The Messina Group/AEG Live
3	\$4,483,461 \$275/\$150/ \$105/\$29.50	<b>KENNY CHESNEY &amp; TIM MCGRAW, GRACE POTTER &amp; THE NOCTURNALS, JAKE OWEN</b> Target Field, Minneapolis, July 8	42,524 sellout	The Messina Group/AEG Live
4	\$3,916,511 \$250/\$50	<b>MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL</b> Verizon Center, Washington, D.C., July 13-15	30,203 34,260 three shows	Cirque du Soleil
5	\$3,777,245 (€3,073,733) \$215.05/\$55.30	<b>MADONNA, MARTIN SOLVEIG</b> Ziggo Dome, Amsterdam, July 7-8	29,172 two sellouts	Live Nation Global Touring, Mojo Concerts
6	\$3,696,277 (\$368,656 Australian) \$174.31/\$73.39	<b>LADY GAGA, LADY STARLIGHT</b> Burswood Dome, Perth, Australia, July 7-8	32,046 two sellouts	Live Nation Global Touring, Live Nation Australia
7	\$3,676,447 (€3,013,584) \$182.99/\$54.90	<b>MADONNA, MARTIN SOLVEIG</b> Stade Roi Baudouin, Brussels, July 12	36,778 sellout	Live Nation Global Touring, Live Nation Belgium
8	\$2,995,653 \$250/\$175/ \$140/\$55	<b>CELINE DION</b> The Colosseum at Caesars Palace, Las Vegas, July 3-4, 6-8	18,668 20,191 five shows one sellout	Concerts West/AEG Live, Caesars Entertainment
9	\$2,428,050 (\$2,460,463 Canadian) \$246.71/\$49.34	<b>MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL</b> Bell Centre, Montreal, July 6-7	20,128 25,610 two shows	Cirque du Soleil, Evenko
10	\$1,775,841 (€1,440,740) \$203.38/\$55.47	<b>MADONNA, MARTIN SOLVEIG</b> Lanxess Arena, Cologne, Germany, July 10	14,489 sellout	Live Nation Global Touring, MLK Concerts
11	\$1,719,036 \$69.50	<b>RADIOHEAD, CARIBOU</b> Prudential Center, Newark, N.J., May 31-June 1	26,481 27,418 two shows	AEG Live
12	\$1,220,718 \$103.50/\$53.50	<b>COLDPLAY, ROBYN, WOLF GANG</b> Philips Arena, Atlanta, July 2	17,218 sellout	Live Nation
13	\$1,156,900 (\$1186,064 Canadian) \$458.82/\$93.15/\$67.79	<b>NEIL DIAMOND</b> John Labatt Centre, London, Ontario, June 28	9,375 9,451	Live Nation
14	\$1,155,427 \$199/\$55	<b>ROGER WATERS</b> Times Union Center, Albany, N.Y., June 28	10,963 sellout	Live Nation
15	\$1,121,252 \$250/\$50	<b>MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL</b> AT&T Center, San Antonio, June 23	10,028 11,272	Cirque du Soleil
16	\$1,045,180 (\$1,062,362 Canadian) \$117.57/\$54.60	<b>NICKELBACK, THREE DAYS GRACE, MY DARKEST DAYS</b> Magnetic Hill, Moncton, New Brunswick, July 7	14,856 15,000	Evenko, Live Nation
17	\$1,042,274 \$201.50/\$57.50	<b>ROGER WATERS</b> Van Andel Arena, Grand Rapids, Mich., June 6	9,388 sellout	Live Nation
18	\$913,620 \$120/\$55	<b>NEIL DIAMOND</b> Philips Arena, Atlanta, June 6	9,076 12,441	Live Nation
19	\$906,728 (\$923,702 Canadian) \$133.50/\$62.09	<b>RUSSELL PETERS</b> Rexall Place, Edmonton, Alberta, June 21	10,545 10,586	Bass Clef Entertainment
20	\$848,780 \$90/\$50	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> Radio City Music Hall, New York, May 3-4	11,678 two sellouts	AEG Live
21	\$834,541 (\$857,291 Canadian) \$48.19	<b>STAR ACADÉMIE</b> KC Irving Regional Centre, Bathurst, New Brunswick, June 27-30	17,319 17,340 six shows	Evenko, Productions J
22	\$830,447 \$110/\$40	<b>IRON MAIDEN, ALICE COOPER</b> Nikon at Jones Beach Theater, Wantagh, N.Y., June 27	11,926 12,267	Live Nation
23	\$829,280 \$129/\$10.79	<b>HOT 107.9 BIRTHDAY BASH: T.I., RICK ROSS, FUTURE &amp; OTHERS</b> Philips Arena, Atlanta, June 16	17,500 sellout	Radio One
24	\$811,570 (\$826,763 Canadian) \$146.26/\$34.36	<b>NEIL DIAMOND</b> Bell Centre, Montreal, June 21	7,738 9,680	Evenko, Live Nation
25	\$764,055 \$125/\$85/\$55	<b>IL DIVO</b> The Colosseum at Caesars Palace, Las Vegas, July 13-14	7,323 8,375 two shows	Concerts West/AEG Live, Caesars Entertainment
26	\$741,772 \$42/\$21.99	<b>VANS WARPED TOUR</b> AT&T Park, San Francisco, June 23	21,000 sellout	Goldenvoice/AEG Live
27	\$700,658 \$100/\$35	<b>IRON MAIDEN, ALICE COOPER</b> Comcast Center, Mansfield, Mass., June 26	12,945 sellout	Live Nation
28	\$697,662 \$65/\$25	<b>RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE</b> Blossom Music Center, Cuyahoga Falls, Ohio, June 29	18,778 19,000	Live Nation
29	\$688,028 (\$706,784 Canadian) \$122.17/\$73.50	<b>JAMES TAYLOR</b> Place des Arts, Montreal, June 27-28	5,508 5,980 two shows	Evenko, Festival International de Montreal
30	\$683,600 \$50	<b>WILCO, ANDREW BIRD, THE CONGREGATION</b> Fifth Third Bank Ballpark, Geneva, Ill., July 8	13,672 sellout	Jam Productions
31	\$675,775 \$65/\$25	<b>RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE</b> Jiffy Lube Live, Bristow, Va., June 23	19,886 sellout	Live Nation
32	\$654,501 (\$669,685 Canadian) \$92.85/\$19.55	<b>BRYAN ADAMS</b> Rexall Place, Edmonton, Alberta, June 19	11,184 12,637	Live Nation
33	\$645,337 \$65/\$25	<b>BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY &amp; OTHERS</b> Susquehanna Bank Center, Camden, N.J., June 30	16,379 21,000	Live Nation
34	\$631,659 (\$641,057 Australian) \$80.85	<b>FLORENCE &amp; THE MACHINE, BLOOD ORANGE</b> Adelaide Entertainment Centre, Adelaide, Australia, May 22	7,813 8,044	Chugg Entertainment, Lunatic Entertainment, XIII Touring
35	\$627,992 (1,278,775 reais) \$196.44/\$19.64	<b>PAULA FERNANDES</b> Credicard Hall, São Paulo, May 25-27	10,360 10,698 three shows	T4F-Time For Fun

## Meeting Up At VenueConnect

IAVM's annual confab offers a new brand

The names have changed—the former International Assn. of Assembly Managers is now the International Assn. of Venue Managers, and its annual conference and trade show is now VenueConnect—but the motivations to attend remain the same for this 87th gathering of public assembly venue managers, who this year will gather July 21-24 in Fort Lauderdale, Fla. Companies with venue products and services put them in front of the building folks, and the building folks come to shop and “connect” with each other.

Allen Johnson, executive director of venues for the City of Orlando in Florida, will be attending his 15th consecutive IAVM conference, and finds the gathering a good barometer for market conditions. “I look forward to visiting with my colleagues and finding out how business is around the country,” he says. “I have found the training and education opportunities have continued to improve, and I always leave energized, informed and ready to bring those ideas back to our team.”

Today's independent concert promoters often have a national profile, which prompts Dan Steinberg, president of Square Peg Concerts in Auburn, Wash., to make the trip.

“IAVM is an amazing chance to meet with venue management from around the country and find out who truly wants to cut a great deal and do business,” Steinberg says. “It helps develop relationships that lead to new and additional business.”

VenueConnect attendees frequently attend the affiliated with one building or company one year and wearing another hat the next. Brock Jones was VP of booking for Nashville's Bridgestone Arena at the 2011 conference and this year is VP of bookings for Philadelphia-based venue management firm Global Spectrum.

“My new role requires me to take a strategic view of our industry, [to see] how I can assist my venues in growing their event content and not simply focus upon a single arena,” Jones says. “It is not practical to expect a GM to successfully focus on the day-to-day operation of a successful venue while staying aware of all the event opportunities which potentially exist. Further, it's helpful to agents to have a contact who can obtain timely responses regarding multiple venues.”

Meanwhile, Bridgestone VP of booking David Kells will attend in the role Jones held a year ago. “As a new member of IAVM, it will be a good opportunity to better understand the organization, how it serves our industry and its members,” he says.

Facility management firm SMG operates host venue the Broward/Fort Lauderdale Convention Center, and SMG senior VP of sports and entertainment Jim McCue says, “We'll be there in full force, including our convention, sports and entertainment executives. Our Savor culinary team will also be



Global Spectrum's Brock Jones gets a strategic view at VenueConnect.

cooking and serving right from our booth at VenueConnect.”

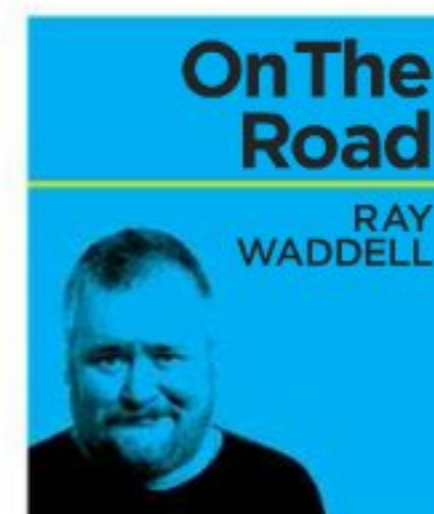
Secondary-market venues attend seeking content from the major entertainment producers who attend. Todd Hunt, executive director of BancorpSouth Arena in Tupelo, Miss., says that “spending time with agents and promoters selling the virtues of Tupelo” is on his to-do list, as it is for Matt McDonnell for his buildings further south. “VenueConnect allows me to get with most of my family show promoters, and I get to see the latest innovations for facilities,” says McDonnell, assistant executive director of the Mississippi Coast Coliseum in Biloxi, Miss.

Ticketing companies are generally at the trade show in abundance, including market leader Ticketmaster.

“IAVM is, more than anything, an opportunity for us to connect with customers from across the country all in one place at one time,” Ticketmaster COO Jared Smith says. “We love the opportunity to get feedback, share ideas and tell them a little bit about what we've got coming down the pike.”

Consortiums within the venue community also find the conference valuable in getting member buildings together. ArenaNetwork CEO Ed Rubinstein says that he and new VP of entertainment Tina Suca are going because “it is a great opportunity for us to meet face to face with our members. VenueConnect, the Arena Managers Conference and, of course, the Billboard Touring Conference facilitate the personal interaction that is so important in our business.”

Similarly, Jeff Apregan, president of Apregan Entertainment Group, president of the Venue Coalition and executive director of the Gridiron Stadium Network, says, “VenueConnect is just that: a great way for us to connect with many of our Venue Coalition members in one location.”



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SPECIAL FEATURE

# Philadelphia FREEDOM

With a spirit of corporate independence, Comcast-Spectacor's **Peter Luukko** helps guide the global growth of the Philly-based sports and entertainment giant

BY RAY WADDELL

**S**itting in his corner office at the Wells Fargo Center in Philadelphia, Peter Luukko is at home in the epicenter of Philly good times, with a view of the world.

Luukko is president/COO of sports and entertainment giant Comcast-Spectacor and chairman of its key subsidiary, Global Spectrum, the fastest-growing business in the field of public assembly management.

From his office within the venue, home of the NHL's Flyers and the NBA's 76ers, Luukko also is within cheering distances of such Philly institutions as Lincoln Financial Field (home of the NFL's Eagles), Citizens Bank Park (home of the MLB's Phillies) and Xfinity Live! Philadelphia, where fans party before, during and after events—or if there's no event at all.

Xfinity Live!, a partnership between Comcast-Spectacor and the Cordish Cos., is the dining and entertainment district situated near these landmark venues that represents the state of the art for contemporary live entertainment.

For Luukko, who grew up as a hockey kid in Worcester, Mass., dreaming of a job in sports, coming to work every day in the sphere of all this has to feel good.

Luukko, who's marking the third decade of his career at a time of rapid growth for Comcast-Spectacor, entered the sports world through the facilities door, and never left. He went to the University of Massachusetts to learn the business, turned an internship at the New Haven (Conn.) Coliseum into a real job in 1981, then made the move to Philadelphia, by way of Providence, R.I., in 1985.

The businesses of sports and venue management came together in Philadelphia under Ed Snider, who founded the Flyers and owned the Philadelphia Spectrum and who, today, is chairman of Comcast-Spectacor.

In 1980, Snider created Spectacor Management Inc. (SMI) to provide facility management services to venues nationwide. A 1988 merger with Hyatt and FMG

led to the creation of Spectacor Management Group. Aramark took an ownership stake in SMG in 1991. In 1996, Snider joined with cable giant Comcast to create Comcast-Spectacor.

While Snider sold his interests in SMG in 1997, he returned to the venue management game in 2000 when Comcast-Spectacor joined forces with Florida's Global Facility Services and Global Spectrum was born.

Luukko has been part of this corporate journey since 1985, helping guide the remarkable growth of Comcast-Spectacor, a multifaceted firm that touches every portion of the fan experience, from venue management (Global Spectrum), concessions (Ovations Food Services), ticketing (Paciolan, New Era) and marketing and sponsorships (Front Row Marketing).

"In its upcoming fiscal year, Comcast-Spectacor entities are projected to account for more than \$4 billion in combined revenue," according to a company prospectus.

Luukko spoke about his journey and the evolution of sports and entertainment along the way.

#### How did you end up in Philadelphia?

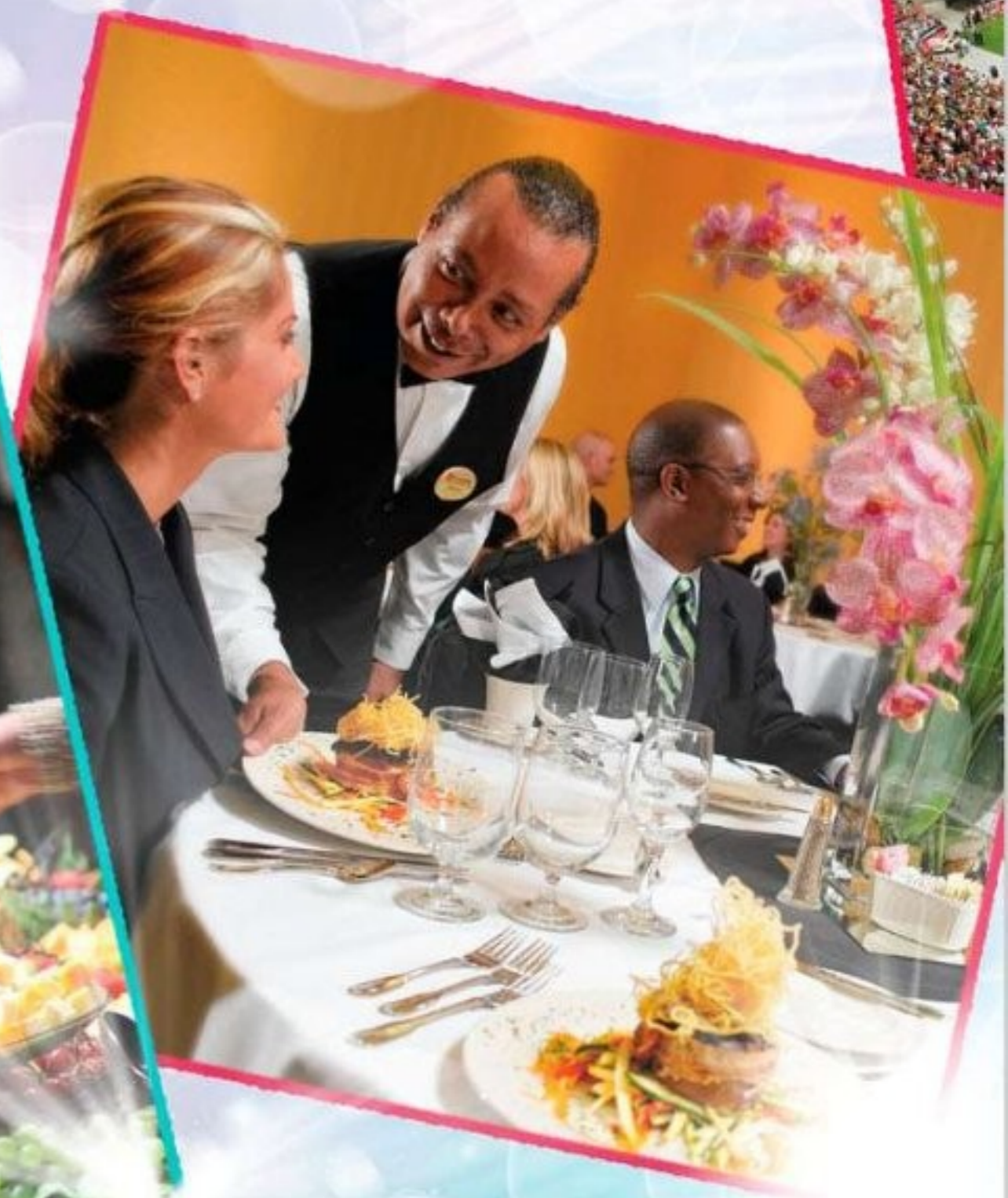
I was hired here in 1985 by Tony Tavares, who had just been named president of SMI. He was running the Centrum in Worcester for a long time, and I was in Providence. Tony brought me into this organization. I was a regional manager in '85, overseeing marketing efforts and then facilities.

I first met you in 1988 when **continued on >>p42**



Xfinity Live! in Philadelphia (see photo, above) is a new model in entertainment district development. Gathered to celebrate the name of the project are development partners (from left) DAVID and REED CORDISH, respectively chairman and VP of the Cordish Cos.; Comcast-Spectacor's ED SNIDER; Comcast Cable executive VP/COO DAVE WATSON; and Comcast-Spectacor's PETER LUUKKO.

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from >>p39 you came to the Los Angeles Memorial Coliseum and Sports Arena.

I was Western regional VP of coliseums and sports arenas. We won a bid for the coliseum at SMI, and FMG had Long Beach [Calif.], Salt Lake City and the Moscone Center in San Francisco. I went out west when the merger [with FMG] happened, mainly because, to make the deal equal, we had to hit certain numbers at the L.A. Coliseum, so Tony sent me out to make them.

**Thanks for the parking at the Who, by the way.**

[laughs] We had so many great shows at the Coliseum. One year we had eight outdoor shows. I don't know if that will ever happen again. Four were the Rolling Stones, plus Amnesty International, the Who and Budweiser Superfest.

**I bet you learned a lot in L.A. then.**

For me it was probably the best thing that had ever happened in my career, to deal with running two major facilities and the [NFL's] Raiders and the [NBA's] Clippers. But to be able to get to know all those agents and managers socially—you get to know the person, and then if you're working on something, you can say, "Just come down and we'll have lunch," which every other place in the world doesn't get to do. That was a really fascinating time in L.A.. I was there '87 through '93 and those relationships carry over to today. Every now and then we have an issue somewhere and [Creative Artists Agency managing partner] Rob Light, for example, has his people dealing with it and we've got ours, and Rob will call me up out of the blue: "Let's work on this."

**Light and CAA, along with the other agencies, now seem to turn to the building more than ever for help on the marketing side.**

Absolutely. To Tony Tavares' credit, we were the first arena or stadium people to be dealing directly with the agents and managers. We supported the promoters, and we told them that. But they didn't always believe us and they'd get pissed off, and we didn't really care. And Rob, from the agency side, was very in tune with what was going on with the buildings. As were Dennis Arfa, Howard Rose, Irving [Azoff], [manager] Howard Kaufman. I'd say those are the five guys from the management/agency side that really got it. They saw you could work with the buildings, that arenas could help market events and also could be very heavily involved in the merchandising side.

**Why did you come back to Philadelphia?**

I came back here in '93 as president of the Spectrum and I had business responsibilities for the Flyers. The Spectrum was part of SMG in the merger, but still wholly owned by Ed and paid SMG a management fee. In '93 I came back as president of the Spectrum to work directly for Ed, so I kind of left SMG.

**Was that a tough decision?**

No, not at all, because I had come to the dance with Ed Snider. Ed had wanted me to come back here as they looked at building the new building [now Wells Fargo Center]. So we built the building in '96, and we were approached by [Comcast chairman/CEO] Brian and [Comcast co-founder] Ralph Roberts, who had an opportunity to buy the Philadelphia 76ers, and they wanted to know if we were interested in combining the Sixers and Spectacor and forming a joint venture. We did a deal with them to form Comcast-Spectacor, which [operated] the Wells Fargo Center and the Spectrum. Spectacor was the Spectrum and the Flyers and our one-third of SMG.

**How did that lead to Global Spectrum?**

In '97, we sold our interest in SMG and had a two-year non-compete outside of Philly. In 2000, Mich Sauer, who had left SMG and started his own company, Globe Facility Services... we bought that, and started up again with Global Spectrum. Then we started competing. We're at 113 facilities now.

**What were the initial targets for facility management?**

Anything that came out to bid. Any [venue] contracts that were up for bid, we were bidding.

**What was the first building outside of Philly that made you feel like you were on your way?**

[The John Labatt Center in] London, Ontario, in 2001 was a game-changer for us. The building has been an incredible success. Our next game-changer was getting the [University of Phoenix Stadium]. That was our first major stadium. Then the Greater Miami Beach Convention Center was our first major convention center.

**In regard to parent Comcast-Spectacor, how long is the deal with Comcast?**

Forever—they own 80% of the company. And Ralph and Brian Roberts are two of the greatest people you'll ever meet. What's great about them as a partner is, they're so big, financially our business doesn't mean that much to them, but they've taken a great interest in it. They like what we do, and they've supported us in the form of capital to give us the opportunity to grow.

**Are buildings more than ever willing to risk and partner on shows?**

Most buildings are risk-averse, which is probably our biggest opportunity at Global Spectrum: We do take risk. Most government [owners of public facilities] won't let the building manager take risk. We co-promote and we incentivize promoters. Here's what has changed since 1981: You don't sit across from the promoter, you sit next to them.

**You've managed to be Switzerland in many controversial developments through the years. You understand that today's competitor might be tomorrow's partner.**

That's one thing I've seen in this industry. From being a hockey player, I learned you don't take anything personal. All the chirping on the ice, the coach giving you a hard time—that's all part of the game. The one thing I would tell a young person, and I didn't understand until I was in it, is you should really try and avoid burning bridges. If you've got to get in a fight—and we'll fight if we have to—fight over the issue, not your ego. Because if you fight over the issue, maybe there'll be a rough time between you and someone, but at the end of the day you'll regroup with that person.

**What's the next big development for the live entertainment business?**

You'll see more development around arenas controlled by the arena owners. One, it provides another form of entertainment for your fans, and secondly it's another great revenue source, outside the arena. I don't think there's a new mousetrap in arenas right now. In the future there will be. Now the new mousetrap is developing [entertainment destinations like Xfinity Live!] around the arena. Where in the past you saw people negotiate arena rights, now you're seeing people do like we did and negotiate development rights.

**biz** For an extended version of this interview, go to [billboard.biz](http://billboard.biz).



Just backstage buddies, from left: Global Spectrum's JOHN PAGE, FAITH HILL, Comcast-Spectacor's PETER LUUKKO and TIM MCGRAW.

## Watching The BOTTOM LINE

Global Spectrum's savvy management keeps venue clients satisfied

BY RAY WADDELL

**G**lobal Spectrum COO John Page is a big man with a big office in a big building in the big town of Philadelphia. And he has a big responsibility in overseeing the company, reporting to Comcast-Spectacor president/COO Peter Luukko.

Launched in January 2000, when Comcast-Spectacor joined forces with Globe Facility Services, Global Spectrum has since grown quickly and now has a 113-building global portfolio that includes arenas, stadiums, convention centers and other facilities.

Global Spectrum U.S., based in Philadelphia, has sister companies in Canada, Asia and Europe.

Page, a former lineman at the University of Southern California, works from offices at the Wells Fargo Center in Philadelphia, which is owned by Comcast-Spectacor, as is the building's primary tenant, the NHL's Flyers.

Along with managing Global Spectrum, he oversees Comcast-Spectacor's marketing/sponsorships arm, Front Row Marketing Services, which is steered by its president, Chris Lencheski.

Page and Global Spectrum have one primary focus that all of its facets and functions support: driving revenue for its client buildings.

"All the deals you do have to be good for everybody. But you need to be firm, you need to know when to push back, whether it's a promoter or agent or unique situation," Page says. "We're not a bank. In many cases now it's public money, and it's our fiduciary responsibility to get that money and manage it properly and appropriately."

This is a business where no one likes surprises, particularly those involved in

touring entertainment.

"When you think about a touring act, if they're lucky they're leaving the prior venue at 2 a.m. and they've got to be [at the next venue] at 8 a.m., so they're tired and they're grinding, and if something's not the way they want it, it's bad news and starts the day off on the wrong foot," Page says. "So we have to be professional enough to understand that this is their date, and we need to take care of all their issues and objectives so we all can be successful. Start it off right: It's all about the act, it's all about making money, and when they make it, we make it."

The Global Spectrum corporate culture believes in developing internal talent; broad, deep, frequent communication; and knowing that a focus on customer service translates into repeat ticket buyers.

"Anybody can keep a building clean," Page says, "but it's how you do that dynamically to make a difference. If you have to characterize it, we're a sales and marketing organization: We sell tickets, we sell sponsorships, we sell experiences. When we can have great customer service and a great event, people are more likely to come back."

The Global Spectrum portfolio today breaks down into 36 arenas, 30 convention centers and 10 stadiums, along with such facilities as skating rinks and conference centers. Yet there are certain truths that span all facilities, Page believes.

"It's all the touch points doing business the right way," he says. "It's adhering to your booking policy, being consistent top to bottom. It's really about working together so we can go out and have a competitive story to tell when we're out **continued on >>p44**"

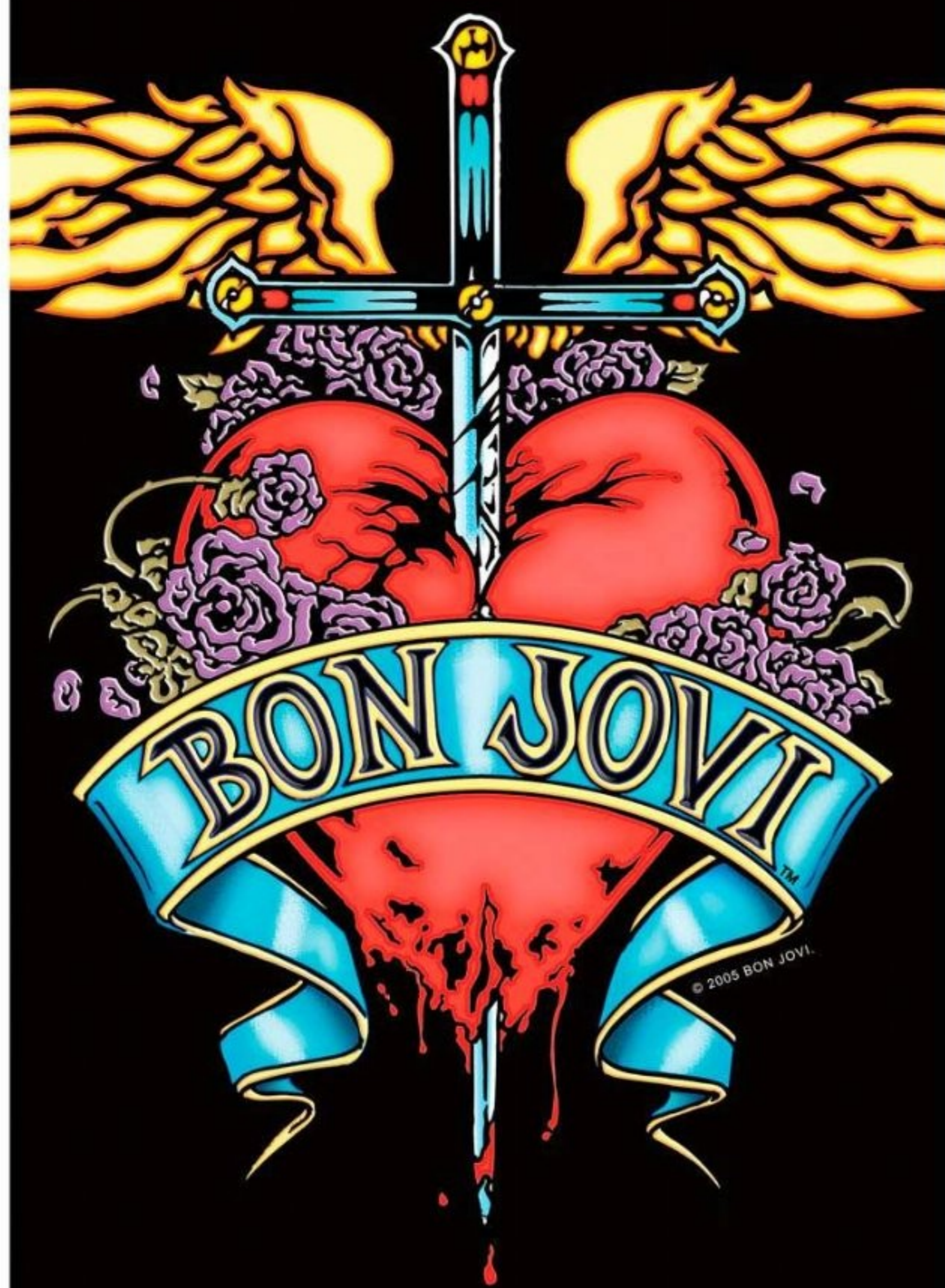


**Congratulations Peter!**

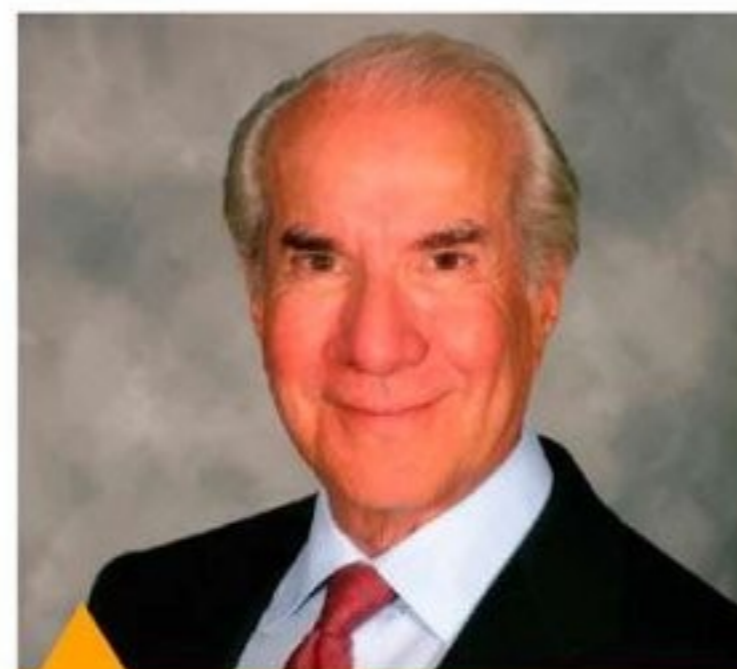
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**"My philosophy has always been, 'Take what we do well and grow it.' It has been the foundation of how we built Comcast-Spectacor and how we've grown as an international leader in all aspects of our business.**

**"I never imagined when I started the Flyers in 1967 that we would one day be one of the leading sports and entertainment firms in the world, providing a total entertainment experience to millions of fans worldwide.**

**"The success of our company has been from the hard work and determination of many great individuals who have seen opportunities and helped grow our business.**

**"I'm particularly proud of how our company has grown. The most rewarding aspects of our business is how we create ever-lasting memories to millions of fans."**

—Ed Snider,  
 Comcast-Spectacor chairman

from >>p42 selling business."

Given that most major-market buildings are tied up in management associated with professional sports teams, Global Spectrum has found lots of opportunities with buildings in secondary and tertiary markets. Also, college and university buildings have been fertile ground.

Public, private, team-owned, university—all buildings have unique idiosyncrasies, so part of the formula is putting the right manager in the right building.

When a management contract expires or a new building comes online where private management is an option, competition is fierce, "probably more than it has been in the last five or six years," Page says. Companies like Venu-Works, SMG and AEG are tough competitors.

Page describes how his company goes about competing in the bid process.

"The first thing we do is use our parent company assets and Comcast. If it's a Comcast market, based on their involvement in cable and contacts locally, our first stop is with the governmental relations folks to find out what's going on in the marketplace. They know more than anybody because they're dealing with local politics on a daily basis," he says. "It's not just the [Comcast] cable guy—now it's the sports and entertainment firm that's going to come into the market and manage their asset

better than it's been managed before."

Even if it's not a Comcast market, Page believes the Comcast-Spectacor resources give Global Spectrum an edge. "We're a big company. We're not a small mom-and-pop shop," he says. "We have a lot of resources behind us: the ability to look at content, use resources between all the professionals we have on the marketing side, best practices in operations and on and on."

Global Spectrum also finds leverage through the services offered by its Comcast-Spectacor sister companies in ticketing (New Era, Paciolan), food and beverage (Ovations Food Services) and marketing (Front Row). Sometimes all of those come into play, as at the 7,200-capacity Budweiser Events Center in Loveland, Colo., or the 7,000-seat EnCana Events Centre in Dawson Creek, British Columbia.

When all of the assets are involved, "it's a big hammer," Page says. "If they want us all out, we all go. But we're all in together, we're all engaged—it's good for everybody. It allows all of our managers at that level to really rely on corporate resources and know we're all working together to be as creative as possible."

And despite his focus on revenue, Page admits that sometimes it's OK to lose a little money for the greater good, as long as expectations are managed and communication is strong. In the case of a public building using public money, "if we present an opportunity—'Here's the positive, here's the OK, here's the bad'—even if it's bad, they may say, 'We want it. We'll live with the bad, because this is what the community demands,'" Page says.

"There are other benefits—between sponsorships, naming rights partners, suite holders—where to lose a little may be OK," Page continues. "We don't do it all the time, but it's not the worst thing that can happen to you to get first-rate entertainment into a secondary or tertiary market."

Asked about the skills that the modern arena manager must possess, Page first cites communication: "The one thing I learned early on is, it's not so much the communication down, it's the communication back up the chain," he says. "You can't overcommunicate in my world. Anything you tell me is great. It's up to me to decide what I do with that information."

As for other characteristics, Page says, "You have to be a self-starter in this business or you're going to get eaten alive. You have to have thick skin. Something's going to happen—that's the way it goes—so you've just got to know how to deal with it and be upfront. If you're communicating, things won't be so bad in the end."

Global Spectrum started with seven accounts in 2000. Page says the ability to produce reports has been the leading driver in its growth, as well as "being aggressive on the competitive bid process." And when the growth began, it snowballed. "The one leads to two, to three. We had years where we took on 13 buildings. Then we increased our corporate support."

Perhaps Global Spectrum's ace in the hole is Comcast-Spectacor chairman Ed Snider.

"Ed has an innate experience and understanding of what it takes," Page says. "He knows how tough it is. He trusts Peter [Luukko] and all the company heads to go out and do the right thing.

"Ed's the ultimate entrepreneur. He'll ask you how things are going. We'll seek advice in certain situations from him. He certainly has a lot of great industry contacts, and there's nobody that has a better reputation. And that doesn't hurt us one bit."

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# Digital DUCATS

Comcast-Spectacor's ticketing divisions give venues new Web power to sell seats

BY RAY WADDELL

**T**he ticketing divisions of Comcast-Spectacor—the time-tested software of Paciolan and the forward-thinking white-label services of New Era Tickets—give this leading sports and entertainment company a powerful combination in the highly competitive world of ticketing.

By combining Paciolan's technology for ticketing and digital marketing with the personalized services of New Era Tickets, client venues can leverage consulting, call centers, fulfillment, New Era's proprietary Fan One Marketing and financial management capabilities, according to Paciolan CEO David Butler.

According to Butler, Paciolan is experiencing its "greatest marketing success in history" in 2012, and now serves more than 500 clients that sell 100 million-120 million tickets annually.

"We are also seeing a much broader role with our clients as we help them address their ticketing, marketing, fund-raising, sales automation and analytic needs for their entire organization," Butler says.

That's evident, Butler says, from clients' increased use of the full suite of Paciolan products and services: the Pac Social Media platform; event advertising with digital retargeting tools; customer relationship management tools; and "Paciolan Ticketing Intelligence, which provides executive dashboards, reporting and analytics across all facets of our clients' operations."

"We have expanded widely the past few years into live entertainment, with the greatest growth in the arena, pro sports and performing arts markets," he says, noting that college athletics now account for about 20% of Paciolan's client base.

"We've also strengthened our dynamic pricing capabilities that help venues and promoters to maximize revenue opportunities with a tool that allows venues to change pricing on the fly during a run-up to the event."

Paciolan has introduced several new partnerships and marketing services that allow its clients to reach a greater audience and sell more tickets, with social media and retargeting being two of the fastest-growing.

"The PAC Social Media solution, powered by Buddy Media, allows venues to grow their social database, better engage fans and monetize social media through an enterprise-level social media platform," Butler says. "Our online retargeting services enable venues or promoters to target fans that looked at their events but didn't purchase with a targeted, online advertisement the next time they're browsing the Internet. The average [return on investment] for arena venues is . . . \$15 earned for every \$1 spent."

Having Comcast-Spectacor as a parent and New Era and Global Spectrum as sister companies gives Paciolan deep resources to tap. "The new booking VP of Global Spectrum, Brock Jones, is a great example, as he supports both Global and Paciolan clients that want to leverage his expertise to build partnerships with the leading agents and promoters to expand shows in their venues," Butler says.

New Era Tickets president/CEO Fred Maglione says one of the primary selling propositions for his company is telling clients they control all their customer data. "We don't share their data—name, address, email address, any contact information—with anyone," he says. "It's our clients' data, the client being the building in most cases."

That said, New Era will show clients how to effectively use that data through its Fan One Marketing division, headed by marketing manager/digital strategist Bernie Turner.

"We started to realize while we were giving [clients] control of their data, they often didn't know what the hell to do with it," Maglione says. "We started helping them strategically on how to best communicate with their customers, how to manage the database, how to consolidate it with all the other data touch-

**New Era Tickets and Paciolan have partnered together successfully for the past eight years helping venues take control of their ticketing business.**

points they have in the building."

Fan One started out as an internal business for New Era ticketing clients and evolved to the point that it operates as a separate business under New Era that can service those that may or may not be ticketing clients. "We have a number of organizations that don't do business with us in ticketing, but do business with Fan One," Maglione says.

The advent of social networking has played a role in the growth of Fan One, but Turner says there's more so "the need out there to better communicate with different types of fans, to get people the information they need." ●●●



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# Appetite FOR GROWTH

Ovations feeds fans and helps drive Comcast-Spectator's success



Ovations, the food and beverage division of Comcast-Spectacor, has contributed to the company's impressive revenue.

**F**or Comcast-Spectacor, the decision to enter the food and beverage business—like so many other decisions in the past dozen years of growth—just made good business sense for the sports and entertainment company.

"We were looking at situations where we had to bid for both the [food and beverage] and the building management at the same time," says Peter Luukko, president/COO of Comcast-Spectacor and chairman of its venue management division, Global Spectrum.

"We could have partnered with an Aramark or Volume Services—they're good people—but [Ovations Food Services president] Ken Young and I had been very good friends for a number of years, and he had started a small company called Leisure Food Services with [Ovations senior VP] Todd Whitman. They were growing but they needed some muscle and capital to get things going, so we made a decision to do a joint venture with them."

Young and Whitman retained a "fairly decent" stake in the company, according to Luukko, because "they're entrepreneurs and you don't want to kill that spirit." So as Global Spectrum grew, so did Ovations, initially so Global Spectrum could bid on food and building management jointly.

"But we made one strategic decision that turned out to be very smart: We kept it as two separate companies, knowing that there would be a lot of bids that didn't entail food from a facilities standpoint, and there would be a lot of food-services bids that didn't have anything to do with facility management," Luukko says. "You wanted people who concentrated on fa-

cilities and people that would concentrate on food, and then [have both] come together in situations that made sense. Also, you have two companies as opposed to one, which is the way to go here."

Apparently so. Ovations' growth has been excellent, Young says, with more than 100 operating units with gross revenue annually in excess of \$250 million. "We expect our growth to continue in double digits annually," he adds. "We have very stable management, which has helped our growth."

Comcast-Spectacor isn't a restrictive parent. "They let us operate our business," Young says. "We stand on our own financially, but they are always there for larger capital needs if necessary. Partnering with a group that has been a staple in the sports and entertainment industry and completely understands the business is a very positive factor."

Young says about one-third of Ovations' contracts are with Global Spectrum-managed venues. "In some cases Ovations was initially in the venue and then Global came in afterward," he says, while in others "we propose together when it is in the best interest of the venue. Sometimes, venues want totally independent proposals even when we are proposing in a Global Spectrum building. That is no problem, because we operate independent from Global."

Young applauds Luukko's vision to have independent companies under the Comcast-Spectacor umbrella. "He sees a growing Ovations that can find other segments of the industry to grow in," he says. "Peter's vision may be ahead of the times, but that enables us to be ready and lead the industry." —RW





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# MUSIC

ROCK BY EMILY ZEMLER

## Steady As She Goes

After building its indie base with three strong releases, the Gaslight Anthem looks to grow at radio as it readies its major-label debut



From the beginning, the Gaslight Anthem has approached making a living from making music as a marathon—a race to be run not in short bursts, but in a slow, steady build paced to maintain longevity. That's why it's only now, after three independent albums and countless tours, that the New Brunswick, N.J., rock band—singer/guitarist Brian Fallon, guitarist Alex Rosamilia, bassist Alex Levine and drummer Benny Horowitz—will release its major-label debut, *Handwritten*.

"Major labels have always been around our band since the beginning, and we just waited," Fallon says. "We knew we had to do some things, and we needed to grow as a band before we made that step. We needed to do it our way and not do it how it works for other people."

*Handwritten* is the follow-up to 2010's *American Slang* (SideOneDummy), which peaked at No. 16 on the Billboard 200, and will arrive July 24 on Mercury Records. For the Gaslight Anthem, this process, which started with its 2007 debut *Sink or Swim* (XOXO Records), up to its signing with Mercury last year, felt simple, and a logical next step in the career the band had been carefully constructing.

"You can learn a lot if you become a student of what's happening to you," Fallon says. "That's the way you have to make those decisions. There can be a wrong time—it's happened to countless bands where they release their first record on a major label and never learned what they maybe should have learned on an indie . . . You have to look at what you've done and where you've come from and set goals with the label and make sure that your expectations don't collide in some kind of disastrous way along the road."

Mercury president David Massey made a point to ensure that the group's and the label's expectations and goals matched. The idea was to augment and supplement what the band was already doing rather than change the overall tone.

"There's so many aspects to what they're doing that they're a step up from where they were before in terms of their activities," Massey says. "They absolutely have the ability to widen out at radio. And that's something that we'd like to achieve on this album. [But] in an organic way, at the right time and with the right demand."

Radio is a significant aim on all fronts, and something that specifically drove the band to leave the indie-label territory behind. *Handwritten*'s debut single, the gritty,

anthemic rocker "45," which feels like a companion piece to the group's 2008 breakout album, *The '59 Sound* (138,000 copies sold, according to Nielsen SoundScan), has already seen sizable growth, climbing Billboard's Alternative chart since its release in April. (It's now at No. 18.) A follow-up single has yet to be selected, but the label is considering various possibilities, including what it believes are album standouts: "Here Comes My Man" and the title track.

While recording the album in Nashville with veteran producer Brendan O'Brien (Pearl Jam, Incubus, the Offspring), who was selected by the band and not the label, the focus wasn't on singles or creating a specific sort of album. Instead, the group wanted to allow the music to define itself, pulling from 30-40 songs, Fallon estimates, written in the spring of 2011.

"Songs are like anything else—they dictate to you which ones go together and which ones don't," Fallon says. "You can just listen to them and get a sense. It's all about being in something long enough to get a sense about all of these aspects, like signing to a label or which songs to put on a record or which songs are good for you to do. It's about this intuition that comes from experience."

Fallon, who says he'd be just as happy as a motorcycle mechanic or a roofer, believes that this intuition is necessary in order to have an ongoing "open-ended communication" with the world. For him it's not about making a statement or generating answers, something he's often called upon to do. Instead, on *Handwritten*, the band seeks to ask the same questions that fans may be asking themselves.

"When you pose a question that someone else has been thinking about for a while, sometimes the most comforting thing in the world is to know that someone else doesn't have the answer either," Fallon says. "That's what we were doing on this record." This sentiment fuels the idea that the group is in it for the long haul, never proclaiming to possess any knowledge or skill it hasn't worked hard to earn. The members see themselves as four guys with instruments, which is probably why fans like them so much.

"I can't even tell you why our songs sound like they do or what they're about sometimes," Fallon says. "That's just what I was feeling and what I put down on a page."

THE GASLIGHT ANTHEM'S latest single, "45," is No. 18 on Billboard's Alternative chart.

DANNY CLANCY

# ROAD WORK

Smooth sailing: With a show at the **Mann Center for Performing Arts** in Philadelphia alongside the **Philadelphia Orchestra** (July 19), American trumpeter **Chris Botti** embarks on a U.S. summer tour supporting his 2012 release, *Impressions* (Columbia). Botti is also set to play New York's **Beacon Theatre** (July 24), the **Strings Music Festival** in Steamboat Springs, Colo. (July 27) and Cohasset, Mass.' tented theater-in-the-round, the **South Shore Music Circus** (Aug. 2) . . . An acoustic soul: Supporting 2012 debut album *Home Again* (Polydor), British singer/songwriter **Michael Kiwanuka** hits the road playing a slew of festivals, including **Lollapalooza** (Aug. 3-5), **Osheaga** (Aug. 3-5) and **Outside Lands** (Aug. 10-12). Kiwanuka will support **Alabama Shakes** at the **Fonda Theatre** in Los Angeles (Aug. 14), and will also bring his tunes to smaller venues including the **Trocadero Theatre** (Sept. 20) in Philadelphia and the **Fine Line Music Cafe** in Minneapolis (Sept. 28) . . . Summer synth: Canadian electronic trio **Austra** heads out for a summer tour, starting with a show at historic **Fort York** (Aug. 4) in the group's Toronto hometown. The show will feature such France-based acts as **Justice** and **M83**. After hitting the Osheaga festival, the band will play the **Regina Folk Festival** (Aug. 10-12), then head to Brooklyn's **Music Hall of Williamsburg** (Sept. 19). **Avery McTaggart** of the **Windish Agency** booked the U.S. dates, and **Eli Klein** of the **Agency Group** handled Canadian appearances . . . Rough and tumble tour: The Texas-based **Toadies** begin a summer U.S. tour, with the alternative rock group co-headlining alongside New York band **Helmet** for the extent of the run. A show at **Brewster Street Icehouse** in Corpus Christi, Texas (July 19) will precede the release of Toadies' fifth album, *Play.Rock.Music* (Kirtland Records), on July 31. The band will also headline its own fifth annual **Dia de los Toadies** festival in New Braunfels, Texas (Aug. 31-Sept 1).

—Gregory Gondek



PURITY RING'S *Shrines* is due July 24 on 4AD.

INDIE BY REGGIE UGWU

## RING ON FIRE

Canadian duo Purity Ring follows buzz with hot debut album

Flooding the market with new music is de rigeur for emerging acts, but Purity Ring has stood out by slowing things down to a trickle. Buzz about the pop duo, which will release debut album *Shrines* (4AD) on July 24, surged to viral status on the back of just three online singles released between January and August 2011. The first, a darkly melodic earworm called "Ungirthed," came out of nowhere, but earned a coveted "Best New Music" stamp from Pitchfork. "Lofticries" and "Belispeak" completed the hat trick and,

after a memorable CMJ Marathon showing in October, the young act managed to prove that it was the real deal.

"It's one of those things where you hear the music and it's great, and then, once you see them live, you realize there's this whole other element to it," says 4AD U.S. label manager Nabil Ayers, who signed the band following its CMJ show. "After that, we just had an incredibly strong desire to work with them."

Purity Ring's Corin Roddick, 21, and Megan James, 24, are childhood friends from Edmonton, Alberta, who both hail from musically inclined families. Roddick had been a drummer in the electronic band Gobble when a penchant for

Southern hip-hop lured him into beat production. In December 2010, he sent an early track to James to see if she might be interested in singing over it, and what came back was "Ungirthed."

"It was a strange proposition, and I'd never really done anything like that before," James says about answering Roddick's call. "But I was really into what Corin was doing—I thought the music sounded amazing—and we'd known each other a really long time."

Since then, the songs the two friends have composed are drawn from the same sonic pallet. Roddick is an exemplary pupil of the "witch house" school of producers—which includes influential laptop

wizards like Clams Casino, Salem and Holy Other—championing dark, swirling synth beats with skittering trap-rap drums and haunting, warped vocal samples. But James elevates the compositions above the fray, with her cherubic vocals adding sweetness and light that keeps the band teetering on the edge of pop radio.

"We spend time writing on our own," Roddick says of the duo's collaborative process, which relies on email since they no longer live in the same town. "I'll work on a track for a few weeks to a few months, and when she sends me back the vocals I'll rework it around what she sang," he says. "Sometimes I'll even strip away the entire thing and build something new based on what she's done. I'm very interested in perfecting things. That's part of the reason why we took our time releasing music."

Purity Ring recently embarked on a tour opening for Dirty Projectors and will headline its own tour in the fall. Ayers has the highest confidence in the music and wants to put the band in front of as many people as possible through touring, advertising or licensing.

"This is one of those projects where there aren't a lot of tricks or bells and whistles or flashy things going on," Ayers says. "The band is great, the album is great, the live show is great. Our job is just to go out there and make the connection." ●●●

## 6 QUESTIONS with BRET MICHAELS

by DEBORAH EVANS PRICE

While some people think outside the box, Bret Michaels prides himself on living outside the box. "That's why I'm always doing stuff that no one expects," he says with a laugh. The latest unexpected venture for the Poison frontman and reality TV star is his "Pets Rock" collection available exclusively at PetSmart. The accessories line for dogs features toys, bedding, collars and even his signature doo-rag with guitar and flame prints.

In 2010, Michaels survived an appendectomy, brain hemorrhage, stroke and heart surgery, but he's back onstage rocking. Poison is touring with Def Leppard and he's also weaving in solo dates. In addition, Michaels is readying a new solo album titled *Get Your Rock On*. Due in September on his own Poor Boy/BMB Records, the set will feature collaborations with such unlikely partners as Loretta Lynn, Jimmy Buffett and Lil Jon.

**1 What prompted the line of pet products?**

PetSmart is one of the best deals I've ever made. I have a ranch and since I've been a child, I've had dogs, cats, horses, all kinds

of pets . . . They had tested out some of my Bret Michaels solo merchandise in pet form and it sold out really quickly. So we negotiated a deal and now it's one of their top-, if not their top-, selling lines. It's a lot of fun and very interactive. I'm doing in-stores. I meet fans and you find that people who love pets love music.

**2 What can fans expect from the new solo record?**

The record is all Bret Michaels and Poison songs in collaboration with a lot of my friends. There's Joe Perry from Aerosmith, the Lynyrd Skynyrd guys, the .38 Special guys, Ace Frehley from Kiss, Michael Anthony from Van Halen and Phil Collen from Def Leppard. Frank Hannon from Tesla redid "Unskinny Bop" with me and did an amazing job. The scheduling was the toughest part.

**3 How did the duet with Loretta Lynn on "Every Rose Has Its Thorn" happen?**

She invited us—my solo band and crew—up to her ranch to have Thanksgiving dinner . . . She's got a brand-new record coming out with T Bone Burnett, so besides recording "Every Rose" for my re-



cord, we're working on a song for her record as well.

**4 Where did you record the new album?**

It's pretty well-traveled—we recorded everywhere from Nashville and Atlanta to L.A., New York, Pittsburgh and Northern California . . . I did "Margaritaville" with Jimmy Buffett in Detroit. We recorded it live and it couldn't have been more fun. We were actually at his show and he brought me out onstage.

The whole record starts with the title track [and first single] "Get Your Rock On," a guitar-driven, really cool-sounding modern rock song with a catchy chorus. The guitar was by Phil Collen from Def Leppard and Sal Costa from My Darkest Days. I redid "Nothin'" but a Good Time" with Ace Frehley and Mi-

chael Anthony, and Lil Jon came in and rapped on it.

**5 You've been on reality TV shows like "Nashville Star" and VH1's "Rock of Love" and "Life As I Know It," and you won Donald Trump's "Celebrity Apprentice." Any new projects?**

I've been asked to do battle on NBC's first-ever "Celebrity Apprentice" all-star showdown. I'm going back in there like I did the first time and use everything I've learned being a musician, everything I've learned being my own boss since I've been 17 years old, and I'm going to fight for a great charity.

**6 You have a multifaceted career. How does it all work together?**

I'm a self-proclaimed "drealist"—a dreamer and a realist. My blessing is being able to bridge that gap, because I create a lot of stuff . . . The world is constantly changing, [along with] the way you expose your music. Music is always my No. 1 love professionally, but back in the '80s and '90s I was directing videos and films. Then I got to do all these TV shows, which exposed me to different people who said, "Oh, yeah! I love that music," and brought it all back. You hope that what you do brings it all back to the music and touring. ●●●

METAL BY CHRISTA TITUS

# Hanging On

Slipknot pushes onward in the wake of bassist's death

All Slipknot's upcoming album, *Antennas to Hell*, whatever you want—just don't consider it a greatest-hits record. At least not in front of M. Shawn Crahan, aka Clown/No. 6, co-founder/percussionist in the Roadrunner Records metal act.

"I hate the words 'greatest hits.' I hate the words 'best of.' The best I'll give you is 'compilation,'" Crahan says. "You get one disc of songs—from 12 years, four albums—put in an order that we chose. That makes it a completely unique listening experience."

Slipknot—despite its chaotic stage shows, intense visual presentations and extreme music—is an act that handles all band-related matters with great care, and a personal tragedy has forced the group to approach things even more reverently. Co-founder/bassist/songwriter Paul Gray, aka the Pig/No. 2, died of an accidental drug overdose in May 2010. The loss devastated Slipknot, which debuted in 1999 with its 2.1 million-selling self-titled album (according to Nielsen SoundScan) and has since sold

6.4 million copies stateside, according to Roadrunner. The nine-member outfit from Des Moines, Iowa, is still coming to terms with its loss.

"We don't share as eight guys at once with it, other than on the altar of the 'knot," Crahan says. "We have a big banner with a 'No. 2' on it, and then we're all brought together silently in our own minds, thinking about him, and that's how we deal with it as eight. But it's dealt with individually, honestly, with tears and sorrow, happiness and old stories."

Roadrunner president Jonas Nachsin says, "The band chose to commemorate his loss and to gather together with their fans at a series of European and Brazil shows last summer, followed by Australian dates earlier this year and now this summer, in the U.S." The band is headlining the Rockstar Energy Drink Mayhem Festival that began June 30 and includes Anthrax, Slayer and Motörhead. Former Slipknot guitarist Donnie Steele is filling in for Gray on tour by playing bass offstage.



SLIPKNOT'S first curated festival, Knotfest, launches in August.

"Roadrunner basically wanted to follow them and follow suit and represent that in our own way," Nachsin says. "We felt it was important to mark this particular moment in time."

The label's following Slipknot's lead by releasing *Antennas to Hell*, a 19-track compilation that contains such hits as "Psychosocial" and "Vermilion," on July

24. According to senior VP of marketing and creative services Madelyn Scarpulla, a second edition comes with 17 tracks from Slipknot's 2009 Download Festival performance, and a direct-to-consumer package contains both discs and a DVD of music videos.

Once Mayhem wraps Aug. 5 in Hartford, Conn., the band will host its inau-

gural Knotfest on Aug. 17 in Council Bluffs, Iowa, and Aug. 18 in Minneapolis with a lineup that includes the Deftones, Cannibal Corpse and Dethklok. Crahan says of the idea behind the event, "It's not about money. It's about, 'Let's end [our current touring] with a little fun' by realizing the band's long-held dream of curating its own festival."

After Knotfest the group doesn't have any definite plans, and members remain busy with side projects, such as "The Apocalyptic Nightmare Journey," a book of photography Crahan recently published through MTV Press. The band has also released an app called Wear the Mask where fans can design a Slipknot mask based on pieces from the members' headgear. Yet the burning question Slipknot has been pressed with since Gray's death is if, and when, it will record its next album. Nachsin is confident that "there is a future for Slipknot, not only as a live act but as a recording act."

Crahan agrees. "I bet a lot of money that's absolutely going to happen," he says, noting that the members will return to the studio only when everyone is ready. "I don't have to entertain the idea of a new bass player or any of that shit [right now]. Because I'm not even close to thinking about that." ●●●

ROCK BY CLAIRE LOBENFELD

# Anti-'s Antlers Push

Brooklyn trio keeps free-spirited for new association with hip label

The pressure's on for any band that moves from a small indie label to the larger hub of Anti-Records, home to such legendary names as Merle Haggard and Tom Waits. But for Brooklyn trio the Antlers—vocalist/guitarist Peter Silberman, drummer Michael Lerner and keyboardist Darby Cicci on keyboards—the move provided an opportunity to freshen up its sound and record a dreamy package of material that was looming in the group's core. The four-track EP *Undersea*, due July 24, is a glimpse into the band's emotional evolution.

"Part of the reason we made [the EP] was to document where we were creatively and to demonstrate that, in very little time [since 2011's *Burst Apart*], a lot has changed in our mentality," Silberman says. "We wanted to put a landmark there before we made the next record."

The music was recorded and produced by the band (with help from touring bassist Timothy Mislock) during two months in Brooklyn after a long tour supporting *Burst Apart*, which reached No. 82 on the Billboard 200 and has sold 35,000 copies, according to Nielsen SoundScan. Without any label

commitment, the band was able to use its own time to craft the work to its own idea of completion, and the fullness of the four songs could subvert the idea of how long an album should actually be. Fortunately for the trio, which was courted and ultimately signed by Anti- in February, its new label is onboard with the notion.

"The band is in a really interesting creative space right now, not hindered by anything," says Anti-director of marketing Matt McGreevey, who adds that the group is "really trying to change the perception of what makes a 'record.'"

Keeping with the nontraditional theme, both the announcement of the signing and the EP was under-

wraps until June 4, when an ambiguous trailer debuted on Pitchfork. The minute-long video is a turquoise-tinged collection of found footage with nautical imagery that only provided the EP's title and release date. It features a sampling of first single "Drift Dive," which is reminiscent of the band's flowery and folksy indie pop.

Two days later the label offered fans the chance to preorder the EP digitally or on vinyl. McGreevey says, "Statistically we've found that people are most engaged at two points in the cycle of a record: the announcement and the week or so leading up to street date."

The Antlers will promote the release by performing at several European festivals. A stream of *Undersea* launched July 17 on the band's Facebook page, but the group's social media push relies heavily on its use of Tumblr. While most acts use the site to share updates, demos or free tracks, or engage with fans through the "Ask" link, the Antlers' Tumblr serves as a "mood board" to build anticipation for the EP, sharing images of sea creatures, lyrics and even a snapshot of beat poet Lawrence Ferlinghetti's "A Coney Island of the Mind" collection.

A fall tour also hinges heavily on a multimedia experience. While the specifics of the tour haven't yet been decided, "some ideas that come along with [the title] is this floating, suspended reality, this very lucid experience," McGreevey says. "The songs are like that to a T, so the band is looking to create this in-person experience almost to help nurture that along." ●●●



THE ANTLERS' previous album, *Burst Apart*, reached No. 82 on the Billboard 200.

# ALBUMS

## HIP-HOP

### NAS

#### Life Is Good

Producers: various

Def Jam

Release Date: July 17

Nas has admitted that the frilly green dress draped over his right knee on the cover of *Life Is Good* is the gown ex-wife Kelis wore at their wedding in 2005. It's the same wedding he remembers mournfully in "Bye Baby," which closes the Queens MC's 10th studio disc with a searingly personal flourish: "Did counseling, couldn't force me to stay," he raps over a sample of Guy's late-'80s R&B jam "Goodbye Love." "Something happened when you say 'I do,' we go astray." In contrast to 2006's *Hip-Hop Is Dead* and its untitled 2008 follow-up, private-life matters largely crowd out politics on *Life Is Good*: "Daughters," produced by No I.D., describes Nas' attempts to monitor his child's social-networking habits, while "Back When" and "A Queens Story" recount the early years of his struggle toward rap stardom. Sonically, too, the album feels gentler than much of Nas' recent work, as in "World's an Addiction," with guest vocals by Southern soul singer Anthony Hamilton, and "Cherry Wine," a surprisingly breezy



### MICHAEL KIWANUKA

#### Home Again

Producer: Paul Butler

Cherrytree/Interscope

Release Date: July 17

Nearly six years after Amy Winehouse's

"Rehab," young English retro-soul singers continue to emerge so regularly that it feels hard to be surprised by one anymore. Michael Kiwanuka—the London-born son of parents from Uganda—manages that rare feat on his debut album, *Home Again*, which has become a commercial hit in the United Kingdom since its release in March. Though his handsomely rough-edged voice sets you up for a set of mellow ruminations on love, the album ends up veering off in far trippier directions, as in opener "Tell Me a Tale," which erupts in a shimmering psych-folk freakout, and "Bones," which feels like a dream-world doo-wop number. (Several tunes, including the title track and the Ray LaMontagne-ish "I'm Getting Ready," do indeed deliver the mellow ruminations you'd expect.) Credit for some of that adventurousness should probably go to producer Paul Butler, who's released a string of jumpy indie-pop records with the Bees. Yet songs like "Worry Walks Beside Me" exude a potent emotional anxiety that further prevents a sense of comfort from settling in.—MW



collaboration with the late Amy Winehouse.—MW

## ROCK

### SOUL ASYLUM

#### Delayed Reaction

Producers: Soul Asylum,

John Fields

429 Records

Release Date: July 17

Soul Asylum reigned alongside the Replacements and Hüsker Dü in the holy trinity of '80s Minneapolis alt-rock that paved the way for grunge, and it was the

only one to survive into the '90s. That tenacity kept the band from crumbling when bassist Karl Mueller died from cancer in 2005. *Delayed Reaction* is Soul Asylum's first album in six years and first without Mueller. Whether it's the addition of erstwhile Replacements bassist Tommy Stinson or the brush with mortality, Soul Asylum seems to have regained a bit of the punky edge it left somewhere back in the early '90s. "Gravity," "The Streets" and "Let's All Kill Each Other" feature feral vocals from Dave Pirner and scrappy, speedy riffing from guitarist Dan Murphy, but the group doesn't spend the entire set partying like it's 1988. Even in its underground era, the act often threw some melodic moments into the mix, and from the midtempo, piano-led soul-pop of "Cruel Intentions" to the Beatles-on-barbiturates hangover throb of "I Should've Stayed in Bed," the former college-rock kings show they've got more in mind than reliving old glories.—JA

### JEFF THE BROTHERHOOD

#### Hypnotic Nights

Producers: Jake Orrall,

Jamin Orrall, Dan Auerbach

Warner Bros. Records

Release Date: July 17

The first major-label album by this prolific Nashville-based sibling duo concludes with a Black Sabbath cover—proof, it would appear, that JEFF the Brotherhood hasn't softened its scuzz-garage edge for the mainstream market. Only thing: The Sabbath tune in question isn't "Para-

noid," "Iron Man" or "War Pigs," but rather "Changes," the drippy 1972 ballad Ozzy Osbourne later revisited in a duet with daughter Kelly. Jake and Jamin Orrall—sons of singer and country music songwriter Robert Ellis Orrall—do "Changes" as a kind of spooky goth-blues dirge smeared with what sound like the final notes of several

dying synthesizers. It's not heavy metal, but it's certainly no soft-rock sellout, either. Co-produced by the Orralls with the Black Keys' Dan Auerbach, *Hypnotic Nights* consistently plays it both ways, sweetening breakneck punk tunes like "Hypnotic Mind" with candied guitar hooks and breaking out the hotel-bar sax for "Region of Fire," one of several psychedelic slow jams. The result is certainly the group's most songful effort so far—but also perhaps its weirdest.—MW

## REGGAE

### MATISYAHU

#### Spark Seeker

Producer: Kool Kojak

Fallen Sparks Records/Thirty Tigers/RED

Release Date: July 17

At the outset of his fourth studio album, Matisyahu declares that he's "come to take the music back." It's debatable whether he ever lost it, but there are certainly changes afoot on *Spark Seeker*. Filled with sonic surprises and fresh directions—but retaining the positivity, spirituality and strive for self-realization that have always been the reggae-rapper's mix—the 13-track set ushers in a new era. This time out, the multifaceted artist has shaved his beard, cut his hair and generally closed the prayer book on the "Chassidic reggae superstar" model of the past seven years. Working with producer Kool Kojak and a variety of collaborators including Jerusalem-based rapper Shyne, Matisyahu mixes the reggae and dancehall of his past with fresh electronic flavors and up-to-date hip-hop techniques. "Searchin'" is a collage of vocoder, synths, Jamaican-style chants and funky guitar, while "Buffalo Soldier," "Live Like a Warrior," "Tel Aviv'n" and "King Crown of Judah" display a hip, street-level muscularity. The buoyant anthems ("Crossroads," "Sunshine," "Fire of Freedom," "Shine on You") are still here, but he's found a "spark" from some new sources this time.—GG



### LOVE AND THEFT

#### Love and Theft

Producer: Josh Leo

RCA Nashville

Release Date: July 24

After experiencing a label change and parting ways with a band member, country music trio-turned-duo Love and Theft seems poised to make a huge run with RCA Nashville and its new self-titled release. Working with producer Josh Leo, who has made musical magic with such acts as the Nitty Gritty Dirt Band and Alabama, the duo of Stephen Barker Liles and Eric Gunderson have composed an impressive new collection of songs. One such cut is "Angel Eyes," which has taken off at country radio, recently returning Love and Theft to the top 10 on the singles chart. There's plenty of follow-up material as well, including "Runnin' Out of Air" and "Town Drunk," which, from a writing standpoint, is one of the album's standouts. What's most intriguing here are the ballads. Tracks like "If You Ever Get Lonely" and "Thinking of You (And Me)" could be breakout hits and put the pair in contention for numerous awards.—CD



### FRANK OCEAN

#### Channel Orange

Producers: various

Def Jam

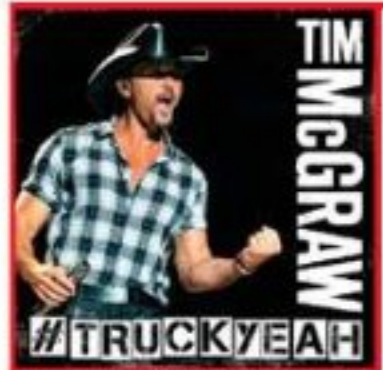
Release Date: July 17

Frank Ocean has quietly become

the most unique and progressively minded presence in R&B. His major-label debut, *Channel Orange*, is the work of a thoughtful and fearless artist—as evidenced by his recent comments about his sexuality—who consigns his libido to secondary status amid more weighty self-examination and social commentary. The set's songs may reference Elton John's "Bennie and the Jets" and Eve & Gwen Stefani's "Let Me Blow Ya Mind," but the real reference point for Ocean here is Marvin Gaye. Like the Motown legend, Ocean is just "searching for a real love" while keenly aware of the distractions and obstacles the world presents to finding it, whether it's the materialistic artifice he sings about in "Super Rich Kids" ("My silver spoon has fed me good") to some challenging relationships chronicled in "Lost," "Monks" and the nearly 10-minute opus "Pyramids." Save for the groove-pop of "Lost," Ocean keeps things spare and new-jack airy on these 17 tracks, with minimal samples and guest appearances (John Mayer, Odd Future's Earl Sweatshirt, Lalah Hathaway, André 3000).—GG

# REVIEWS

## SINGLES



### TIM MCGRAW

**Truck Yeah (3:27)**

**Producers:** Byron Gallimore, Tim McGraw

**Writers:** C. Janson, P. Brust, C. Lucas, D. Myrick

**Publishers:** Red Vinyl Music/Sony-ATV Tree Publishing/Root 49 Music/Danny Myrick Music (BMI) Big Machine

Tim McGraw's goal when creating "Truck Yeah" was obviously not to produce the most thought-provoking country song of the year. Although his inaugural Big Machine release may be light in lyrical content—"Truck yeah!/Wanna get it jacked up, yeah!" McGraw declares in the chorus—the production and instrumentation are far from it. "Truck Yeah" exists as one of McGraw's most rock-styled singles to date. The guitars are tuned loud and the tempo is meant for window-rolling. While shouting out Lil Wayne and Friday night football, McGraw injects the song with a healthy dose of swagger, sounding his most alive in years. Sometimes a Tim McGraw record just needs to be fun, and "Truck Yeah," which has already heated up the Hot Country Songs chart, lives up to that goal.—CD

### R&B

### ALICIA KEYS

**New Day (4:18)**

**Producers:** Swizz Beatz, Trevor Lawrence Jr., Andre Brissett

**Writers:** various

**Publishers:** various  
RCA

For her first single after marrying producer Swizz Beatz and becoming a new mother, Alicia Keys taps her hubby for production duties on a track that breaks new sonic

ground for the singer. Featuring some of the hardest-hitting beats she's been behind since 2004's "Karma," "New Day" tells the story of a fresh start, without actually saying much. "Party people say/Party people say ehhh/It's a new day," she sings on the reggae-lite chorus, while the verses don't rise above

platitudes like "It's now or never at all/I'm gonna give it my all/Whether I rise or fall." Of course, lyrics have never been Keys' strong suit, so her keen ear for melody and a newfound knack for party-worthy chants are enough to save "New Day" from becoming a throwaway transition single. Although Swizz Beatz won't be present on most of Keys' upcoming fifth album, he did indicate in a recent interview that the record finds her heading in a new musical direction, which presumably means we can expect more of this newly confident side of Keys in the near future.—AH

### POP

### 3OH!3

**You're Gonna Love This (3:32)**

**Producer:** 3OH!3

**Writer:** 3OH!3

**Publishers:** EMI Blackwood Music/Master Falcon Music/Dick Jams (BMI)

*Photo Finish Records*

To preview upcoming album *Omens*, electro-pop duo 3OH!3 has returned with a new single, "You're Gonna Love This," that's obsessed with anticipation, as the title



### WONDER GIRLS FEATURING AKON

**Like Money (3:30)**

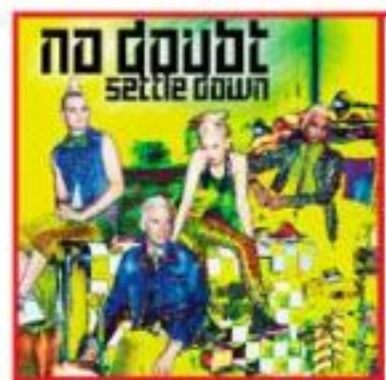
**Producer:** Woo S.

*Rhee "Rainstone"*

**Writers:** W. S. Rhee, C. N. Johnson, L. Hilbert, A. Kronlund

**Publishers:** Warner/Chappell Music, Sony/ATV, EMI Music Publishing  
*JYP Entertainment*

Wonder Girls are one of the few Korean pop acts to appear on the Billboard Hot 100 (with 2009's funky single "Nobody"), and it was only a matter of time before it achieved further American chart success. With its latest radio cut, the super-popular K-pop quintet has modernized its sound for the group's best shot at U.S. ascendance. "Like Money" is unabashedly rooted in stateside song structure, with the track's icy synths exploding at the hook and a dubstep/rap breakdown. Akon jumps on the second verse and chorus to lend a male perspective, as well as additional accessibility for American listeners. The verses and bridge are heavily Auto-Tuned, and overall, the song is a bit reminiscent of the Havana Brown-Pitbull collaboration "We Run the Night." A top-notch feature and appealing dance sound made Brown's track a slow-burning hit, and "Like Money" could become an equally successful import.—JB



### NO DOUBT

**Settle Down (6:01)**

**Producer:** Spike Stent

**Writers:** G. Stefani, T. Kanal, T. Dumont

**Publisher:** By World of the Dolphin Music (ASCAP)

*Interscope Records*

It took No Doubt a decade to finish comeback album *Push and Shove*, and that prolonged effort immediately shows on the disc's first single, "Settle Down." The aggro-pop quartet crams as many hooks as possible into its long-awaited new song, which finds Gwen Stefani adjusting to unfamiliar circumstances but declaring that she'll be fine; after all, she is "a rough and tough." Sonically, the band balances reggae flourishes with Tony Kanal's kinetic bass movements, creating a forceful con-



tinuation of its *Rock Steady* singles. The difference between "Settle Down" and past hits like "Hey Baby" and "Hella Good" is how hard the group has to work on its new cut: Melodies are snipped while others are shoehorned into place, and Stefani's lyrical conversation with herself sounds more exhaustively constructed than effortless. "It's kind of complicated, that's for sure," the pop star confides before the chorus hits. It's a line that undoubtedly describes No Doubt's road to *Push and Shove*, as well as the makeup of its first single.—JL

suggests. The song opens with steady drums marching alone until Sean Foreman's cocky, Auto-Tuned voice enters, detailing his plans to woo a woman with drinks at the bar. The electronic sounds then swirl, becoming

louder and increasing in intensity, until they lead into a drum-less chorus. The refrain similarly builds up until the phrase is delivered in a deep, computerized voice. This effect is repeated throughout the song as a quirky hook, but unlike some of 3OH!3's past pop party favors, this one quickly exhausts itself. While "You're Gonna Love This" is more musically engaging than previous efforts, the single loses its luster with each listen.—GRG

### ROCK

### BLOC PARTY

**Octopus (3:07)**

**Producer:** Alex Newport

**Writers:** K. Okereke, R. Lissack, G. Moakes, M. Tong

**Publisher:** EMI Music Publishing

*Frenchkiss*

Fans of angular indie-rock suffered a major scare when

Bloc Party frontman Kele Okereke hinted at the possible demise of his once-championed quartet in an interview last year. But no need to ring the silent alarm: Bloc Party is officially back, and judging by the caffeinated guitar-rock jitters of new single "Octopus," the band members are more happy to be themselves than ever. There's something oddly comforting about the track's nervous energy—particularly Russell Lissack's effects-damaged guitar riffs and the reliably dynamic flair of Matt Tong's drums—especially after the bloated electronics of their last full-length, 2008's *Intimacy*. "Octopus" may not be as immediate or instrumentally powerful as the group's mightiest anthems, but it's a raw return to form for a band that desperately needed a creative reboot.—RR

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Jim Allen, Jeff Benjamin, Chuck Dauphin, Gregory R. Gondek, Gary Graff, Andrew Hampp, Jason Lipshutz, Ryan Reed, Mikael Wood

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

# MUSIC HAPPENING NOW

**AEROSMITH'S** new *Music From Another Dimension!* arrives Nov. 6.



## LEADING LADY

With her 73rd week in the top 10 on the Billboard 200, Adele moves into a league of her own

Hardly a week goes by where Adele's *21* (XL/Columbia) doesn't rack up another impressive record or statistic. This week, as *21* spends a 73rd frame in the top 10 on the Billboard 200, it logs the most weeks in the top 10 for an album by a woman in history.

It surpasses the 72-week run of Alanis Morissette's 1995 album, *Jagged Little Pill* (Maverick/Reprise). Among all albums, the soundtrack to "The Sound of Music" (RCA Victor, 1965) has the most weeks in the top 10 with 109.

While it seems plausible that *21* will dip out of the top 10 in the coming weeks—for the first time—don't rule out a return to the region. Thus, it may overtake the 78-week top 10 runs of both Def Leppard's *Hysteria* (Mercury, 1987) and Michael Jackson's *Thriller* (Epic, 1982).

"Rumour Has It"—*21*'s current, and final, single—dips 14-15 on Adult Top 40 and 33-32 on Mainstream Top 40. On the Adult Contemporary tally, it holds at its peak position of No. 5. (Above it at No. 4 is "Set Fire to the Rain," the album's third single.) —Keith Caulfield



ADELE passed Alanis Morissette on the list of female acts with the most weeks in the top 10.

### POWER PLAYERS

Here's a look at the albums with the most weeks in the top 10 on the Billboard 200.

Weeks in Top 10	Title	Artist
109	"The Sound of Music"	Soundtrack
84	"Born in the U.S.A."	Bruce Springsteen
78	"Thriller"	Michael Jackson
78	"Hysteria"	Def Leppard
73	"21"	Adele
72	"Jagged Little Pill"	Alanis Morissette
71	"Doctor Zhivago"	Soundtrack
64	"Forever Your Girl"	Paula Abdul
61	"Whipped Cream & Other Delights"	Herb Alpert
61	"Falling Into You"	Celine Dion

ROCK BY GARY GRAFF

## Still Not Jaded

Aerosmith returns nearly a dozen years after its last all-original album

With a hard-rocking new single, "Legendary Child," and its first album in eight years arriving this fall, Aerosmith is indeed feeling like it's back in the saddle again.

"We're pretty geeked because we have all this new material that we feel really strongly about," bassist Tom Hamilton says, referring to the group's *Music From Another Dimension!* (Nov. 6). "It makes you feel like you're walking out there with a loaded weapon, still firing on all cylinders."

A scant three years ago, of course, the gunfire was blazing from within the band.

In August 2009, after frontman Steven Tyler fell off a stage ramp during a show in Sturgis, S.D., Aerosmith splintered apart, with the other four members (Hamilton, guitarists Joe Perry and Brad Whitford, and drummer Joey Kramer) looking into the possibility of replacing Tyler. Aerosmith patched things up and was back on the road the following year, with Tyler's judge stint on "American Idol" in its last two seasons also helping raise the band's profile.

"It is one of the most dysfunctional bands on the planet, yet we've kept together," Tyler says. "Why? That's the question. Why? It's because... there's magic there. When we get together in a room, magic happens. We are what we are, and nothing's ever going to dwarf what we've done for 40 years."

With "Legendary Child"—a track Hamilton says dates back to sessions for 1993's *Get a Grip*—Aerosmith hopes to add to its legacy of enduring classic rock hits like "Dream On," "Walk This Way," "Sweet Emotion" and "Back in the Saddle."

The group premiered the single during "American Idol" finale week, then focused on taking it to the band's core audience, according to Columbia Records senior VP of promotion Lee Leipsner. "We could have released a ballad or midtempo, and gone for big mass appeal," Leipsner says, "but we set out to get

the rock roots back. We wanted to define them first and foremost as one of America's best rock'n'roll bands."

So far, the single has made an impact, if not necessarily an overpowering showing. It peaked at No. 3 on Billboard's Heritage Rock airplay chart, No. 17 on Mainstream Rock, No. 19 on Active Rock and No. 31 on Rock Songs, with 17,000 downloads sold, according to Nielsen SoundScan. But it has delivered the message that Aerosmith is back in action, eight years after the predominantly covers album *Honkin' on Bobo* and 11 years since its all-original *Just Push Play*.

"Audience response has been great thus far," says Mark Pennington, PD at Greater Media active rock WRIF Detroit. "This seems to be going back to the roots of '70s Aerosmith, which die-hard fans have been waiting to hear."

With the album moved from August to November "to give us time to get through the summer"—including the band's Global Warming tour that wraps Aug. 12—Leipsner says promotional plans are coming together. A pair of new singles—one targeting mainstream and adult top 40, the other at rock formats—will be released in early September. Meanwhile, Aerosmith is booked to play the iHeartRadio Music Festival on Sept. 22 in Las Vegas, then returns to the road for another six-week run beginning in late October.

Hamilton says the group is already thinking about recording its next album, in order to avoid another eight-year break between releases.

"We've built up a certain creative momentum with his record," he says. "I have no idea when we're going into the studio again, but we've [written] songs that are not on this album, so you never know. Right now, I'm just so enjoying that this is coming out. Sometimes I'll be walking around or driving, and that realization that we have this album in the can hits me. Emotionally, it's definitely a big deal."

MIKE WILL MADE IT is working on Kanye West's next solo album.



AEROSMITH: KEVIN MAZUR/WIREIMAGE.COM; ADELE: DAVE HOGAN/GETTY IMAGES

## BUBBLING UNDER

### >>>CHEERS TO TIM McMORRIS

TV viewers might've found themselves humming a song featured in a Sam Adams ad, and they may have even bought it: Tim McMorris' breezy folk love song, "Overwhelmed" (King's Crown), approaches the Rock Digital Songs chart with 5,000 downloads sold (up 25%), according to Nielsen SoundScan. The song, released to the iTunes store in October, has moved nearly all 14,000 of its downloads in the past four weeks, with the cut increasing by at least 1,000 in each frame. Will radio take note? None of the 1,232 stations monitored by Nielsen BDS for the Billboard Hot 100 played the song last week.

### >>>LYNCH'S 'RADIO' A RETAIL HIT

Another Disney Channel star arrives, as Ross Lynch of "Austin & Ally" bows at No. 6 on Kid Digital Songs with "Heard It on the Radio" (Walt Disney) (6,000 downloads, according to SoundScan). The summery video for the 16-year-old's tune premiered July 13 and earned more than 400,000 YouTube views in less than a week.

### >>>'SORRY' FOR COUNTRY ROCKIN'

Singer/songwriter Kelleigh Bannen looks headed for Hot Country Songs with her first major-label single, "Sorry on the Rocks" (EMI Nashville). BDS reports airplay at 14 of the tally's 128 reporters during the July 9-15 tracking week, with WTHH Portland, Maine, leading with 25 spins to date. The Nashville native self-released *Radio Skies* in 2008. Her second album, produced by Paul Worley, is expected this year.

### >>>DJ GOT 'EM FALLING IN LOVE

Spanish Broadcasting System WSKQ New York DJ Alex Sensation rises 8-7 on Latin Rhythm Airplay and approaches Hot Latin Songs with "Noche de Placer" (RCA), featuring David (2.7 million audience impressions, according to BDS). Sensation is making use of his in-house networking skills to gain support for the track: six of the seven stations that played it last week are SBS' (plus Clear Channel's WMGE Miami). WODA San Juan, Puerto Rico, played the song 35 times, followed by WSKQ (30).

Reporting by Keith Caulfield, Wade Jessen, Karinah Santiago and Gary Trust.



THE KILLERS' new song, "Runaways," debuts at No. 17 on the Alternative chart.

ROCK BY EMILY ZEMLER

## Killer Comeback

Las Vegas band returns with hot summer single, new album in September

"I had a good feeling about it," Killers frontman Brandon Flowers says about "Runaways," the anthemic new single from the Las Vegas rock group. The soaring number, which heralds *Battle Born*, the band's first new album in four years set for release Sept. 18 through Island Records, has been quickly embraced since its radio debut on July 10.

Opening with strong, yet simple piano chords and teenage talk of "blonde hair blowing in the summer wind," "Runaways" quickly moves ahead with steady percussive

work and a classic Springsteen-esque sensibility that keeps the fist-pounding emotion racing through the night. "When I heard that march that catapults the song forward, I knew there was something special about it," Flowers says.

Originally set for release July 17 when the track became available in the iTunes store, "Runaways" was rushed out a week early due to overwhelming excitement from radio stations. The track not only represents the upcoming album, but also a return for the critically acclaimed

band, which went on temporary hiatus two years after its 2008 disc, *Day & Age* (774,000 copies, according to Nielsen SoundScan).

"The Killers have been gone for a little bit, so we all collectively decided that this song had that very powerful ability to open the record," Island Def Jam Music Group president/COO Steve Bartels says. "[We wanted] to say to the world, with excitement and some fanfare, that they were coming with a new album. Deciding on a single, we felt this song best captured that."

The track premiered simultaneously on July 10 on Kevin & Bean's KROQ Los Angeles morning show and Zane Lowe's BBC Radio 1 program, and was presented digitally to fans with an accompanying video of the song's lyrics on the Killers' website. During its first week, "Runaways"

jumped to No. 22 on Billboard's Rock Songs chart and No. 17 on Alternative, while the lyric video garnered more than 1.2 million views. For radio programmers, the track has also been a near-instant hit, though Bartels notes that the band "gets the benefit of the doubt on new material."

WRFF Philadelphia PD/morning host John Allers agrees. "All the music we play goes through some level of vetting process," he says. "The Killers are definitely a high-passion band for our audience, so we definitely want to share their new music as soon as it becomes available—how much and how often is determined by our perceived response to the initial airplay."

Bartels calls "Runaways" merely the first step in promoting *Battle Born*, an album that took the band more than a year to create with five different producers. (The single is credited to Steve Lillywhite and Brendan O'Brien.) Leading up to the album's release, the group will unveil a Warren Fu-directed video for "Runaways" on July 26 through Vevo and MTV as well as perform on "Late Show With David Letterman," "The Colbert Report" and "Jimmy Kimmel Live!" The label and band have yet to select a second single, but Flowers feels "Runaways" offers a solid entry for the album, which embraces all of the group's various musical leanings.

The new single "definitely has a couple of 'brothers' on the record," Flowers says. "It's a great starting point, but there are more styles as well... We've never hid our influences, and we've always been loud and proud. This album is going down a few different roads, and you really get a taste of what we like as a band and what we think our strengths are." ●●●

HIP-HOP BY STEVEN J. HOROWITZ

## SELF-MADE MAN

Producer Mike Will Made It has built his buzz all on his own

Mike Will Made It doesn't need a team. Since landing his first placement on Gucci Mane's 2007 mixtape, *No Pad, No Pencil*, at 17, the Marietta, Ga., native has elevated his production profile without a manager or label deal, instead establishing relationships with rappers like Future, Waka Flocka Flame and B.o.B all on his own.

Now 22, the Atlanta-based producer is piggybacking off a string of recent successes including crafting Meek Mill's "Tupac Back" (featuring Rick Ross) and "No Lie," the lead single from 2 Chainz' upcoming Def Jam solo debut, *Based on a T.R.U. Story*. "Lie," featuring Drake, is No. 2 on Billboard's Hot R&B/Hip-

Hop Songs chart. In addition, *Est. in 1989 Pt. 2*, a mixtape compilation of singles, newly minted cuts and unreleased songs, arrives July 24. (Another Will-produced song, Juicy J's "Bandz a Make Her Dance," rises 92-81 on Hot R&B/Hip-Hop Songs.)

*Est. in 1989 Pt. 2* follows last year's *Est. in 1989* and includes appearances from Sean "Diddy" Combs, T.I., Young Jeezy and Mannie Fresh, spotlighting the producer's self-proclaimed "trap pop" style as well as his expanding circle of influence.

"It's really a joint that ties everything together and showcases that I can make this kind of beat and that kind of beat," Will says of *Pt. 2*. "When I was making tracks with

Gucci, everybody always liked the way my tracks would hit so hard and be so loud and reckless. When I take that to the pop game, I pretty much stick to the same script."

For Will, going it alone has helped him develop his sound. After meeting Gucci Mane in 2007, he received an offer to join a production team under Mane's 1017 Brick Squad imprint but passed on the opportunity and instead established his own Ear-Drummer Entertainment. He recently hired a manager, but only to ease the stress that comes with juggling music and business.

"I've never seen anything like it," Will's entertainment lawyer Vinny Kumar says. "I don't really need to

do too much. He really does it all himself. Every few weeks, he's got a new placement."

Will recently hit the studio with Brandy, Ludacris and Akon for upcoming albums, and is also fielding production deals from major labels. Additionally, he linked with Kanye West to helm tracks for next month's G.O.O.D. Music compilation, *Cruel Summer*, as well as West's upcoming album.

"I made it this far with no management, no deal," Will says. "There were a lot of people who said I couldn't do this or that unless I do it like this. I'm here to show young cats you can do anything."

—Steven J. Horowitz

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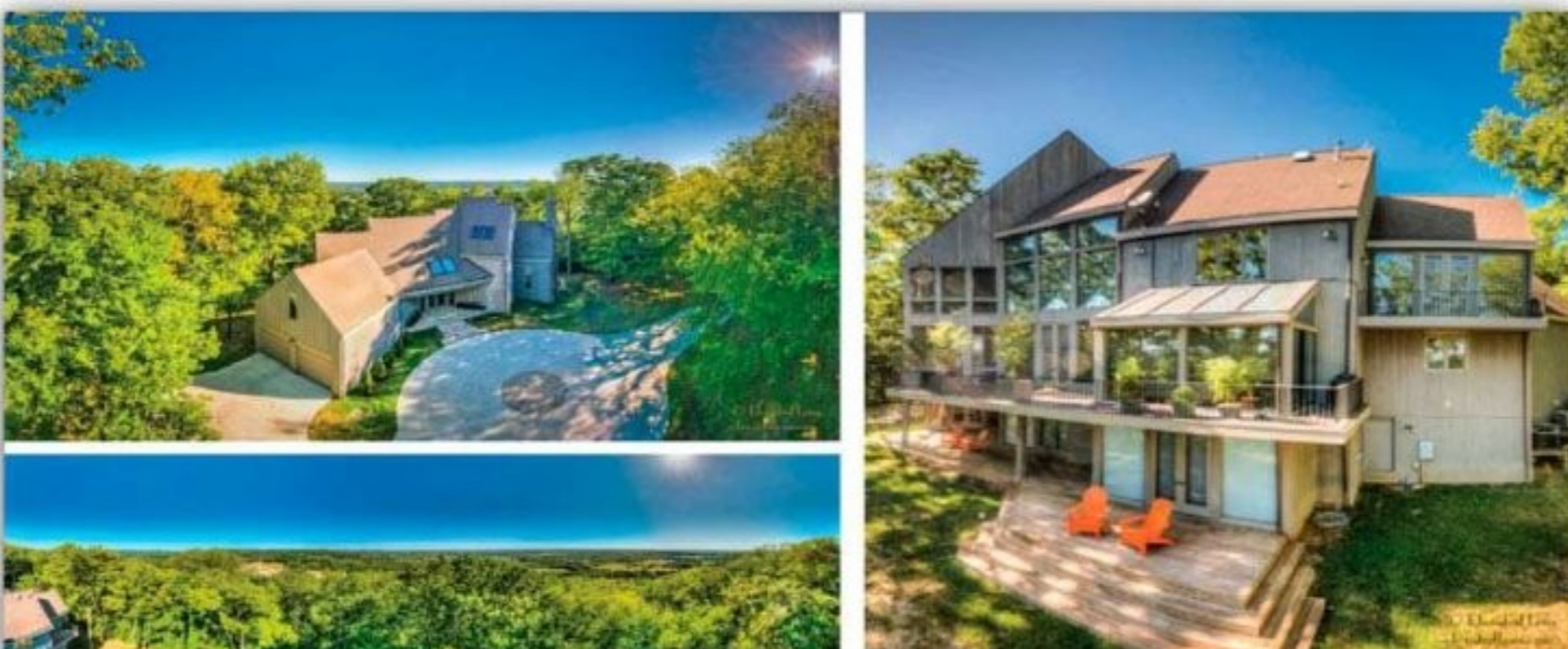
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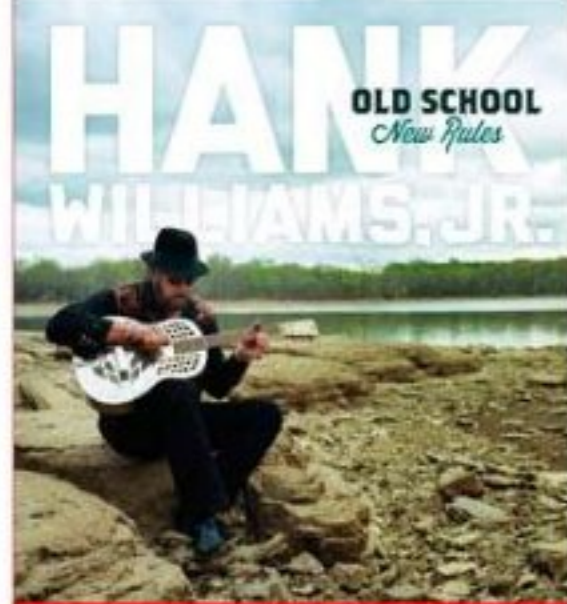
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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



OLD SCHOOL  
New Rules

## HANK GETS HIGH

>>Hank Williams Jr. notches a career-high rank of No. 12 on the Billboard 200 with the debut of *Old School New Rules*. The country veteran had previously gone as high as No. 16 with both 2006's hits set *That's How They Do It in Dixie* and his chart debut, 1965's *Your Cheatin' Heart*.

## 'DANCE' MOVES

>>The July 11 episode of Fox TV's "So You Think You Can Dance" yields big gains for some of its featured songs. Sleeping at Last's "Turning Page" sells 14,000 (up 989%) while E. S. Posthumus' "Unstoppable" hits No. 1 on New Age Digital Songs (3,000; up 1,770%).



DURAN DURAN

## BRITISH INVASION

>>Brits monopolize the top five of Music Video Sales: One Direction and Adele hold at Nos. 1 and 2, while Robert Plant, the Rolling Stones (with Muddy Waters) and Duran Duran debut at Nos. 3-5, respectively.

# CHART BEAT

>>Amazingly, iconic singer/songwriter Woody Guthrie makes his first Billboard chart appearance this week, as *Woody at 100: The Woody Guthrie Centennial Collection* enters Folk Albums at No. 18. The set commemorates Guthrie's July 14, 1912, birth. (He died in 1967.) The boxed set features 57 recordings and a 154-page book.

>>Ed Sheeran's "The A Team" debuts at No. 95 on the Billboard Hot 100. Sorry, fans of the hit '80s NBC TV show of the same name: The song is the latest Hot 100 hit that doubles as the name of—but isn't the theme to—a TV series. Previous like-titled but otherwise unrelated songs and shows: "Friends" (Jody Watley/NBC), "Good Times" (Chic/CBS) and "Taxi" (Harry Chapin/ABC).

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

Billboard

# CHARTS

## Zac Brown Band's No. 1; Frank Ocean Arrives

**Zac Brown Band** nets its second No. 1 album on the Billboard 200 as *Uncaged* starts with a larger-than-expected 234,000 copies sold, according to Nielsen SoundScan. It earns the act its best sales week yet, trumping the 153,000 that *You Get What You Give* sold in its debut frame in 2010.

Some industry sources had thought the album was going to launch with 220,000, but the album did better than expected during the weekend. The number was aided by two significant TV performances on CBS' "Late Show With David Letterman" (July 11) and NBC's "Today" (July 13).



Also amplifying *Uncaged's* number was Amazon MP3, which sale-priced the set for the entire week at \$3.99. While SoundScan doesn't break out how many copies are at a specific retailer, some sources suggest that Amazon may have contributed around

25,000-30,000 of *Uncaged's* debut frame. Its total download sales for the week amounted to 139,000, and it debuts at No. 1 on Digital Albums.

*Uncaged* tallies the second biggest sales week this year for a country album. Only **Carrie Underwood's** *Blown Away* moved more in a week, when it arrived at No. 1 with 267,000 on the chart dated May 19. Further, in 2011, just one country album sold more than 200,000 in a single week: **Lady Antebellum's** *Own the Night*, which bowed with 347,000 on Oct. 1.

Zac Brown Band notches three albums in the top 20 on the Billboard 200 this week, the first time a country act has had that many in that region of the chart since **Garth Brooks** had a trio on Nov. 7, 1992.

**MOTION OF THE OCEAN:** At No. 2 on the Billboard 200, the much blogged-about R&B singer/songwriter **Frank Ocean** bows with his debut studio effort, *Channel Orange*. The **Odd Future** member's set sold 131,000 in its first week—mostly from the iTunes store. However, about 3,000 of those sales were physical CDs.

The set was initially exclusively released through iTunes on July 10—a week before its advertised street date of July 17. Since it dropped digitally, physical retailers got the go-ahead from

Ocean's label, DefJam, to start selling the CD version as soon as it arrived in stores. In turn, many brick-and-mortar retailers had the album on its shelves during the weekend. (But not all: Target isn't carrying the title, seemingly protesting its iTunes exclusivity.)

Stunningly, Ocean's debut surpasses **Usher's** recent first week with *Looking 4 Myself* (128,000) and almost matches that of **Chris Brown**, whose *Fortune* launched a week ago with 135,000. Consider how Ocean's album—

with little promotion (compared with Brown and Usher) and basically only available at iTunes—sold about as well as two superstars with multiple hit radio singles and wall-to-wall promotion. (Ocean has never hit the top 40 on either Hot R&B/Hip-Hop Songs or the Billboard Hot 100. He only just made his debut TV performance appearance on July 9, on NBC's "Late Night With Jimmy Fallon.")

Ocean's robust first week was certainly unexpected. Previous to the album's release, industry sources had forecast it was going to start with 40,000-50,000 copies, on par with **Odd Future's** own studio debut, *The OF Tape Vol. 2* (40,000) earlier this year, and group frontman **Tyler, the Creator's** *Goblin* (45,000) in 2011. However, unlike those two rap albums,

*Channel Orange* is an R&B effort and has been generating the kind of word-of-mouth a publicist could only dream of. Also, while Ocean is a member of **Odd Future**, he's much less of a polarizing figure than the controversial Tyler and the rest of the crew, which also helped *Channel Orange's* cause.

We also can't forget how the album arrived at retail shortly after Ocean made news on July 3 for a Tumblr post that revealed a past relationship with a man. While he didn't say that he was gay or bisexual, it was still a fairly noteworthy disclosure in the world of R&B. (It's a genre not known for many out artists.) Some label sources suggest that the news and buzz surrounding Ocean—and his Tumblr post—helped push sales of the set to greater heights. Arguably, there were many consumers who didn't know who Ocean was until news organizations began reporting on his Tumblr post.

Can *Channel Orange* climb to No. 1 next week, now that sales from all retailers are kicking in? Early forecasts indicate that it might sell 50,000, which won't be enough to top the list. (That number will not include sales from Amazon MP3, as it's selling the set for \$2.99. According to Billboard policy, that's below the minimum price of \$3.49 required for sales to count toward chart placement during an album's first four weeks of release.) Instead, No. 1 will likely go to Nas' new *Life Is Good*, with around 120,000.

## Over The Counter

KEITH CAULFIELD



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,558,000	2,369,000	25,065,000
Last Week	5,800,000	2,534,000	25,888,000
Change	-4.2%	-6.5%	-3.2%
This Week Last Year	5,610,000	1,777,000	22,916,000
Change	-0.9%	33.3%	9.4%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2011	2012	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	166,416,000	161,812,000	-2.8%
Digital Tracks	706,964,000	748,972,000	5.9%
Store Singles	1,503,000	1,857,000	23.6%
<b>Total</b>	<b>874,883,000</b>	<b>912,641,000</b>	<b>4.3%</b>
Albums w/TEA*	237,112,400	236,709,200	-0.2%

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

### ALBUM SALES



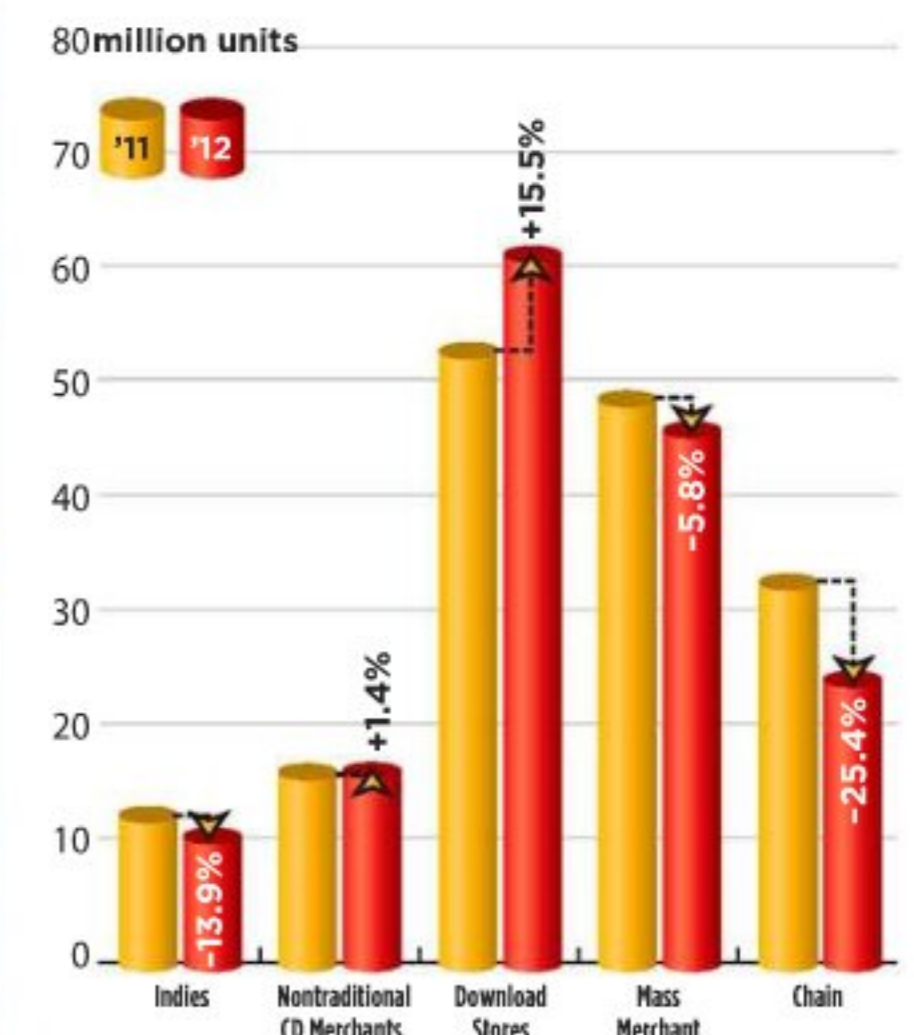
### SALES BY ALBUM FORMAT

CD	110,611,000	97,366,000	-12.0%
Digital	53,760,000	62,106,000	15.5%
Vinyl	2,011,000	2,293,000	14.0%
Other	33,000	46,000	39.4%

For week ending July 15, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

### Year-To-Date Album Sales By Store Type









HEATSEEKERS ALBUMS™				ARTIST	TITLE	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	
1	1	20	<b>#1</b> IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 016620/IGA (7.98)	Continued Silence (EP)		
2	10	67	<b>GREATEST GAINER</b> THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart		
3	6	72	VOLBEAT VERTIGO 016814/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven		
4	5	2	HOLLIE CAVANAGH 19/INTERSCOPE 017101 EX/IGA (6.98)	American Idol: Season 11: Highlights (EP)		
5	<b>HOT SHOT DEBUT</b>		GLASS CLOUD EQUAL VISION 214 (12.98)	The Royal Thousand		
6	30	3	CRIMSON TIGERS STREAKER 7 EX (4.98)	Crimson Tigers (EP)		
7	13	39	NERO MTA/MERCURY/CERRYTREE/INTERSCOPE 016371/IGA (9.98)	Welcome Reality		
8	7	3	CASEY ABRAMS CONCORD 33672 (14.98)	Casey Abrams		
9	9	3	DIIV CAPTURED TRACKS 158 (14.98)	Oshin		
10	2	2	NILE NUCLEAR BLAST 2818 (15.98)	At The Gates Of Sethu		
11	<b>NEW</b>		FUTURE OF FORESTRY SOUND SWAN 4574 EX (11.98)	Young Man Follow		
12	3	2	ABANDON ALL SHIPS VELOCITY 171/RISE (12.98)	Infamous		
13	<b>NEW</b>		I CALL FIVES PURE NOISE 00118* (9.98)	I Call Fives		
14	<b>NEW</b>		BRENDAN JAMES ROCK RIDGE 61370 (9.98)	Hope In Transition		
15	29	11	FATHER JOHN MISTY SUB POP 970* (13.98)	Fear Fun		
16	<b>NEW</b>		J. STALIN TOWN THIZZNESS 2527 (15.98)	Memoirs Of A Curb Server		
17	<b>NEW</b>		KOKANE AKA JERRY B. LONG BUDEBOY 93276 (9.98)	The Legend Continues		
18	31	7	AZEAZIA BANKS POLYDOR/INTERSCOPE DIGITAL EX/IGA (4.98)	1991 (EP)		
19	43	3	YUNA FADER LABEL 0921 (12.98)	Yuna		
20	<b>NEW</b>		RHONDA VINCENT UPPER MANAGEMENT 006 (12.98)	Sunday Mornin' Singin': Live!		
21	17	3	JERRY DOUGLAS EONE 2128 (15.98)	Traveler		
22	19	9	JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL HISTYLE/ROUNDER 619136/CONCORD (14.98)	Signs & Signifiers		
23	15	9	FLORIDA GEORGIA LINE BIG LOUD MOUNTAIN 001 EX (4.98)	It's Just What We Do		
24	28	47	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80		
25	<b>RE-ENTRY</b>		JENNY & TYLER JENNY & TYLER 71959 EX (15.98)	Open Your Doors		

**5**

The rock band's debut effort starts with 2,000 and also launches at No. 21 on Hard Rock Albums.

**6**

Venue sales at the band's recent concerts fuel its 123% gain. The act has been playing gigs during the Vans Warped tour in its merch/vendor tent area.

**43**

The Tennessee native, who's scaling Hot Country Songs with "Did It for the Girl" (No. 33 this week) arrives with his debut EP (1,000).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	<b>NEW</b>		DR. KOKASTIEN BUDEBOY 92052 (9.98)	Dr. Kokastien Hosted By DJ King Assassin	
27	<b>NEW</b>		MISSION OF BURMA FIRE RECORDS 263* (16.98)	Unsound	
28	21	3	TY SEGALL BAND IN THE RED 231* (13.98)	Slaughterhouse	
29	24	13	BEN HOWARD UNIVERSAL ISLAND 016588/UNIVERSAL REPUBLIC (11.98)	Every Kingdom	
30	50	2	SKI JOHNSON WIDE-A-WAKE 7237 (12.98)	Underdogs On Top	
31	12	3	CASSANDRA WILSON FEATURING FABRIZIO SOTTI OJAH 2412/EDNE (17.98)	Another Country	
32	<b>RE-ENTRY</b>		CLOUD NOTHINGS CARPARK 70070* (13.98)	Attack On Memory	
33	16	4	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ 33445/CONCORD (18.98)	24/7	
34	40	9	MICHAEL KIWANUKA COMMUNION/POLYDOR/CERRYTREE/INTERSCOPE DIGITAL EX/IGA (9.98)	Home Again	
35	25	4	VAMPIRES EVERYWHERE! HOLLYWOOD WASTE 8879 (15.98)	Hellbound And Heartless	
36	33	40	REDLIGHT KING HOLLYWOOD 013273 (10.98)	Something For The Pain	
37	8	2	DOUG BENSON COMEDY CENTRAL 0158 (13.98)	Smug Life	
38	<b>RE-ENTRY</b>		MAKE DO AND MEND RISE 162* (11.98)	Everything You Ever Loved	
39	<b>NEW</b>		GABE BONDOC GABE BONDOC DIGITAL EX (9.98)	Timing	
40	<b>RE-ENTRY</b>		FOXY SHAZAM I.R.S. 41160*/CAPITOL (12.98)	The Church Of Rock And Roll	
41	<b>NEW</b>		ROB WHITE QUEEN OF SHEBA/HUSH 91273/ORPHEUS (13.98)	Just Kickin' It	
42	27	55	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
43	<b>NEW</b>		GREG BATES REPUBLIC NASHVILLE DIGITAL EX/UNIVERSAL REPUBLIC (5.98)	Greg Bates (EP)	
44	47	9	DEAD SARA POCKET KID 001 (9.98)	Dead Sara	
45	45	9	OTHERWISE CENTURY MEDIA 8876 (15.98)	True Love Never Dies	
46	42	15	KNIFE PARTY EARSTORM DIGITAL EX (2.98)	100% No Modern Talking (EP)	
47	<b>NEW</b>		TONY TESTA RAKIT DIGITAL EX (9.98)	Murda Machine	
48	34	11	JESSE & JOY WARNER LATINA 529227 (13.98)	Con Quien Se Queda El Perro?	
49	32	3	BEACHWOOD SPARKS SUB POP 784* (14.98)	Tarnished Gold	
50	49	3	RACHEL CROW SYCO 44391 EX/COLUMBIA (5.98)	Rachel Crow (EP)	

HEATSEEKERS SONGS™				ARTIST	TITLE	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	
1	3	17	<b>#1</b> TONGUETIED GROUPLOVE CANVASBACK/ATLANTIC			
2	4	17	LITTLE TALKS OF MONSTERS AND MEN SKRILLEX EHF LAEKJARAS 1/UNIVERSAL REPUBLIC			
3	6	6	HO HEY THE LUMINEERS DUALTONE			
4	5	9	HOW WE DO (PARTY) RITA ORA ROC NATION/COLUMBIA			
5	7	14	WHY YA WANNA JANA KRAMER ELEKTRA NASHVILLE/WMN			
6	8	12	COWBOYS AND ANGELS DUSTIN LYNCH BROKEN BOW			
7	17	4	PROMISES NERO MTA/MERCURY/CERRYTREE/INTERSCOPE			
8	10	9	SNAP BACKS & TATTOOS DRICKY GRAHAM NU WORLD ERA/EONE			
9	13	4	AMEN MEEK MILL FEATURING DRAKE MAYBACH/WARNER BROS.			
10	9	31	MIDNIGHT CITY M83, M83/MUTE/CAPITOL			
11	11	9	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE			
12	12	28	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/DW/SLA/ATLANTIC/RRP			
13	<b>NEW</b>		THINKIN BOUT YOU FRANK OCEAN ODD FUTURE/DEF JAM/DJMG			
14	<b>NEW</b>		POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE COKE BOYS/BAD BOY/INTERSCOPE			
15	16	7	SOMETHING TO DO WITH MY HANDS THOMAS RHETT VALORY			
16	15	5	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC			
17	14	23	AYY LADIES TRAVIS PORTER FEATURING TYGA PORTER HOUSE/RCA			
18	21	46	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP			
19	22	3	HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UMLE			
20	18	17	AI SE EU TE PEGO MICHEL TELO PANTANAL/RGE/SONY MUSIC			
21	20	10	REFILL ELLE VARNER MBK/RCA			
22	25	2	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG			
23	19	3	WINDOWS DOWN BTR NICKLELODEON/COLUMBIA			
24	24	38	CINEMA BENNY BENASSI FEATURING GARY GO ULTRA			
25	<b>RE-ENTRY</b>		ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG			

### REGIONAL HEATSEEKERS #1 ALBUMS

**WEST NORTH CENTRAL**

Crimson Tigers (EP)  
*Crimson Tigers*

**EAST NORTH CENTRAL**

Crimson Tigers (EP)  
*Crimson Tigers*

**NORTH EAST**

Continued Silence (EP)  
*Imagine Dragons*

**MOUNTAIN**

Continued Silence (EP)  
*Imagine Dragons*

**SOUTH CENTRAL**

Continued Silence (EP)  
*Imagine Dragons*

**MID ATLANTIC**

Continued Silence (EP)  
*Imagine Dragons*

**PROGRESS REPORT**

**Little Hurricane, "Haunted Heart"**

The San Diego blues duo is bubbling under the threshold of the Triple A airplay chart with the song, which has sold 5,000 downloads, according to Nielsen SoundScan. The tune's official video has earned more than 125,000 views on the act's YouTube channel.

**PACIFIC**

- J. Stalin  
*Memoirs Of A Curb Server*
- Imagine Dragons  
*Continued Silence (EP)*
- The Head And The Heart  
*The Head And The Heart*
- Future Of Forestry  
*Young Man Follow*
- Nero  
*Welcome Reality*
- Gabe Bondoc  
*Timing*
- Kokane  
*The Legend Continues*
- Volbeat  
*Beyond Hell/Above Heaven*
- Azealia Banks  
*1991 (EP)*
- Casey Abrams  
*Casey Abrams*

**SOUTH ATLANTIC**

- Ski Johnson  
*Underdogs On Top*
- Imagine Dragons  
*Continued Silence (EP)*
- The Head And The Heart  
*The Head And The Heart*
- Volbeat  
*Beyond Hell/Above Heaven*
- Hollie Cavanagh  
*American Idol: Season 11: Highlights (EP)*
- Tercer Cielo  
*Lo Que El Viento Me Ensena*
- Rhonda Vincent  
*Sunday Mornin' Singin': Live!*
- Glass Cloud  
*The Royal Thousand*
- Nero  
*Welcome Reality*
- Gerald Albright/Norman Brown  
*24/7*

Data for week of JULY 28, 2012 | For chart reprints call 212.493.4023

Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data | 61

THE BILLBOARD HOT 100

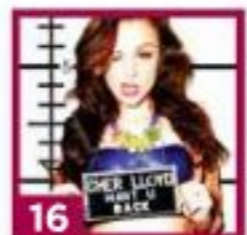
Table with columns: Rank, This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Peak Position. Includes tracks like 'Call Me Maybe', 'Payphone', 'Wide Awake', etc.

Despite a 2% dip to 205,000 downloads sold, the song becomes Perry's eighth No. 1 on Hot Digital Songs (2-1). She passes Eminem's seven leaders and trails only Rihanna (11) in the chart's archives.



Powered by a 39-16 blast on On-Demand Songs (440,000 on-demand streams, up 53%), the rapper collects a third top 10 from his album Wild Ones, following 'Good Feeling' (No. 3 in January) and the title track, featuring Sia (No. 5 in May).

With 76,000 sold in the chart's tracking week, the song passes 1 million in digital sales, marking his eighth download to reach the milestone. His 2010 four-week Hot 100 No. 1, 'OMG' (featuring Will.i.am), leads with 4.6 million.



The British singer lands her first Hot Digital Songs top 10, as 'Want U Back' rises 13-9 (114,000; up 30%). On Hot 100 Airplay, it climbs 51-44 (25 million audience impressions, up 8%).

The second radio single from Believe begins on Mainstream Top 40 (No. 36) and Rhythmic (No. 40) and re-enters Hot Digital Songs at No. 61 (30,000; up 28%).

Table with columns: Rank, This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Peak Position. Includes tracks like 'Beez in the Trap', 'Dark Side', 'Take It to the Head', etc.

BETWEEN THE BULLETS P!NK PLANTS 'KISS' IN TOP 10



'Blow Me (One Last Kiss),' the first single from P!nk's sixth studio album, The Truth About Love (due Sept. 18), rockets 58-9 in its second week on the Billboard Hot 100 with Greatest Gainer/Digital and Airplay honors. The track rises 41-4 on Hot Digital Songs (up 259% to 171,000 downloads, according to Nielsen SoundScan) and 56-23 on Hot 100 Airplay (76% gain to 39 million audience impressions, according to Nielsen BDS). Rushed to digital retailers on July 3, it lacked high-profile placement in the iTunes store until its second sales frame, fueling its hefty gain this issue. 'Kiss' is P!nk's 12th Hot 100 top 10. —Gary Trust

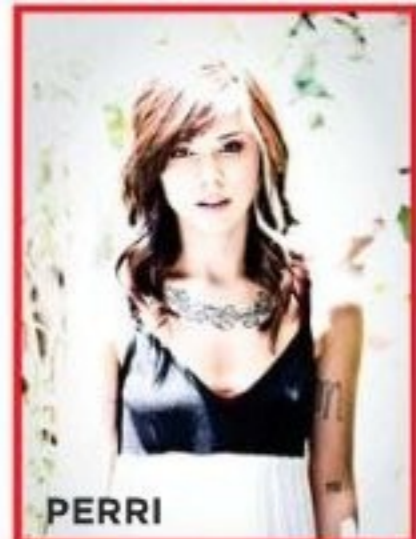


Mainstream Top 40 chart with 40 entries including #1 'Payphone' by Maroon 5 and 'Stronger (What Doesn't Kill You)' by Kelly Clarkson.

Adult Contemporary chart with 25 entries including #1 'Stronger (What Doesn't Kill You)' by Kelly Clarkson and #2 'Call Me Maybe' by Carly Rae Jepsen.

Adult Top 40 chart with 25 entries including #1 'Payphone' by Maroon 5 and #2 'Call Me Maybe' by Carly Rae Jepsen.

Notable action abounds below the 25-position print threshold of the Adult Top 40 chart... Daniel Powter climbs 38-36 with "Cupid"... At No. 40, Christina Perri debuts "Distance"...



PERRI

Rock Songs chart with 50 entries including #1 'Burn It Down' by Linkin Park and #2 'Gold On the Ceiling' by The Black Keys.

Kiss previews its 20th studio album, Monster (Oct. 16), as "Hell or Hallelujah" debuts on Heritage Rock at No. 25.



Active Rock chart with 25 entries including #1 'Still Counting' by Volbeat and #2 'Unity' by Shinedown.

Heritage Rock chart with 25 entries including #1 'Live to Rise' by Soundgarden and #2 'You're a Lie' by Slash.

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, and 95 stations, respectively, are electronically monitored 24 hours a day, 7 days a week.









CHRISTIAN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: 10,000 REASONS (BLESS THE LORD) by MATT REDMAN.

With its first album in four years, metal act P.O.D. registers its sixth No. 1 on Christian Albums with Murdered Love...



CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, CERT. Top entry: P.O.D. MURDERED LOVE.

Veteran singer/radio host BeBe Winans reaches his highest perch in seven years on Gospel Albums...



CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: 10,000 REASONS (BLESS THE LORD) by MATT REDMAN.

CHRISTIAN CHR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: ME WITHOUT YOU by TOBYMAC.

GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, CERT. Top entry: MARY MARY GO GET IT.

GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top entry: AWESOME by PASTOR CHARLES JENKINS & FELLOWSHIP CHICAGO.

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



HOT LATIN SONGS

Table of Hot Latin Songs chart, 50 entries. Top entry: 1. Hasta que salga el sol by Don Omar, Orfanatq/Machete/UMLE.

TOP LATIN ALBUMS

Table of Top Latin Albums chart, 50 entries. Top entry: 1. Wisin & Yandel by Lideres, Machete/UMLE.

REGIONAL MEXICAN ALBUMS

Table of Regional Mexican Albums chart, 20 entries. Top entry: 1. Conjunto Atardecer by Demil Maneras... Disa/UMLE.

TROPICAL ALBUMS

Table of Tropical Albums chart, 20 entries. Top entry: 1. Prince Royce by Phase II Top Stop, 530077/AG.

LATIN POP ALBUMS

Table of Latin Pop Albums chart, 20 entries. Top entry: 1. Marco Antonio Solis by Una Noche de Luna, Fonovisa/UMLE.

LATIN RHYTHM ALBUMS

Table of Latin Rhythm Albums chart, 15 entries. Top entry: 1. Wisin & Yandel by Lideres, Machete/UMLE.

Prince Royce earns his sixth top 10 on Hot Latin Songs as "Incondicional," from sophomore set Phase II, improves 13-10. The song gives the bachatero his third top 10 in a row, including his featured turn on Maná's "El Verdadero Amor Perdona."



Newcomer Leslie Grace makes her chart debut at No. 6 on Tropical Airplay with "Will You Still Love Me Tomorrow," a bilingual cover of the Shirelles' 1961 Billboard Hot 100 No. 1. She follows Prince Royce, who hit the top with his first entry, a cover of Ben E. King's "Stand by Me."

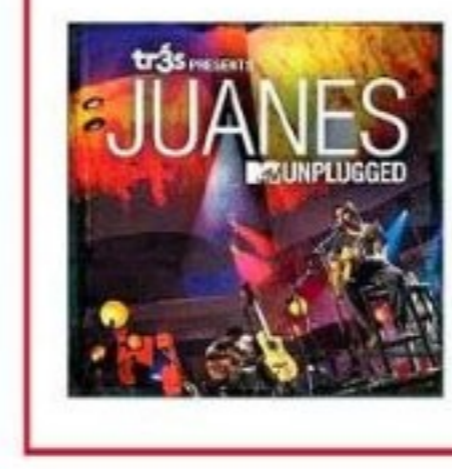


Duranguense group Conjunto Atardecer debuts De Mil Maneras... Sin Limites at No. 2 on Top Latin Albums, matching its career best rank achieved when Solo Junto A Ti opened at No. 2 in its debut week in July 2010. The band's prior set, Llegamos y Nos Quedamos, started and peaked at No. 4 in June 2011.



BETWEEN THE BULLETS

NEW LIFE FOR 'ENAMORA'



The live acoustic version of Juanes' famed "Me Enamora" gets a second chart life as the track (from Tr3s Presents: Juanes MTV Unplugged) soars 23-1 on Tropical Airplay. The song previously peaked at No. 3 on that tally in 2007 in its original form, as it appeared on the studio set La Vida... Es Un Ratico. On Hot Latin Songs, the Greatest Gainer/Airplay winner moves 24-2, just short of reaching the top spot, where the original stayed for 20 weeks. —Karinah Santiago







## EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Universal Music Group appoints **Jens Kessler** chief information officer. He was VP of IT, supply chain and sourcing at UMG International's London headquarters.

**TOURING:** AEG Facilities names **Dennis Petrullo** GM of the KFC Yum! Center in Louisville, Ky. He was director of booking and event development.

**MSG Entertainment** names **Robin Korn** executive VP of strategic marketing. She was senior VP/GM of the consumer charge card group at American Express.

**Palace Sports & Entertainment** taps **Justin Trapp** as director of advertising and promotions. He was a senior copywriter at Minacs Marketing Solutions.



**MANAGEMENT:** Morris Artists Management elevates **Clint Higham** to president and promotes **Mike Betterton** to GM. Higham was executive VP, and Betterton was VP.

**DIGITAL:** London-based **Musimetric**, a provider of global trending data for music on the Internet, taps **Daniel Savage** to lead the company's U.S. operations. Savage will remain president of **B Major Entertainment**, a marketing agency he founded in 2005.

**OurStage.com** appoints **Scott Nelson** senior VP of marketing. He was director of brand marketing at Svedka Vodka.

**RELATED FIELDS:** The **Mitch Schneider Organization** promotes **Claire Julian** to associate publicist. She was executive assistant to MSO president **Mitch Schneider**.

The **Academy of Country Music** taps **Michelle Goble** to lead the newly named membership and industry relations department. She was senior VP.

**Concrete/TEC Direct Media** names **Johnny Rose** director of business development. He was VP of sales and marketing at **ShowDog Nashville**.

—Edited by Mitchell Peters

## GOODWORKS

### NELARUSKY READIES SIXTH ANNUAL SPECIAL OLYMPICS BENEFIT

About five years ago, 16-year-old Lauren McClusky, daughter of radio promotions veteran Jeff McClusky of Jeff McClusky & Associates, was brainstorming with her friend from Chicago rock band the Days about staging a benefit concert to raise money for the Special Olympics.

Lauren's father suggested she reach out to his friend Joe Shanahan, owner of Chicago's Metro, about staging a concert at the 1,150-capacity club. Shanahan agreed, and to date the annual Nelarusky event has raised more than \$95,000 for the Special Olympics.

"We never imagined that it was going to be a success," says Lauren, who studies music business management at Columbia College in Chicago. "The first two years it was strictly high school bands in the Chicago area. I didn't want to stop doing it after that."

Now in its sixth year, Nelarusky (an amalgamation of Lauren's name) has become an official Lollapalooza preshow. This year's sold-out benefit is scheduled for Aug. 1 at the Metro and will feature performances by Alabama Shakes, First Aid Kit, Dry the River and Filligar. Last year's concert raised \$33,000. Lauren notes that the event has been organized by students like herself since its inception—and, of course, acknowledges the help of her father: "He's definitely been an adviser throughout the whole process."

Donation and sponsorship opportunities are available at [Nelarusky.com](http://Nelarusky.com).  
—Mitchell Peters

## SLASHING HISTORY

As onlookers applaud, guitar hero **SLASH** watches the unveiling of his star on the fabled Hollywood Walk of Fame (July 10). Flanking him are (from left) Hollywood Chamber of Commerce president/CEO **LERON GUBLER** and Los Angeles City Council, 4th District representative **TOM LaBONGE**. Also among the celebrants are (back row, from left) veteran film producer **ROBERT EVANS** (in striped shirt), SiriusXM Deep Tracks channel host **JIM LADD** and actor **CHARLIE SHEEN**.

PHOTO: LISA FLETCHER/HARD ROCK INTERNATIONAL



**1 ATLANTIC RECORDS** Group chairman/COO Julie Greenwald, producer Matt Serletic, Clear Channel president of national programming platforms Tom Poleman and Sony/ATV Music Publishing chairman/CEO **MARTIN BANDIER** (right) were among those joining Matchbox Twenty's **ROB THOMAS** and Paul Doucette at Mondrian Soho's Soaked penthouse bar on July 11. The occasion? The New York listening party for the band's first album in 10 years, *North*. The Atlantic set is due Sept. 4.

PHOTO: MEGHAN BENSON

**2 RED MUSIC** and its national staff hosted sales meetings July 9-11 with New York-based record labels. Hanging out at a post-meeting soiree on a Chelsea rooftop are (from left) RED senior VP of product development **ALAN BECKER**, president **BOB MORELLI** and director of label management **SARAH RICHER**; Sony Music Entertainment executive VP of label strategy **MEL LEWINTER**; and Provident Music Group president/CEO **TERRY HEMMINGS**. PHOTO: KELLY KRUEGER

**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).

To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).

## HOT VS. COLD

**CHRIS BOSH** and **LeBRON JAMES** of NBA champs the Miami Heat combusted backstage with Coldplay before the group's gig at the ballers' AmericanAirlines Arena. In the back, from left: Heat Group Enterprises VP of programming **JARRED DIAMOND** and director of marketing **LIZ ROCA**; **JOCELYN WOOLWORTH** and her husband, Heat Group president of business operations **ERIC WOOLWORTH**; Coldplay's **WILL CHAMPION**, **GUY BERRYMAN** and **JONNY BUCKLAND**; Heat Group executive VP **MIKE WALKER**; and AEG Facilities VP of event booking and development **ERIC BRESLER**. In the front (from left) are Bosh, James and Coldplay's **CHRIS MARTIN**. PHOTO: DAVID ALVAREZ



**1 MASQUERADING AS KIX BROOKS** was just part of the fun during a listening party for the artist's Arista Nashville solo debut, *New to This Town*. Clowning around at Nashville's Flyte are (from left) Arista Nashville Northeast regional director of promotion **RYAN DOKKE**, Country Network executive VP of programming **CARY ROLFE**, Brooks, Premiere Radio Networks senior director of music initiatives **ROBIN RHODES**, Sony Music Nashville chairman/CEO **GARY OVERTON**, Nashville West Coast regional director **LAUREN THOMAS**, SiriusXM head of country programming **JOHN MARKS**, Arista Nashville Southeast regional director **TYLER WAUGH** and national director of promotion **JOHN SIGLER**. PHOTO: ALAN POIZNER



**2 A VEVO-SPONSORED** performance by "X Factor" finalist **JOSH KRAJCIK** capped the Assn. of National Advertisers Digital and Social Media Conference (July 15) in Laguna Niguel, Calif. On hand afterward were (from left) ANA president **BOB LIODICE**, Vevo director of West Coast sales **ADAM SMITH**, Krajcik and Vevo VP of West Coast sales **LUKE KALLIS**. PHOTO: ALLEN BEREZOVSKY/WIREIMAGE



**3 NE-YO'S COMPOUND** Foundation and sponsor Porsche Cars North America were the guiding forces behind the first Fostering a Legacy benefit. Supporting youth in foster care, the July 14 fund-raiser in New York saluted inaugural honorees the Coca-Cola Co. and filmmaker George Lucas. Among the VIPs at a private dinner in the Hamptons (from left): event co-host **ARSENIO HALL**, actress/former "106 & Park" host **ROSCI DIAZ**, entrepreneur **RUSSELL SIMMONS** and Ne-Yo. PHOTO: JOHNNY NUNEZ

**4 LENDING HIS** voice to a worthy cause, **BLAKE SHELTON** has been tapped as the ambassador for JCP Cares, JCPenney's new philanthropic arm in partnership with the USO. While saluting servicemen during his sold-out show in Watertown, N.Y., on July 6, Shelton announced the partnership—which JCPenney kicked off with a \$1 million donation. Sharing in the good will with the singer are (from left) JCPenney VP of philanthropy/JCP Cares VP **MIKI WOODARD** and USO senior VP/chief development officer **KELLI SEELY**. PHOTO: LARRY BUSACCA/GETTY IMAGES

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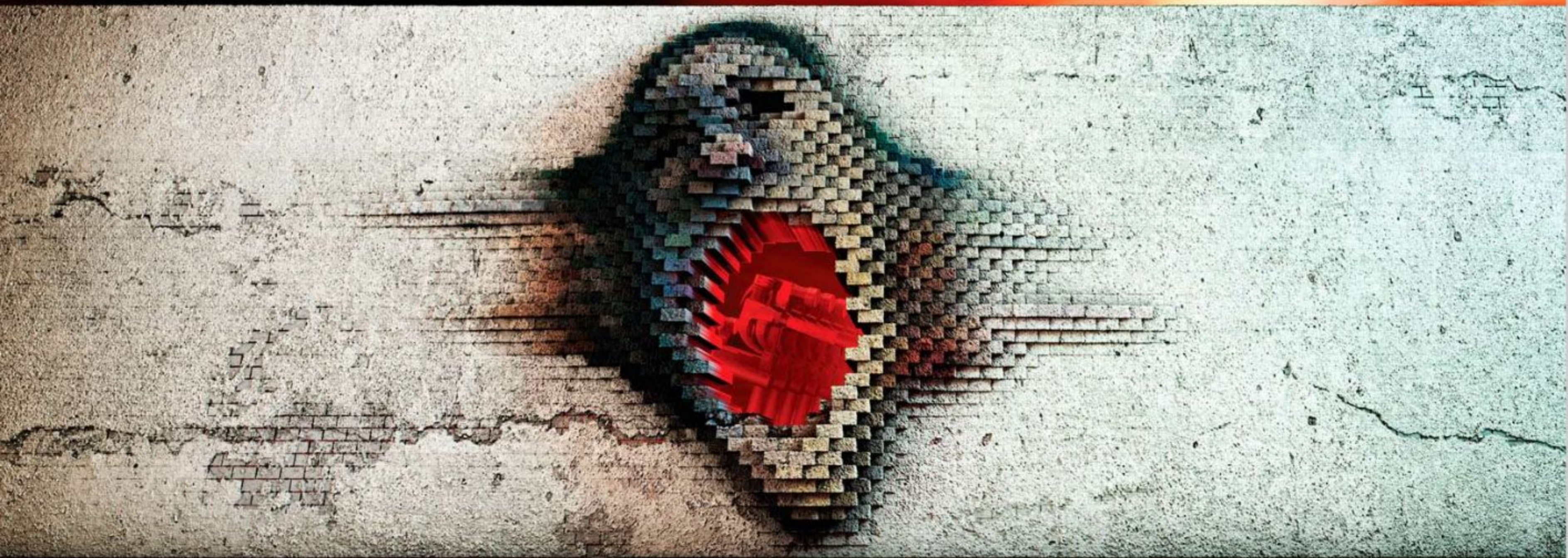
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