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## A DAY IN THE LIFE OF A DANCE MUSIC DYNAMO

MANAGEMENT. PUBLISHING.  
DISTRIBUTION. RECORD LABEL.  
ULTRA'S **PATRICK MOXEY**  
LEADS AN INDIE  
EDM EMPIRE

## THE UNDERGROUND LATIN SOUND

COSMICA RECORDS'  
**GIL GASTELUM** FINDS  
AN ALTERNATIVE  
PATH TO SUCCESS

# HELLO *(AGAIN)*

WITH TIMELESS SONGS AND TENS OF MILLIONS OF ALBUMS SOLD,  
**LIONEL RICHIE** WORKS WITH NEW MANAGEMENT—AND SOME OF  
NASHVILLE'S FINEST—TO ENERGIZE A GLOBAL AUDIENCE

---

## ESPERANZA SPALDING & THE BUSINESS OF JAZZ

+

THE SHINS  
RINGO STARR  
MELANIE FIONA  
WIZ KHALIFA  
SIA

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Billboard

# No. 1

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SANDY VEE (left) and PATRICK MOXEY

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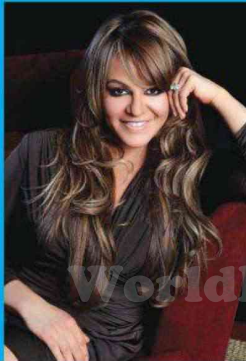
**LATIN CONFERENCE**  
The Billboard Latin Music Conference & Awards, set for April 23-26 at the JW Marriott Marquis in Miami, will feature Superstar Q&As with **Jenni Rivera** and Pitbull. For more details, go to [billboardlatinconference.com](http://billboardlatinconference.com).

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### MARCH MADNESS

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**BLESSED TUNES**  
Priests are the new music stars in Brazil



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# UP FRONT

**JAZZ** BY GAIL MITCHELL

## All That Jazz

Marketing of Esperanza Spalding's album reflects genre's challenges

Reviews ranging from the Los Angeles Times and MTV News to countless Twitter raves accentuated the obvious: Esperanza Spalding floored the A-list audience as well as home viewers of the 84th Academy Awards last month with a moving performance of "What a Wonderful World." Her interpretation of Louis Armstrong's 1968 classic during the in memoriam tribute showcased a rising newcomer who shocked the uninitiated a year ago with her Grammy Award win for best new artist.

Spalding's Oscar moment also took advantage of a platform that's a real rarity for jazz artists these days: prime-time network TV. "You can't buy that kind of exposure," Concord Jazz & Classics Group senior VP/label manager Mark Wexler says. "You don't reach that audience on a regular basis doing what we do. It adds credibility, and it says to the world, 'This is an unbelievable talent, so take note.'"

Included as one of eight tracks on the Oscar-centric album, *Celebrate the Music*, released on iTunes the day after the telecast, Spalding's performance heightened awareness for her new Heads Up International/Concord release, *Radio Music Society*, due March 20 (see story, page 7). At the same time, it also underscores a major challenge faced by the century-old genre. Receiving a mere fraction of the exposure that pop and country get from radio, TV and retail, how can labels effectively

market jazz today? How do fans of bebop, fusion, swing, bossa nova and other subgenres learn about new music by established and emerging jazz artists?

Often the first stop for any genre when launching a new release, radio is no longer a sure thing for jazz enthusiasts. At the start of the new millennium just a decade ago, there were nearly 100 places across the dial in the United States playing various jazz styles—from noncommercial and college outlets to more commercial traditional and smooth jazz stations, according to Allen Kepler, president of radio consultancy Broadcast Architecture. Now, Kepler says, the number of jazz stations across the country is closer to 60.

"The biggest difference today is a lack of both traditional and smooth jazz stations in larger cities with larger populations," he says. "Collectively, jazz had about 7 million listeners around the U.S. with stations in those markets." Contributing to the diminishing numbers: consolidation of station groups, and the perception that various jazz formats—from triple A and R&B to Latin outlets—are aren't considered PPM-friendly (Arbitron's Portable People Meter ratings device). This vicious circle has resulted in a ratings drop that, in turn, affects advertiser interest and the stations' bottom line.

The situation doesn't appear related to supply and demand. "Between jazz programs at high schools and at universities, the [number] of jazz musicians is

up," Grammy-winning bassist Stanley Clarke says. "Maybe radio owners think jazz stations won't make money. I don't know. But I do know there are more jazz musicians and more jazz records than ever before. I have a funny feeling that, because of the Internet and social media, jazz will find its place."

With Spalding's new album and *Black Radio* by Blue Note act Robert Glasper Experiment (Feb. 28), jazz labels are utilizing a combination of social media and radio to build awareness and sales

momentum. "There is no magic bullet," Concord Jazz & Classics Group chief creative officer/label head John Burk says. "We have to look at everything and synergize to create multiple impressions."

According to Burk, that means constantly engaging consumers through YouTube, Vevo, Facebook, Twitter, Google ads and other sites. Radio may not be the massive sales driver as in years past, but several key outlets (e.g., KTWV Los Angeles, KIFM San Diego) and specialty shows still exist, including NPR and its vari-

ous offshoots including "A Blog Supreme," Garth Trinidad's "Chocolate City" on KCRW Los Angeles and WBGO Newark, N.J., as well as SiriusXM. Concord also helps program a radio channel for senior-friendly AARP, reaching a wide audience segment that still purchases physical CDs.

"Not everybody is hitting buttons and downloading tracks at iTunes and Amazon," Concord's Wexler says.

Blue Note marketing director Shanicka Brooks says the campaign for *Black Radio* relies on

### TEAM SPALDING

**ALBUM TITLE:** *Radio Music Society*

**LABEL:** Heads Up International/Concord Music Group

**RELEASE DATES:** March 16 (Germany, Norway), March 19 (France, Greece, Indonesia, Philippines, Portugal, Singapore, South Africa), March 20 (United States, Spain, Italy, Brazil), March 21 (Japan), March 22 (Argentina), March 23 (Australia, Holland), April 2 (United Kingdom), April 3 (Korea)

**PRODUCERS:** Esperanza Spalding; Q-Tip (co-produced "Crowned & Kissed," "City of Roses")

**MANAGER:** Daniel Florestano, Montuno Producciones y Eventos

**AGENT:** Scott Southard, International Music Network

**PUBLISHING:** Buntz Music (ASCAP)

**PUBLICITY:** Mike Wilpizeski, Concord Music Group; Jim Walsh, Big Hassele

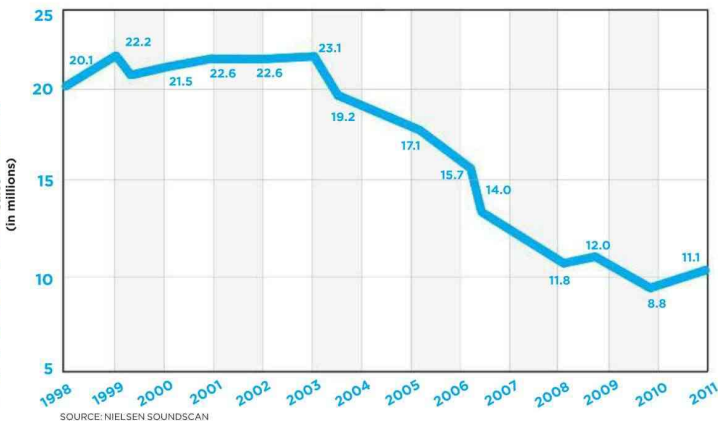
**SITES:** EsperanzaSpalding.com, Facebook.com/esperanzaspalding

**TWEETS:** @EspeSpalding



## SMOOTH SELLING

While overall album sales have shrunk in the past decade, jazz's market share has stayed relatively constant. Since 1998, the genre's slice of the overall pie has floated between a low of 2.7% (in 2000) and a high of 3.5% (in 2003). Credit the sales spike in 2003 to Norah Jones' *Come Away With Me*, which moved 5.1 million that year alone. Last year's share was bolstered by Michael Bubl 's *Christmas* album (2.5 million).



Getting big-box retailers to focus on jazz has always been difficult, label sales executives say. With the demise of Circuit City and Tower Records, Barnes & Noble now sells more jazz than any other domestic brick-and-mortar retailer and also carries the deepest selection of all chain stores—though nowhere as deep as the labels would like. However, Amazon and iTunes probably sell the most jazz music overall, just by virtue of their online dominance: the former in physical CDs and the latter for digital downloads. But with the unlimited shelf space that a virtual store provides, both carry the widest selection of jazz in the market, and consequently sell the most.

Label executives, however, also point to some bright spots on the indie and online fronts. For example, J&R Music World in New York houses an impressive selection that's been attracting former Tower and Virgin Megastore customers. Meanwhile, HDTracks.com, founded by David and Norman Chesky of audiophile imprint Chesky Records, is developing a steady jazz business. Though not yet moving massive numbers, label reps seem encouraged by how rapidly HDTracks.com is growing.

Value-added incentives are another avenue worth exploring. Spalding, for instance, crafted short films tied to 11 tracks on *Radio Music Society*. All of the clips are available to CD buyers as digital downloads or on a DVD included on the deluxe versions. Blue Note, meanwhile, staged a remix contest with Indaba Music for a track on Glasper's album and also a poster contest with Creative Allies. The winning poster design was used as a gift with purchase for indie retail. A current second contest with Creative Allies is for cover art to be used with the winning Indaba remix for a future EP or vinyl pressing of bonus content.

While online marketing and in-store events are vital for any album launch, TV promotion

remains the holy grail for jazz artists, limited frequently to sit-ins with house bands and local shows.

"If you're straight-ahead jazz with no buzz other than being great, you might not be successful getting on TV," Blue Note's Brooks says. "A large part of the equation is the album itself and how much buzz has been built leading up to its release."

Concord's Burk agrees. "There's no question that TV can

sell music—just look at 'American Idol' and 'Glee,'" he says. "The difficulty comes down to what advertisers are looking for in demographic reach. You have to build some heat and momentum in other areas to the point where TV feels the need to pick it up." Fortunately, he adds, jazz gets continuing support from PBS, "which tends to gravitate toward these types of artists."

Online reviews, print profiles and other press still provide a

major marketing push for jazz artists, Wexler says. While lacking the circulation numbers enjoyed in the past, he notes that the passionate core audience for jazz still reads publications like *Jazziz*, *Jazz Times* and *Downbeat*, while new, comprehensive websites including AllAboutJazz.com have picked up some slack.

Proceeds from album sales and

downloaded tracks only tell part of the story, however. As with some other genres, touring still provides the bread and butter for many jazz artists, with popular acts filling their schedules with mega-festivals, gigs at clubs and atypical jazz venues, and innovative new avenues like ocean cruises. Artists from Dave Koz to Marcus Miller have figured out how to mix business with pleasure by hosting exclusive cruises for well-heeled fans who wish to bundle all of their travel, meals and accommodations with a jazzy soundtrack.

"The music is still finding its way out there, but in different ways," Broadcast Architecture's Kepler says. Clarke adds: "When you have a cracked roof, it may take a while to get there but water will somehow find its way through that crack. And jazz... well, it's somewhat the same—it's really impossible to stop it."

Additional reporting by Keith Caulfield and Ed Christman.

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## RIDING WITH ESPERANZA

Grammy winner brings new innovations and sounds to her third album

Esperanza Spalding is fearless. Ever since her self-titled 2008 Heads Up International/Concord debut album, the young bassist/composer/vocalist has remained fiercely determined to explore her creativity without being tied down by genre constraints or confining labels.

Rooted in jazz, Spalding feels no compunction about adding liberal dollops of classical music to her work, as she did on her 2010 sophomore effort, *Chamber Music Society*. Nor did she shy away from using pop, R&B, hip-hop and socially conscious lyrics on her latest Heads Up outing, *Radio Music Society* (March 20). For this third album, Spalding collaborated with a diverse lineup of mentors and contemporaries including bebop saxman Joe Lovano, jazz drummer Terri Lyne Carrington and rapper/producer Q-Tip.

Spalding isn't concerned about crossing over. Equally at home jamming with Prince or writing original lyrics to Wayne Shorter's "Endangered Species" for her new album, her priorities are making and performing music for music's sake—and bringing listeners along for the intrepid ride.

**Wasn't *Radio Music Society* originally set to be included with your last album as part of a double-CD package?**

Yes, the first recordings I did for this album were in 2009. I was working with composition elements and started to hear a sound, but I didn't have time to fully develop it. Then I thought, "Wow, this diffused music with electric bass and horns—I could take all this and solidify it into something coherent, under the premise of jazz musicians getting together to explore pop song forms and melodies." I listened to everyone's input. Q-Tip co-produced two songs as well. It was a big family affair.

**During Black History Month, the video for album track "Black Gold" premiered on BET's "106 & Park." What was the impetus behind that song?**

The dialogue of our identity in this country typically revolves around overcoming slavery and fighting for freedom. I wanted to add a stream of understanding, that black pride didn't start with the slave trade. There's a rich, diverse pre-colonial history we don't ever hear about: the strength of one's own people and

not just the strength of overcoming oppression. I wanted to look at the continent [of Africa] in its own right and address our nobility. I remember meeting in elementary school to discuss being strong as young black women. I don't think the boys had those meetings, so this song is meant to speak to those young men. It's my own little spitting into the ocean.

**How did you conceive the jazzy, free-form take on Michael Jackson's "I Can't Help It"?**

One day at sound check we were noodling around and that bassline came out. We kept going and really started hearing the song in a different way, finding other meanings in the lyrics, harmony and melody. Joe [Lovano] once told me, "If you do a song by a master, you have to find your own reason for doing it and not just emulate what the master has already done."

**Videos aren't typically a jazz byproduct, yet you've made short films for 11 of the album's 12 tracks. Why?**

That's the benefit of youth: You can do the impossible. You're also naive and make mistakes—I thought we'd just make these films that are all connected, release them as a video album and call it a day. It was delusional to think I could do that in seven months, but I wrote scripts in Barcelona, New York and Portland [Ore.] and we just barreled through on a shoe-string budget. I've always been curious about acting. Wayne Shorter said that when he writes, he imagines a film that the music goes to, what the images are. I guess I ran with that idea. I really want to make music that listeners can connect with and tap into. Images are often symbols that are more universal than an improvised jazz solo.

**Does your success at the Grammy Awards open the door wider for jazz?**

I honestly don't know, but I certainly hope so. Artists such as Adele are a testament to the fact that people are really hungry for truthful, soulful music, for someone playing well and singing their hearts out. That's been developing in so many different genres. Hopefully, there's this whole world quietly continuing to develop, waiting to be embraced and uplifted. —GM

### >>> JOIE MANDA APPOINTED PRESIDENT OF DEF JAM

On March 14, Island Def Jam Music Group announced the appointment of Joie Manda to president of Def Jam Recordings—the label's first president since Jay-Z left the post on Christmas Eve in 2007. The announcement was made by Barry Weiss, chairman/CEO of Universal Republic and Island Def Jam, to whom Manda reports. Manda had been head of urban music at Warner Bros. Records since 2010, and joined Warner Music in 2004 as executive VP of Asylum Records.

### >>> WALMART LAUNCHES DISC-TO-DIGITAL SERVICE

Walmart pledged to help introduce Hollywood's emerging online movie locker system to its customers, many of whom will be venturing into the digital realm for the first time. People who own DVDs or Blu-ray discs from five participating movie studios will be able to permanently access them on Walmart's Vudu online streaming service by paying \$2 per movie. "Lots of people are facing this dilemma of, 'Do I buy a physical DVD, or what about this digital movie?'" says John Aden, executive VP of general merchandising at Walmart. "We think this is a huge opportunity for us to break down that wall between those two."

### >>> RETAILER OTHER MUSIC, FAT POSSUM START LABEL

After 17 years in business, Other Music, New York's small but enduring independent music retailer, announced it is launching a music label in partnership with Fat Possum Records. The Other Music Recording Co.'s first release will be Brooklyn band Ex Cops, whose first single, "You Are a Lion, I Am a Lamb," arrives April 24.

Reporting by Andy Gensler, Billboard staff and the Associated Press.

# Heavenly Sales

Singing priests top Brazil's chart thanks to labels' savvy marketing

According to newly released numbers by Brazil's Assn. of Record Producers, the country's top-selling album last year was *Agape Musical* (Sony Music), by Catholic priest **Padre Marcelo Rossi**, which has moved close to 1.7 million copies since its August 2011 release.

Rossi isn't alone. Four out of the 10 top-selling titles of the year in Brazil were by Catholic priests. At No. 5 was newcomer **Padre Robson de Oliveira**, whose *Nos Bracos do Pai*, out on indie Som Livre, sold more than 400,000 copies, according to the label; and at Nos. 6 and 7, respectively, are two live albums: **Padre Fabio de Melo's** *No Meu Interior Tem Deus* (Sony) and **Padre Reginaldo Manzotti's** *Milhões de Vozes Ao Vivo* (Som Livre).

Brazil's love of singing priests is nothing new. Rossi's career goes back more than a decade, and he previously enjoyed the second-top-

selling album of 2008. The following year, three of Brazil's top-selling titles were by Catholic priests.

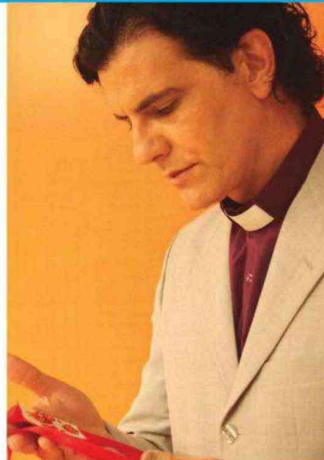
This time around, however, the high sales are the result of the industry's increasing savvy for marketing and promoting not only Catholic priests, but Christian music in general.

"We are in the best moment ever for the market," Sony Music Brazil president **Alexandre Schiavo** says. Two years ago, the company opened a dedicated division focused on the growing market for gospel music. Combined with interest from other mainstream labels, Sony aimed to place the music in the forefront of Brazilian pop culture.

"There are very defined Catholic and evangelical markets here that are starting to



Big in Brazil: **PADRE MARCELO ROSSI** (left) and **PADRE REGINALDO MANZOTTI**



grow," Schiavo says. "Television stations are also starting to pay closer attention to the music. Even TV Globo [Brazil's largest network] created an evangelical music award show."

The singing priests have several things in common: Aside from being telegenic and broadcasting their own TV or radio shows in which they promote their music, all of their proceeds are invested in the church or their own missions. Also, because their music—ranging from praise and worship to pop and sertanejo—centers on faith, most of the sales are physical, and piracy levels are virtually nil.

The sales cut across different swaths of the population. For example, Rossi is by far the most popular artist, with his show on

TV Globo and his current album sales built upon the success of a book by the same name, which has sold 7 million copies since its 2010 release, according to the label. Manzotti, signed to a licensing deal with Som Livre, doesn't have a TV show but hosts a daily radio program from Paraná, in the northeastern part of Brazil, that reaches millions, and his yearly mass on the beach of Fortaleza is attended by more than 1 million people.

"Music is a way to attract the faithful," Manzotti says. "I'm not an artist. I am a priest who sings to evangelize."

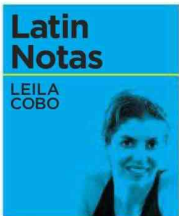
Indeed, while no one can pinpoint exactly why Catholic priests are so popular here—this trend isn't occurring elsewhere in the world—Som Livre

president **Marcelo Soares** speculates that it may stem from the Catholic Church's desire to attract worshipers. Since gospel and evangelical churches were using music as a marketing tool, it seemed to be a good alternative, and Catholic masses have become increasingly musical.

"It's a big market, and we have to be where the musical tastes of the Brazilian people are," Soares says. "What's happening today is religious music—not only Catholic but also Protestant—and it's really strong. It's part of the culture." ■■■

For an interview with Padre Manzotti, go to [Billboard.biz](http://Billboard.biz).

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LEILA COBO

## THE BILLBOARD Q&A?

Chris Perez, the widower of famed Mexican-American singing idol Selena, has written a book about his late wife, nearly two decades after she was murdered at the age of 23 by a woman who had served as president of her fan club.

Why did it take him so long to tell their story? "For years, Selena's fans have been wondering if I was ever going to write about her," says Perez, 49. "Their voices had an impact on me but, more than anything else, I wanted to show a different side of her."

The new biography, "To Selena, With Love" (Celebra), covers the couple's life together, from the moment he first met a teenage Selena Quintanilla and the pivotal 1990 moment when he joined her family's band as lead guitarist, to the 1995 death of the singer, known as the queen of Tejano music. During their years together, not only did Selena's career skyrocket, but they

also endured a rocky relationship with her father/manager, Abraham, who initially disapproved of the romance.

Perez, who has two children from a second marriage that ended in divorce, won a Grammy Award in 2000 for best Latin rock/alternative album with a new group he founded, Chris Perez Band. Still, he acknowledges that nothing has come close to the success he experienced years earlier with his late wife. Selena has sold more than 10 million albums, according to Nielsen SoundScan, in addition to notching seven No. 1 singles on Billboard's Hot Latin Songs chart and six No. 1s on Top Latin Albums, more than any other woman in history.

Billboard spoke to Perez about his new book, Selena's musical legacy and the impact that she's had on his life.

**How did Selena's family feel about the book?**

I didn't say anything to anyone while writing it. It wasn't because I was afraid of the reaction, but I just wanted to be at peace when I was writing it. When I was done and talked to Abraham about it, he said, "Son, if it's something you



CHRIS PEREZ'S book (inset) discusses his life with the late Selena.



feel you need to do, you have every right to do it."

**Did writing help with your healing? Were you able to resolve any painful parts of your life?**

It was something that I had to do in order to move forward. I was dealing with boxes and boxes of baggage that I had suppressed. So I went through, dusted them off, and then wrote the book.

**.biz** EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to [billboardenespanol.com](http://billboardenespanol.com).

**How do you feel about posthumous Selena projects? Do you have anything to do with them?**

The one misconception that bugs me is [about] all the different CDs that pop out. People don't understand that the family and I really don't have control over that. Capitol/EMI owns the masters and makes the plans for that stuff.

People think that [our family is] sitting around trying to find different ways of releasing her music, but that's not the case at all.

**How would you ideally like Selena's legacy to continue?**

People need to remember what she stood for, the values she had. If she gave any message to the younger generation, it would be: Stay in school, and anything is possible as long as you work for it. If people remembered her in that way, I'd be happy and I'm sure she would be happy, too.

—Justino Águila

## EN BREVE

REGIONAL MEXICAN PANEL AT BILLBOARD CONFERENCE

Gerardo Ortiz and 3BallMITY will be featured on a panel about the new wave of regional Mexican music at the Billboard Latin Music Conference & Awards, set for April 23-26 at the JW Marriott Marquis in Miami. Along with executives from their respective labels, Del Records and Latin Power Music, the two acts will discuss their status in the industry, how they create music and why their compositions reach a bicultural, bilingual audience. Also scheduled to participate in the conference, presented by State Farm, are Pitbull, Jenni Rivera and Emilio Estefan Jr. The confab will also feature the Marketing Exchange, sponsored by Telemundo and mun2, with programming dedicated to branding and partnerships.

DJ BLASS SIGNS WITH EMI PUBLISHING

EMI Music Publishing will administer a collection of more than 900 songs by Puerto Rican-born DJ Blass, according to representatives for the producer/songwriter. Blass, known for meshing traditional music with new sounds, has worked with such acts as Wisin & Yandel, Daddy Yankee, Calle 13 and Ricky Martin. Nominated for a Latin Grammy Award and winner of three BMI Awards, Blass produced and co-wrote songs like "Cuando" with J King & Maximan, "Loco" with Jowel & Randy and "No Te Veo" with Casa de Leones.

CALLE 13 HEADLINES PACHANGA FESTIVAL

Latin Grammy Award-winning act Calle 13 will headline the Pachanga Latino Music Festival in Austin on May 11 and 12. French-Chilean rapper Ana Tijoux, Texas-based band Los Lonely Boys and La Santa Cecilia from Los Angeles, among others, will join the Puerto Rican duo at the Fiesta Gardens venue. Some festival proceeds will go to FuturoFund Austin, which provides leadership training and grants in central Texas in various fields including arts and culture, community development and education. —Justino Águila



DIGITAL BY GLENN PEOPLES

# Subscription Renewed

Social-heavy on-demand services provide different glimpse into what music fans like

Subscription services have arrived... finally. After years of tinkering and various experiments that were DOA, the on-demand digital audio model is starting to live up to the sky-high expectations and promises made more than a decade ago.

The concept of selling monthly or annual subscriptions to an enormous library of recorded music didn't seem to matter much when the CD and then the digital download ruled the marketplace. Forever touted as "the future of music retailing," the technology never quite coalesced, and the dream of billing consumers monthly for their music use remained a far-off fantasy.

Now, however, streaming has become second nature to music fans and on-demand services an important segment of consumer behavior. When looking at the 5.7 billion total streams Nielsen SoundScan has captured so far in 2012, 4.5 billion are audio streams through services like Spotify, Slacker, Rhapsody, Cricket, Rdio and MOG. Since the beginning of the year, audio streaming activity has increased every week to an all-time weekly high of 494 million during the week ending March 4.

What sets today's subscription services apart from its predecessors? For starters, a new generation of well-funded entrepreneurs has made strong advances in distributing and marketing the services. As a result, music is no longer tethered to the iPod, with smartphone apps letting consumers use the services on other mobile devices. The rise of social media, allowing listeners to share their favorite artists or playlists, has also been a major development, with deep integrations through Facebook plugging Spotify, Rhapsody, Rdio, MOG and other services directly into the social networks of music fans worldwide.

Today's services are far easier to use, include many more features and make nearly 15 million songs much more manageable than earlier iterations of Rhapsody (which is still going strong) or Napster (acquired by Rhapsody in December). As a leader in the new breed of subscription services, Spotify makes music incredibly easy to access. "It's a frictionless music service, and—thanks to our integration with Facebook—the ultimate discovery engine that gives you the power of all the world's music in your pocket," Spotify chief content officer Ken Parks says.

Consumers appear to agree, even those using a basic, free version of Spotify. Without cost, any friction between discovery and experience is further dramatically reduced. Officially launched in October 2008, Spotify was first made available stateside last July after years of negotiations with the major labels. As of this month, Spotify has 10 million active users, with "well north of" 3 million paid subscribers worldwide, according to Parks, and the numbers are growing fast. (Competitors MOG and Rdio also offer free and paid versions.)

By analyzing listening habits of consumers who use Spotify and rival services, the music industry can learn much about what works best in subscription services and other models. That's

because what people share and stream isn't always identical to what's on the radio or purchased in brick-and-mortar or even online stores.

Today's services capture actual listening activity, not purchases, and this immediacy plays perfectly into the wired world. A song shared online can be heard immediately by friends, who may share it with others, and so on. Now that some friction has been drastically reduced, more recommendations could lead to more sampling, more listening and—perhaps—more purchasing.

Among the most popular titles on streaming services is Gotye's Universal Republic debut, *Making Mirrors*, which is climbing the Billboard 200. At Spotify, *Making Mirrors* was the third-ranked album and its track "Somebody That I Used to Know" was the No. 1 song. *Making Mirrors* was No. 6 at Rhapsody and No. 4 at Rdio, while "Somebody" was Nos. 4 and 1, respectively. By more traditional measurements, Gotye seems a bit less popular in terms of album sales: This issue, *Making Mirrors* is No. 16 on the Billboard 200. However, "Somebody" is No. 5 on the Billboard Hot 100.

A handful of other albums and EPs have also been especially popular on subscription services while faring worse on other charts, including *Hurry Up, We're Dreaming* by French electronic act M83, *Scary Monsters and Nice Sprites* by dance artist Skrillex and *Born to Die* by singer/songwriter Lana Del Rey. Still, the music industry can't ignore the meaning of this heightened listening activity.

To Rdio chief marketing officer Drew Lerner, it makes sense that an artist like Gotye would rank high among Rdio's top songs and albums. "The idea [that] these charts are showing interest in albums and bands not appearing on the traditional charts supports that social discovery piece," he says.

Though these acts may lack the mainstream visibility of the typical chart-topper, their positive reviews, grass-roots popularity and media attention have translated into repeated listens. Their music ranks high on subscription services because people are listening, and that's an important first step in the retail process.

This is the beauty of subscriptions: Songs are accessed rather than purchased. As a result, such new measures as Billboard's On-Demand Streaming chart (see *Over the Counter*, page 37) reflect what people are actually hearing. It also provides a window into the social nature of the subscription services. A groundswell of friendly chatter can easily lead to on-demand streams—as consumers listen to new tracks and then share or recommend their favorites on Facebook, the more likely it is that others will start to listen to them.

Other music genres, from R&B and hip-hop to Latin, are in on the subscription action. Indeed, those genres are especially well-represented at Muve Music, a subscription service that might represent the ideal future business model. The creation of mobile carrier Cricket Wireless, Muve Music is a mobile-only, unlimited subscription service bundled with an unlimited talk, text



Band in demand: FUN, tops Billboard's inaugural On-Demand Songs chart.

## STREAMS VS. SALES AND AIRPLAY

A review of the titles on the inaugural On-Demand Songs chart reveals an interesting blend of current top-charting hits, under-the-radar tracks and some songs a bit past their prime. The chart's entire top 10 also appear on Hot 100 Airplay (which measures radio airplay) and Hot Digital Songs (top-selling downloads). Only two songs, however—Kelly Clarkson's "Stronger (What Doesn't Kill You)" and "Young, Wild & Free" by Snoop Dogg and Wiz Khalifa featuring Bruno Mars—also appear in the top 10 on both the airplay and sales charts. Two songs within the top 20 of On-Demand Songs, M83's "Midnight City" (No. 11) and Skrillex's "Scary Monsters and Nice Sprites" (No. 16), do not appear on Hot 100 Airplay or Hot Digital Songs, though "Sprites" did spend seven sporadic weeks on the sales tally starting last October. Also dotting the On-Demand top 20 are songs that have already peaked at radio and have been moved to "recurrent" status due to their long runs on the Billboard Hot 100. Among that group are two Drake songs, "Headlines" (No. 15) and "Make Me Proud" (No. 20), which reached their highest airplay rankings in December and January, respectively.

This Week	Hot 100 Airplay	Hot Digital Songs	Title	Artist
1	19	1	"We Are Young"	fun. Featuring Janelle Monáe
2	45	5	"Somebody That I Used to Know"	Gotye Featuring Kimbra
3	17	14	"Rack City"	Tyga
4	33	33	"Ni**as in Paris"	Jay-Z & Kanye West
5	5	15	"Take Care"	Drake Featuring Rihanna
6	4	30	"We Found Love"	Rihanna Featuring Calvin Harris
7	13	2	"Glad You Came"	The Wanted
8	9	10	"Young, Wild & Free"	Snoop Dogg & Wiz Khalifa Featuring Bruno Mars
9	2	3	"Stronger (What Doesn't Kill You)"	Kelly Clarkson
10	61	27	"Rolling in the Deep"	Adele
11	-	-	"Midnight City"	M83
12	Recurrent	65	"Pumped Up Kicks"	Foster the People
13	31	4	"Starships"	Nicki Minaj
14	58	28	"Paradise"	Coldplay
15	Recurrent	-	"Headlines"	Drake
16	-	-	"Scary Monsters and Nice Sprites"	Skrillex
17	21	16	"Sexy and I Know It"	LMFAO
18	35	6	"Wild Ones"	Flo Rida Featuring Sia
19	-	72	"Some Nights"	fun.
20	Recurrent	-	"Make Me Proud"	Drake Featuring Nicki Minaj

and data mobile plan. The target demo is the underserved segment of users who aren't early adopters or heavy music buyers, Cricket Wireless senior VP of marketing Jaime Vasquez says. Customers who choose Muve Music plans can pay either \$55 or \$65 per month, depending on their smartphone.

Muve Music appears to be working, with Vasquez claiming "north of 600,000 subscribers now" just 14 months after its debut and six months after it rolled out nationally. In addition, Cricket executives say its new service has helped reduce churn while increasing the average revenue per customer.

The company has relationships with Best Buy, Dollar General, Amazon and HSN. Since it op-

erates on a national basis, Cricket uses its retail partners to validate its brand and provide the expected level of customer service, Vasquez says.

Music executives have long envisioned bundling subscription services with broadband or mobile services as Muve does: It's a strong alternative to piracy, and also transforms music into a regularly billed utility, like electricity.

After decades of experimentation and stuttering starts, it seems the equation for success has finally been established: Increased sharing plus reduced friction equals a new era in music. ●●●

## CHART NEWS

■ For more on the On-Demand Songs chart, turn to page 37. For the chart, see page 40.

# BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,752,646 (\$99/\$21)	<b>RICARDO ARJONA</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 2-3	26,973 two sellouts	SBS Entertainment
2	\$1,621,670 (\$150.74/Australian) (\$179.92/\$96.50)	<b>ROXETTE, 1927</b> Brisbane Entertainment Centre, Brisbane, Australia, Feb. 14, 24	16,625 16,969 two shows	Live Nation
3	\$1,542,640 (\$1,788,529 pesos) (\$296.23/\$3118)	<b>ELTON JOHN, RAY COOPER</b> Auditorio Nacional, Mexico City, March 2-3	18,916 19,274 two shows	OCESA-CIE, in-house
4	\$1,376,253 \$250/\$50	<b>MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL</b> RBC Center, Raleigh, N.C., March 10-11	12,793 21,296 two shows	Cirque du Soleil
5	\$1,237,318 \$137/\$32	<b>ELTON JOHN</b> Amway Center, Orlando, Fla., March 10	14,049 15,197	Live Nation
6	\$905,144 \$250/\$50	<b>MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL</b> Veterans Memorial Arena, Jacksonville, Fla., March 7-8	9,463 12,246 two shows	Cirque du Soleil
7	\$669,909 \$79.50/\$29.50	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> Allstate Arena, Rosemont, Ill., March 9	13,487 sellout	Jam Productions
8	\$649,567 \$59.50/\$42.50	<b>THE BLACK KEYS, ARCTIC MONKEYS</b> TD Garden, Boston, March 7	13,428 sellout	Frank Productions, Mass Concerts
9	\$565,891 \$72.50/\$27.50	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> Target Center, Minneapolis, March 11	12,902 sellout	G.A.M.E., Frank Productions
10	\$504,444 (\$471.232 Australian) (\$320.07/\$69.58)	<b>CELTIC THUNDER</b> Brisbane Entertainment Centre, Brisbane, Australia, Feb. 11	3,688 4,176	Nine Live
11	\$444,361 \$49.50/\$35	<b>THE BLACK KEYS, ARCTIC MONKEYS</b> Schottenstein Center, Columbus, Ohio, March 4	10,360 sellout	NS2, Frank Productions
12	\$439,944 \$49.75/\$25	<b>BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON</b> KeyArena, Seattle, March 9	8,908 sellout	Police Productions
13	\$433,434 (\$6,222,500 pesos) (\$69.38/\$19.27)	<b>SELENA GOMEZ &amp; THE SCENE, DJ RAUL RODRIGUEZ</b> Arena VFG, Guadalajara, Mexico, Jan. 27	10,122 11,090	OCESA-CIE
14	\$429,548 (\$428.797 Canadian) (\$100.18/\$29.55)	<b>SIMPLE PLAN, ALL TIME LOW, MARIANAS TRENCH &amp; OTHERS</b> Bell Centre, Montreal, Feb. 23	9,992 10,600	Evenko, Live Nation, Greenland Productions
15	\$423,622 (\$5,479,471 pesos) \$65.71/\$21.65	<b>EVANESCENCE, MIRO</b> Palacio de los Deportes, Mexico City, Jan. 30	10,063 17,852	OCESA-CIE
16	\$420,788 \$50.25/\$25.50	<b>JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA</b> Resch Center, Green Bay, Wis., Feb. 16	9,629 sellout	Live Nation
17	\$419,805 (\$392.392 Australian) \$92.22	<b>SYSTEM OF A DOWN, DILLINGER ESCAPE PLAN</b> Sydney Entertainment Centre, Sydney, Feb. 28	5,262 5,424	Soundwave Touring
18	\$404,384 \$49.75/\$25.75	<b>MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN</b> Greensboro Coliseum, Greensboro, N.C., Feb. 19	9,801 10,334	Police Productions
19	\$404,072 \$49.75/\$39.75	<b>JIM GAFFIGAN, TODD GLASS</b> Warner Theatre, Washington, D.C., Feb. 23-25	8,470 five sellouts	Outback Concerts, Live Nation
20	\$400,935 \$50.75/\$26	<b>JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA</b> BancorpSouth Center, Tupelo, Miss., Feb. 25	8,825 sellout	Live Nation
21	\$399,872 \$79.50/\$39.50	<b>LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE</b> Lakefront Arena, New Orleans, March 2	6,957 sellout	Beaver Productions
22	\$398,547 \$49.75/\$25.75	<b>MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN</b> Rupp Arena, Lexington, Ky., Feb. 25	9,750 sellout	Police Productions
23	\$393,860 \$49.75/\$25	<b>BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON</b> DCU Center, Worcester, Mass., Feb. 23	8,454 sellout	Police Productions
24	\$388,015 \$87.50/\$37.50	<b>ROMEO SANTOS</b> Amway Center, Orlando, Fla., March 2	6,226 7,190	Concerts West/AEG Live
25	\$383,794 \$70/\$29.50	<b>GEORGE LOPEZ</b> Citizens Business Bank Arena, Ontario, Calif., Jan. 28	8,198 8,643	Goldenvoice/AEG Live
26	\$371,796 \$54.75/\$25	<b>JASON ALDEAN, LUKE BRYAN, LAUREN ALAINA</b> Von Braun Center, Huntsville, Ala., Feb. 23	7,490 sellout	Live Nation
27	\$370,848 \$54.75/\$29.75	<b>BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON</b> Patriot Center, Fairfax, Va., Feb. 25	6,614 7,226	Police Productions
28	\$369,017 \$99.50/\$39.50	<b>KEITH SWEAT, THE O'JAYS, THE WHISPERS</b> Nokia Theatre L.A. Live, Los Angeles, Feb. 18	7,000 sellout	Goldenvoice/AEG Live
29	\$363,932 \$49.75/\$25.75	<b>MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN</b> Giant Center, Hershey, Pa., Feb. 12, 17	7,976 sellout	Police Productions
30	\$361,819 \$79.50/\$24.50	<b>LOVE TRAIN: THE O'JAYS, CHAKA KHAN, MEN OF SOUL &amp; OTHERS</b> American Airlines Center, Dallas, Feb. 17	7,753 12,355	Frank J. Russo, in-house
31	\$356,895 (\$332,782 Australian) (\$320.67/\$106.17)	<b>CELTIC THUNDER, GREGG ARTHUR</b> Allphones Arena, Sydney, Feb. 16	2,738 3,174	Nine Live
32	\$356,350 (\$275,216) \$40.79	<b>ONE DIRECTION</b> O2, Dublin, Jan. 24	8,737 sellout	MCD
33	\$354,012 \$72.50/\$65.50/ \$48.50	<b>ZAC BROWN BAND, SONIA LEIGH, NIC COWAN</b> Germain Arena, Estero, Fla., Jan. 27	6,005 sellout	AEG Live
34	\$353,792 \$49.75/\$25	<b>BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON</b> Spokane Arena, Spokane, Wash., March 8	7,883 sellout	Police Productions
35	\$353,772 \$42.50/\$34.75	<b>ERIC CHURCH, BRANTLEY GILBERT, DRAKE WHITE</b> Amphitheater at the Wharf, Orange Beach, Ala., March 10	9,676 sellout	Frank Productions, NS2, Red Mountain Entertainment

# HOME FRONT

## 360 DEGREES OF BILLBOARD



A highlight: BEYONCÉ performing at the 2011 Billboard Music Awards.

## BILLBOARD MUSIC AWARDS RETURN IN MAY

The 2012 Billboard Music Awards will air on ABC live from the MGM Grand in Las Vegas on May 20, in partnership with Chevrolet and the Las Vegas Convention and Visitors Authority. Like last year's show, which also aired on ABC, the broadcast will be co-executive-produced by Richard D. Beckman, CEO of Billboard parent company Prometheus Global Media, and Don Mischer of Don Mischer Productions.

Eminem and Justin Bieber duked it out at last year's show, each taking home six official awards during a star-studded telecast that resulted in a ratings win for ABC. Head to head, the BBMA's handily defeated the season finale of NBC's "Celebrity Apprentice" by 72% in the coveted 18-34 demographic.

The awards will reflect Billboard's chart rankings based on key fan interactions with music, including album sales and downloads, track downloads, radio airplay and touring as

well as streaming and social interactions on Facebook, Twitter, Vevo, YouTube, Spotify and other popular online destinations for music. These measurements are tracked year-round by Billboard and its data partners, including Nielsen Entertainment and Next Big Sound. The awards will be based on the reporting period of March 1, 2011, through Feb. 29, 2012. Top artists will be recognized in a variety of genres, including R&B, rap, pop, country, rock, Latin and alternative.

Last year's ceremony featured performances by the Black Eyed Peas, Rihanna, Taio Cruz, Cee Lo Green, Lady Antebellum, Nicki Minaj, Mary J. Blige, Neil Diamond and a visually groundbreaking rendition of "Run the World (Girls)" by Beyoncé. In addition to a lineup of artists to be named later, the 2012 telecast will include a performance by the winner of Billboard's annual Battle of the Bands contest.

## GLORIA TREVI, REIK TO HEADLINE BILLBOARD EN CONCIERTO

Billboard is once again teaming with Telmundo Media and Cardenas Marketing Network for the annual Billboard Latin Music Series, marking the third consecutive year of the partnership and offering an expanded series compared with previous incarnations.

Kicking off April 3 at House of Blues in Los Angeles, Billboard En Concierto is presented by State Farm in association with 5 Gum and Bud Light. The concert series, produced by Latin entertainment firm CMN, will feature live performances by Grammy Award-winning Mexican pop trio Reik and multiplatinum pop diva Gloria Trevi.

The Billboard En Concierto franchise features finalists for the Billboard Latin Music Awards, which will air live April 26 on Telmundo. The series debuted in 2010 with concerts by Jencarlos Canela and Xtreme, while the 2011 edition featured shows by chart-topping Mexican trio Camila.

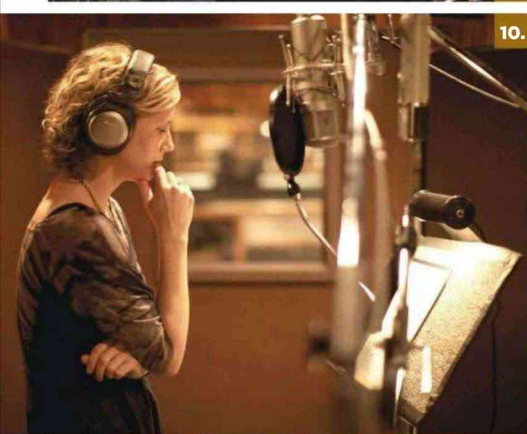
This year's series starts with four shows by Reik at House of Blues, followed by con-

certs at New York's Best Buy Theatre (April 5), Houston's Warehouse (April 7) and House of Blues in Dallas (April 8). Then, on April 10, Trevi will kick off the second half of Billboard En Concierto at the Fillmore in San Francisco before playing Chicago's V-Live on April 12 and Miami's Fillmore on April 14.

Access to all concerts is by invitation only, with fans asked to tune in to their local Telmundo station for giveaways or to participate in promotions. Fans can also go to billboard-enconcierto.com to request invitations.

Both Reik and Trevi are finalists for the Billboard Latin Music Awards, which honor the most popular albums, songs and performers in Latin music as determined by the actual sales, radio airplay and social media activity that inform Billboard's weekly charts. The awards close out the Billboard Latin Music Conference, set for April 24-26 in Miami and presented by State Farm. For more information about the event and registration, go to billboardlatinconference.com.





**BY WAY OF 'TUSKEGEE,'  
LIONEL RICHIE GOES HOME  
TO COME BACK**

# HELLO (AGAIN)

**BY GAIL MITCHELL**



3.



4.



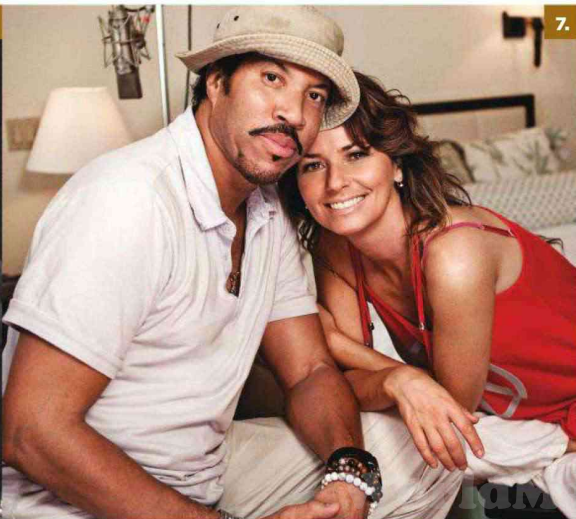
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Lionel Richie should do Gershwin. ¶ As off key as that idea may sound, the five-time Grammy Award winner and former Commodores front-man says some people tried to convince him to do that five years ago. Leaning back on the comfortable mint green sofa in the family room of his Beverly Hills home, Richie laughs at the memory. “I responded, ‘Why doesn’t Lionel just do Lionel?’” ¶ That suggestion, however, did plant the seeds for the icon’s new project. *Tuskegee* (Mercury Nashville, March 26) is a collection of 13 of Richie’s international hits recorded as duets with some of country music’s biggest established and rising stars. The roster includes Sugarland’s Jennifer Nettles (“Hello”), Blake Shelton (“You Are”), Tim McGraw (“Sail On”), Kenny Chesney (“My Love”), Willie Nelson (“Easy”), Kenny Rogers (“Lady”), Darius Rucker (“Stuck on You”), Jason Aldean (“Say You, Say Me”) and Rascal Flatts (“Dancing on the Ceiling”). The set’s first single,

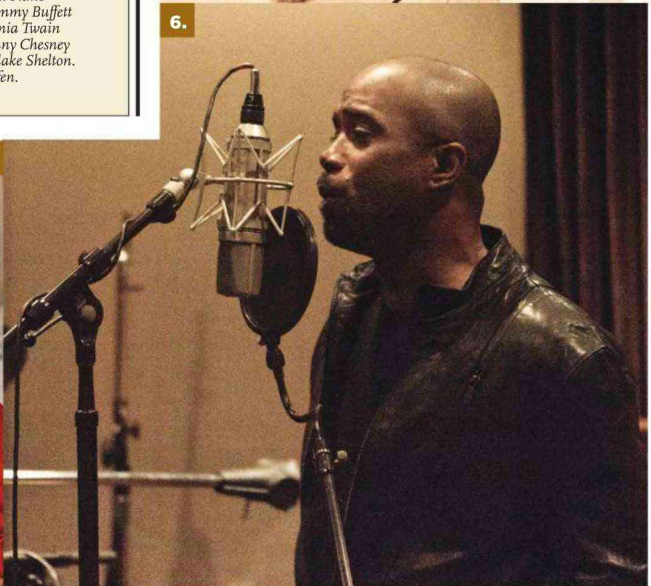
**SCENES FROM THE STUDIO:**  
*The all-star guest list on Lionel Richie’s Tuskegee album includes* **1.** Willie Nelson **2.** Jason Aldean **3.** Rascal Flatts **4.** Billy Currington **5.** Jimmy Buffett **6.** Darius Rucker **7.** Shania Twain **8.** Little Big Town **9.** Kenny Chesney **10.** Jennifer Nettles **11.** Blake Shelton. Photographs by Alan Silfen.



8.



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"Endless Love" with Shania Twain—who, owing to vocal paralysis, hadn't recorded or performed live in seven years before *Tuskegee*—debuted at No. 24 on Billboard's Adult Contemporary chart, where it's No. 22 this week.

"The idea just came along. We didn't sell this," Richie says. "I always knew I was going to do a country album with maybe one or two duets but not starting here. Then I thought the best thing to do is, 'Let's take three steps back, connect country to what I've already done, and then we go forward.'"

On the surface, *Tuskegee*'s country spin might read as simply a clever twist on the tried-and-true greatest-hits/standards album model. But Michael Richardson, Richie's new manager, views the project as the repositioning next chapter in the singer's storied career: one that will re-engage him with longtime fans as well as introduce him to a new generation.

Fortifying that reconnection is a multi-tiered domestic and international marketing campaign relying heavily on TV, including a March 16 live performance on HSN and an all-star CBS special, "ACM Presents: Lionel Richie and Friends—In Concert" airing April 13.

"Lionel is a mainstream artist who falls into the category of an Elton John and Billy Joel," Richardson says. "His audience is as far as it is wide. And that's what this marketing plan had to be to capture and get the attention of his audience . . . which is everybody."

A fixture on the pop and R&B charts in

the '80s with such crossover hits as "Endless Love," "All Night Long (All Night)" and "Say You, Say Me," Richie is no stranger to country music. Born and raised in Tuskegee, Ala.—where in college during the '70s he co-founded R&B group the Commodores—the singer says radio for him growing up was mostly "Patsy Cline, Willie Nelson and Johnny Cash." R&B exposure came by way of a nighttime-only R&B station, while relatives and friends introduced him to gospel and classical music.

Richie's Southern roots began showing in 1977 with the Commodores' crossover hit "Easy." ("Sunday morning in the South is about as easy as it's going to get," Richie says.) Another of the group's Richie-penned hits, 1978's "Three Times a Lady," was covered by Conway Twitty in 1983. Before that, however, Richie's reputation as a songwriter took off after Kenny Rogers' cover of Richie's "Lady" soared to No. 1 on the pop charts in 1980. Richie himself peaked at No. 24 on Billboard's country chart with "Stuck on You" in 1984. Three years later, Alabama teamed with Richie on the latter's composition "Deep River Woman," a top 10 country hit.

"When I did 'Lady' with Kenny, I should have pulled the trigger then," Richie says. "But I was firmly in Commodores mode. Then Conway told me to come and explore the country market because 'we love you up here.' I went there but just for one meeting. I didn't stay because I was in solo mode. And after I finished 'Deep River Woman,' I should have pulled the trig-

ger. So it took a moment for me while country was already there."

Both sides landed on the same side of the fence last year when Richie—a longtime member of the Country Music Assn. (CMA)—began recording *Tuskegee*. What began as a three-week project stretched into nine months as the country artists selected songs and juggled schedules, while Richie commuted on call between Los Angeles and Nashville for the sessions. "I found out with country music, nobody's sitting at home waiting for the phone to ring," Richie says. "These are the working-est folks."

Rather than emulate Richie's originals, the artists were encouraged to perform the songs as if they were their own, with Richie coming onboard after the fact. In addition to Aldean's rock accents on "Say You, Say Me" and Nettles' killer vocals on "Hello," listeners are treated to Little Big Town's tight, rich harmonies on "Deep River Woman" and Nelson's indelible touch on "Easy." Overall, the results are a testament to the universal nature of Richie's material.

Thanks to those enduring songs, Richie has sold more than 100 million albums between his Commodores stint and solo efforts, according to Mercury Nashville. That catalog dates back to 1974 (when the first Commodores album came out and peaked at No. 11 on the R&B albums chart) and includes his most recent projects on Island Def Jam, 2006's *Coming Home* (featuring the R&B hit "I Call It Love") and 2009's *Just Go*.

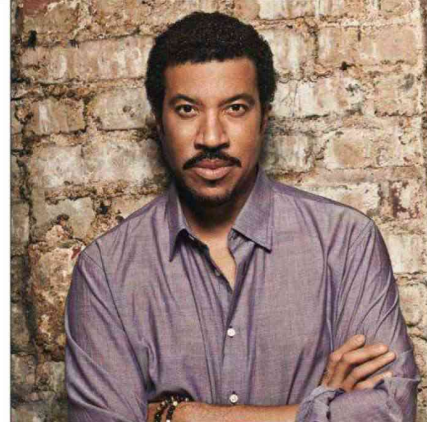
*Coming Home* peaked at No. 3 on Top R&B/Hip-Hop Albums and No. 6 on the Billboard 200, while "I Call It Love" hit No. 1 on Adult R&B and reached No. 19 on Hot R&B/Hip-Hop Songs. *Just Go* peaked at No. 9 on Top R&B/Hip-Hop Albums and No. 24 on the Billboard 200. In addition, Richie has racked up 22 top 10 singles, five Grammys and an Academy Award for best original song in 1985 ("Say You, Say Me," from the movie "White Nights").

Turning up the volume on *Tuskegee* as well as Richie's still-active career is the primary focus of the marketing campaign being mounted by manager Richardson and Mercury Nashville. Anchoring the promotional push: a major concentration on TV.

"It's about putting him back into people's homes," Richardson says. "People are going to see Lionel in their living rooms more than they've seen him in quite a number of years."

Richie's TV stint kicks off March 16 with the singer launching HSN's live concert series, "HSN Live." The hour-long broadcast starts at 8 p.m. EST and will feature duet partner Kenny Rogers. Bracketing the concert: a 60-minute live, behind-the-scenes pre-show at 7 p.m. on Facebook and a post-concert Facebook segment featuring a final chat with Richie before he sings "Hello."

HSN purchasers—able to place website preorders for *Tuskegee* beginning in mid-February—will receive an exclusive second CD featuring five songs. The disc includes a never-heard-before track from a live concert at Wembley Arena in London. Rod Stewart, Tony



## TEAM RICHIE

ALBUM TITLE: *Tuskegee*

LABEL: Mercury Nashville

RELEASE DATES: March 5 (United Kingdom, Denmark), March 7 (Sweden), March 12 (Europe), March 19 (Canada), March 23 (Australia), March 26 (United States, rest of the world)

PRODUCERS: Lionel Richie with Tony Brown, Buddy Cannon, Nathan Chapman, Dann Huff

MANAGER: Michael Richardson, In-House Management

AGENT: Rob Light, Creative Artists Agency

PUBLISHING: Brockman Music/LBR (ASCAP)

PUBLICITY: Cindi Berger, Kristen Foster and British Reece, PMK\*BNC; Beverly Keel, Universal Music Group Nashville

SITES: LionelRichie.com, Facebook.com/lionelrichie

TWEETS: @lionelrichie

## RICHIE'S TOP 20 HOT 100 HITS

On our exclusive tally of Lionel Richie's top 20 Billboard Hot 100 hits, his "Endless Love" duet with Diana Ross comes in at No. 1 while his own "All Night Long (All Night)" is the runner-up.

Counting his work with the Commodores, Richie has notched 29 top 40 hits on the Hot 100, including seven No. 1s. His longest-running No. 1 is "Endless Love," which lodged nine straight weeks at the summit in 1981. At the time, it was the biggest chart-topper for the Motown label and the most successful duet of all time.

When Richie departed the Commodores in 1982 for a solo career, he did it in grand style. That year's "Truly" started a streak of 13 consecutive top 10 hits, which stretched through 1987's "Ballerina Girl" (No. 7). Among those '80s singles were No. 1s "Truly," "All Night Long (All Night)," "Hello" and the Academy Award-winning "Say You, Say Me" (from the film "White Nights").

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

Rank	Title	Artist	Peak (Weeks At No. 1)	Peak Year
1	"Endless Love"	Diana Ross & Lionel Richie	No. 1 (9)	1981
2	"All Night Long (All Night)"	Lionel Richie	No. 1 (4)	1983
3	"Three Times a Lady"	Commodores	No. 1 (2)	1978
4	"Still"	Commodores	No. 1	1979
5	"Say You, Say Me"	Lionel Richie	No. 1 (4)	1985
6	"Hello"	Lionel Richie	No. 1 (2)	1984
7	"Truly"	Lionel Richie	No. 1 (2)	1982
8	"Dancing on the Ceiling"	Lionel Richie	No. 2	1986
9	"Stuck on You"	Lionel Richie	No. 3	1984
10	"Sail On"	Commodores	No. 4	1979
11	"Easy"	Commodores	No. 4	1977
12	"Lady (You Bring Me Up)"	Commodores	No. 8	1981
13	"You Are"	Lionel Richie	No. 4	1983
14	"Oh No"	Commodores	No. 4	1981
15	"Running With the Night"	Lionel Richie	No. 7	1984
16	"Sweet Love"	Commodores	No. 5	1976
17	"Brick House"	Commodores	No. 5	1977
18	"My Love"	Lionel Richie	No. 5	1983
19	"Penny Lover"	Lionel Richie	No. 8	1984
20	"Just to Be Close to You"	Commodores	No. 7	1976

Bennett, Randy Travis and Natalie Cole have also performed live and promoted new albums on HSN. The network's top music seller thus far is Stewart, with 25,000 albums sold in less than an hour.

"And that's the point," HSN executive VP of TV/executive creative director Andy Sheldon says. "Labels are seeing we're a great launching pad for new releases." According to Sheldon, the network reaches 96 million homes, counts more than 300,000 Facebook followers, appeals primarily to females 35-55 with an average income of \$65,000 and boasts a customer base of 5 million within the past 12 months.

On the commercial TV front, Richie will tape CBS' "ACM Presents: Lionel Richie and Friends—In Concert" on April 2 (the day after the Academy of Country Music Awards) at the MGM Grand Garden Arena in Las Vegas. Airing April 13, the concert will feature performances by several *Tuskegee* collaborators as well as other acts covering more Richie hits, including the Band Perry ("Penny Lover") and Lady Antebellum ("Truly").

Those tentpole events will be complemented by a series of additional TV appearances, from "Weekend Today" (March 24-25), "Today," "Late Show With David Letterman" and "Piers Morgan Tonight" (all three on March 27) to "Jimmy Kimmel Live!" (April 4) and "The Talk" (April 5). And on street date, Richie will wrap a four-episode stint as a mentor on "The Voice."

During a promotional swing through Europe that began in late February, Richie touched down with radio PDs and members of the press

during a special dinner. Subsequent interviews with various U.K. publications and radio appearances were followed by the March 3 taping of a prime-time TV special for ITV. It's slated to run April 1. In addition to recent appearances on "The X Factor" in Denmark and France's "Champs-Elysées," Richie will appear on Canada's "Star Academie" on March 18.

The *Tuskegee* campaign officially kicked off last year with Richie's surprise appearance at the annual Country Radio Seminar. Accompanying him for a performance of "Stuck on You" was Darius Rucker. That was followed by a medley of three *Tuskegee* tracks by Richie and the songs' duet partners at the CMA Awards in November. After hosting an album listening party at his home in January, Richie returned to Nashville in February for CRS 2012.

"It was important to start the narrative early, to fully tell the story of what this project is all about," Universal Music Group Nashville VP of marketing Tom Lord says. Rounding out the push: targeted national TV and radio advertising on such cable outlets as Lifetime and Oxygen and syndicated programs like Premiere Radio Network's "Delilah." Richie encountered a new audience on March 14 when he made his South by Southwest debut as headliner of Billboard's annual showcase at Austin's ACL Live (Billboard.com, March 7). Joining Richie on the bill: indie act Polica, party band Wallpaper, retro-soul rock group Vintage Trouble and R&B hitmaker the-Dream, who worked with Richie on *Just Go*.

A deluxe version of *Tuskegee* will also be available for purchase. It's packaged with a bonus DVD featuring behind-the-scenes studio footage of Richie's duet partners along with their personal reflections about his influence. To tie in with iTunes' countdown to release campaign, Mercury Nashville has been offering a new album track each week. The promotion began Feb. 28 with Nelson's "Easy," followed by Billy Currington ("Just for You," March 6), Rucker (March 13) and Nettles (March 20).

Richardson acknowledges that touring with a duets album is "always going to be difficult," owing to the guest artists' own recording, promotion and touring commitments. But he says the intent is for Richie—last on the road in 2006—to tour the United States, although a time period hasn't been confirmed.

"Schedules permitting, there's definitely the opportunity for artists to make a guest appearance," Richardson says. "Much in the same vein as Taylor Swift, who welcomed special guests during her tour—that's the goal here." In terms of an overseas concert run, Richardson says he and Richie are looking at September through the end of the year.

Meanwhile, Richie—who will be inducted into the Apollo Theater's Apollo Legends Hall of Fame with the late Etta James on June 4—has already lined up a duets offshoot. The singer will join Sugarland's Nettles, Kelly Clarkson and Robin Thicke on "Duets," a new talent series on ABC slated to premiere this summer. Each will choose two singers as their duet partners. The duos will then perform each week in front of a live studio audience. The amateur half of the winning duet will receive a recording contact with Hollywood Records.

"If I had to add a subtitle to *Tuskegee*, it would be, 'You will now hear all the songs I was told would ruin my career,'" Richie says with a laugh. "But it shows you just how far these songs have come. Once a song is embraced, people don't care who the hell did it. They love the song." ●●●

Additional reporting by Chuck Dauphin in Nashville.

## HOME SWEET HOME

### SHOPPING NETWORKS EXPAND THEIR PROGRAMMING AS HSN LIVE DEBUTS WITH LIONEL RICHIE CONCERT

BY ED CHRISTMAN AND GAIL MITCHELL

With fewer retail opportunities available than ever before, music labels are relying more heavily on TV shopping channels to sell CDs to older consumers. On March 16, HSN featured a live performance by Lionel Richie, and industry experts predict the special might spur 15,000-20,000 preorders for his new *Tuskegee* album, set for release March 26. With first-week sales for the album projected at 75,000 units, that means the HSN broadcast may generate one-fifth of the total take.

Besides Richie, acts including Rod Stewart, Barry Manilow, Donny & Marie Osmond, Susan Boyle and Tony Bennett have reaped increased sales thanks to appearances on either HSN or rival shopping channel QVC.

Richie's HSN appearance originally began as simply a concert. Then channel executives recalled the success of past shows by Stewart, Bennett, Randy Travis and Natalie Cole, and decided to fashion an ongoing series around the performance. As a result, Richie's concert kicked off HSN Live, featuring exclusive live

performances at least once each quarter, if not more often, according to HSN executive VP of TV/executive creative director Andy Sheldon. "Part of our strategy is to create an entertainment lifestyle network that has commerce as part of it," he says.

Label executives say a successful broadcast on either shopping network typically generates a sales bump of between 5,000 and 25,000 units, with Boyle's *I Dreamed a Dream* considered the high-water mark of such events. Pre-orders on her album from QVC reached nearly 80,000 units, according to experts in late 2009—a small part of the 4 million domestic sales (according to Nielsen SoundScan) the release eventually tallied, but still remarkable for what was essentially an infomercial. The QVC episode also provided a national launch for the much-buzzed U.K. project, and the album was offered with a bonus DVD of rare footage almost a full month before the album hit stores.

The industry will get other chances to test the selling power of QVC vs. HSN. While HSN

featured Richie on March 16, just four days later QVC will broadcast Wilson Phillips previewing songs from its new *Dedicated* album. The release features songs made famous by three of the trio's parents, who were members of '60s hitmakers the Mamas & the Papas and the Beach Boys. Two months later, the Beach Boys will reunite for their 50th-anniversary celebration with a live performance at QVC's studios on May 16, while simultaneously promoting a career-spanning boxed set on the channel, according to QVC PR manager Denise Kovalevich.

While labels love to feature albums on both shopping networks, they admit that neither one has a halo effect, and as a result do not generate additional sales at any other retailer. Moreover, the networks sometimes attempt to reach teenage buyers, but those efforts rarely yield enough increased sales to justify the additional advertising costs targeting those demos.

When the appropriate artists target the channels' older demos, however, the special programming can deliver incremental sales that otherwise might not be achieved. For example, when Donny & Marie Osmond appeared for a half-hour on QVC in April 2011, their *Donny & Marie* album sold nearly 11,000 units, according to SoundScan. "We wanted to do an entire hour but they only allocated half that time," says Jeff Brody, principal in JRB Sales & Marketing Innovations and a sales consultant on the album. "If they had given us the full hour, it would have sold 20,000 units." ●●●

## BACK TO BUSINESS

### TALKING LIONEL RICHIE WITH NEW MANAGER MICHAEL RICHARDSON

BY GAIL MITCHELL

He signed on as Lionel Richie's manager just four months ago. But Michael Richardson has hit the ground running as he and Richie rev up the promotional machine behind *Tuskegee*.

It's a transition made smoother by the fact that Richardson is quite familiar with the superstar realm: He spent 14 years as a member of Mariah Carey's management group. Together, Richardson and Richie—formerly managed by AEG Live president/CEO Randy Phillips—operate In-House Management with the Grammy Award-winning singer/songwriter as the sole client.

But as everyone knows, superstar status doesn't automatically guarantee success in today's marketplace. The day before heading to Europe to launch the international leg of *Tuskegee*'s promotional tour, Richardson discussed Richie's return, his appeal among U.S. and global fans and maximizing the singer's time-proven brand. "I don't know that this is a comeback," Richardson says. "It's just back to business."

**In an industry where "young" seems to be the operating word, where do long-established artists fit in the marketplace?**

This is a great time for those artists because the public is gravitating to musical credibility and quality. That's what Lionel brings on this album and what he's done over his career. There is a market of people looking to buy music, and what they wait for is their turf. And when music comes out that appeals to them, as with Tony Bennett's latest album [2011's *Duets II* was Bennett's first No. 1 on the Billboard 200], they gravitate to it. I'm not saying younger artists don't have

credible, quality music. But obviously it's more skewed and marketed to a younger audience, especially in America.

**In coming to the table, what was the one thing you found missing in terms of taking Richie to the next level?**

It's really been about awareness, about getting him back out there in the U.S. In Europe, he's a god. Generally, the memory banks are more intact with Europeans. Once you have that iconic status, you don't have to keep re-creating the hotness. You don't have to be hot this week or next week. Once you've validated your status, it's kind of maintained—as opposed to America, where there's the argument that as a more seasoned artist, you need to keep reinventing yourself. The reinvention in this instance is really Lionel going back to the roots of his music. It's a repositioning using music that's familiar but sounds fresh. Questions about Lionel's position in the U.S. will be answered very shortly. I feel very confident that this album will appeal to his fans and open the door to a new audience.

**Some might counter that this twist on the established artist/standards formula is simply a greatest-hits package. Given Richie's background, why not come with an original album?**

Lionel has a weird dichotomy: For as long as he's been in the business, there's still something very fresh and new about him. And that's reflected in the decision Lionel made about producing this album. He contacted the artists and let them choose what they wanted to sing. Then he had them do their

parts with their bands first and he jumped on the songs last. The original integrity of the songs is still there but the musical arrangements and the partnership with these country mega-stars bring a complete freshness. That's where the excitement comes in.

This could have easily felt like a greatest-hits album. But it doesn't. It could have easily felt like a covers album. It doesn't. Plus, there's an audience out there that isn't necessarily familiar with the original versions of the songs. For them, these songs are going to be brand-new records.

**What next steps are being implemented to further maximize the Richie brand?**

An inactive icon doesn't bring any value to anybody, least of all the artist himself. Lionel definitely has the right to wear the title of "icon," but he wants to be an active icon. And purely because he enjoys working and performing. The marketing and branding experiences can come after that. Nothing is off the table. That's something he's looking to engage in, based naturally on the right opportunities and a certain level of integrity we want to maintain. As of now, there are some other television opportunities that I can't speak on as they're still in negotiation. And as to our fielding other branding alliances, I'm going to be a bit coy and maintain a code of silence until they're ready to happen.

**And what's up next musically? An original country album? A return to pop/R&B?**

Musically and creatively, the door is always going to be left open for Lionel. What I can tell you at this point is, there's not going to be a long period of time between this record and his next project. Lionel has the ambitions of an 18-year-old, the energy of a 25-year-old and the look of a man in his mid-40s. He's feeling as creative as he's ever felt. His writing chops are really hot right now. This isn't a swan song. This is literally the gateway to more music, new music and different types of music. ●●●

From party promoting to managing Gang Starr to releasing Jay-Z's first single, **PATRICK MOXEY** has built his career by thriving in the mix. Now, with marquee EDM acts and producers Deadmau5, Benny Benassi and Steve Aoki all operating under his Ultra empire, and his hands in hits by Katy Perry, Pitbull and Madonna, Moxey is cooking up a storm

BY KERRI MASON  
PHOTOGRAPHS BY SHAWN BRACKBILL

# The Main Ingredient

**I**n 1986, Red Hot Chili Peppers' Anthony Kiedis stood on top of a speaker stack in the University of Chicago's stately, Tiffany-windowed Mandel Hall, shirt off, mic in hand, sizing up a leap to a nearby balcony.

"I'm standing there with the dean," says Ultra Records founder/CEO Patrick Moxey, who was the student organizer of the night's eclectic bill, which also included Trouble Funk and Beastie Boys, "and I'm thinking to myself, 'Oh, my God. I hope that mic cord is long enough for him to make this jump because otherwise I'm going to get thrown out of this school.'"

Kiedis made the jump, and, in the process, Moxey was made. "I remember being in that beautiful space and watching chaos, total mayhem. It was one of the best shows I've ever seen," says Joe Shanahan, longtime owner of pioneering Chicago venues Metro and Smart Bar, who enlisted Moxey as a college promoter back in those days. "We knew right then that Patrick Moxey had ideas that were bigger than the room."

WHEN PATRICK MOXEY LOOKS out of the window of his glass-walled sixth-floor office—home to his thriving brainchild, Ultra Records—the Chelsea Hotel looks back at him.

The New York landmark is a vestige of the city's artistic history, haunted by ghosts born of excess and genius.

"It's a building full of characters in an old building of character, and somehow it represents New York," he says. "So maybe it was where Sid killed Nancy. It's also where the poets were, and that's something that really attracted me to this city."

At a distinguished 45, Moxey calls himself "a big mutt": His mother is Dutch from the Caribbean; his father is English from Argentina. He was born in London, graduated high school in West Berlin and attended the University of Chicago. But when it came time to launch his own venture, he put down roots in the Big Apple.

"I feel at home in New York because everyone else is kind of like me here," he says. "And musically that's where a lot of inspiration comes from—that kind of mixing of the elements."

For those who know him only from a distance, Moxey's fascination with mixing it up might come as a surprise. In electronic dance music's current sea of self-run fiefdoms, home offices and buddy-system promotional plans, Moxey's fully independent Ultra empire runs on a major-label model, with 33 employees and satellite offices in Europe, Canada and Los Angeles offering a range of services including a label (Ultra Records), management (Empire Artist Management) and pub-





WorldM

lishing (Ultra International Music Publishing).

The company's Manhattan space, which Moxey leased in 2008 for "a very, very long term," has cubicles, administrative assistants, meeting rooms—the expected constructs of a formal business. And Moxey himself cuts quite a figure in the dance scene: tall, with close-cropped salt-and-pepper hair and never without a collared shirt—even when taking meetings in Ibiza, Spain.

"I've been in a lot of rooms where I'm the only one without long hair," says Moxey, who started his career with the majors working under Russell Simmons and Iyora Cohen at Def Jam and Rush Artists Management and launched Ultra while serving as senior VP of A&R for EMI's Virgin Records America. "I think it communicates to artists that I can handle the hard things for them."

Indeed. Founded in 1995, Ultra has grown from a label trading primarily in licensing deals and compilations into one of the foremost companies in EDM, and the only one to cover all facets of the genre. Wielding a valuable distribution contract with Alternative Distribution Alliance, which Moxey negotiated in 2006, Ultra has become home to many of the faces of the new EDM movement, including Deadmau5 (who joined the label in 2008, after singles "Not Exactly" and "Faxing Berlin" had cemented the DJ/producer as a bright new star), Kaskadee and Steve Aoki.

But Ultra isn't built solely on boldfaced names. The label also specializes in decidedly less sexy, one-off mainstream dance singles—like "We No Speak Americano" by Yolanda Be Cool (1.2 million downloads sold, according to Nielsen SoundScan) or "Mr. Saxobeat" by Alexandra Stan (1 million), both of which hit No. 1 on Billboard's Dance Airplay chart. And it was behind Pitbull's massive 2009 hit, "I Know You Want Me (Calle Ocho)," which hit No. 2 on the Billboard Hot 100, with nearly 3 million downloads sold.

Ultra has one of music's biggest YouTube channels, with more than 100 million monthly views—a staggering figure likely to jump even higher in the wake of UltraLive, a just-launched concert streaming initiative with Google and YouTube. Captured with multiple cameras—including ones in the crowd—for an immersive, you-are-here effect, the video content opens up numerous other avenues for Ultra: Deadmau5's set from the Toronto Skydome was released on DVD in February, and Aoki at New York's Roseland was syndicated on MTV Hive and high-traffic gamer site Machinima. Moxey reports that the label is exploring additional platforms and partnerships, like Netflix, Hulu and on-demand cable services. Performances from Ibiza and Las Vegas (artists TBD) are planned for this year.

Among its publishing, management and label arms, Ultra snagged 14 Grammy Award nominations this year (winning one, for Skrillex's juggernaut remix of Ultra artist Benny Benassi's "Cinema"), and the label has recently begun adding acts outside of its core, like electro-punk band the Bloody Beetroots and DJ Muggs from hip-hop group Cypress Hill,

"I've been in a lot of rooms where I'm the only one without long hair. I think it communicates to artists that I can handle the hard things for them."

—PATRICK MOXEY

to the roster. Meanwhile, its publishing division is scoring big wins for its clients, which include Sandy Vee, the French writer/producer behind Katy Perry's "Firework," and Benny and Alle Benassi, who recently co-wrote and produced "Girls Gone Wild," the second single from Madonna's upcoming album *MDNA*.

With so many deals in play, Moxey is everywhere: at gigs throughout Miami Music Week, sticking beside his artists well into the after-hours; at MIDEM, the Amsterdam Dance Event and the International Music Summit in Ibiza, taking meetings and participating in panels; at the Grammys, the MTV Video Music Awards or any event that could provide an opportunity for an Ultra artist, or a potential Ultra artist.

"In many ways it makes more sense for a dance artist to sign with Ultra than, say, Interscope," says Aoki, the Dim Mak label boss who signed with Ultra after a reported bidding war, and whose unhinged stage show and collaboration-packed debut album, *Wonderland*, are setting him up for a big year. "To be part of dance music now, you don't need these big labels anymore. You've just got to maintain a brand of authenticity and make sure the right people hear the music. Patrick is great at supporting that idea. He gets it, he understands it, and he's a really good guy. That's important. You have to work with people who follow through and execute what they say they will."

Guy Moot, president of U.K. and European creative at EMI Music Publishing and Moxey's friend of 25 years, says, "I could tell you he's the hardest-working guy in show business, with a complete one-dimensional focus on achieving results, closing deals and selling records. [That] he'll die with a business card in his hand; he's renowned for doing more meetings at MIDEM than anyone. That's all true. But it would be unfair to make him out to only be a machine. These days he's creating hits, not just licensing them. The company has come a long way."

"Step by step, brick by brick, he's put together this collage of great talent, supporting electronic artists and dance music," Madonna's manager Guy Oseary says. "It's hard not to notice the impact that this independent label has had, especially in the world of dance music today."

MOXEY GOT HIS START IN DANCE MUSIC while still an undergrad, learning to DJ from revered classic house producer Joe Smooth ("Promised Land") and gigging around Chicago, including at Joe Shanahan's Smart Bar. "I played different types of music that people were shocked to hear together," Moxey recalls. "I might play the latest house stuff from Jamie Principle or Fingers Inc., combined with Front 242, and Belgian or Dutch electronic music. But then I would drop into the Beastie Boys, who were coming out with their first 12-inch on Def Jam."

Shanahan says, "He had skills in mixing, blending and beat-matching that I don't think anyone expected him to have. In general we didn't want a steady diet of one kind of music. The DJs who were successful in that era, they were doing a blend of a few things. But Patrick probably pushed the envelope a little bit further. He had eclectic taste, but it was always rooted in good, fun music."

In 1987, Moxey moved to New York and began his career in earnest. He penned articles about music for glossies like *Details* and *Paper*, and promoted a \$5 cover floating hip-hop party, the Milky Way, at venues throughout the city. With a bill known to feature then-burgeoning acts like De La Soul and the Jungle Brothers, the Milky Way was a hit. (Moxey landed his first job—working as Cohen's assistant at Rush Artists—after Simmons hired him on the spot one night in 1989 at the Milky Way.)

In the early '90s he launched two companies: Empire Artist Management, which still exists under the Ultra umbrella today, and Payday Records, a hip-hop-focused PolyGram imprint, formed at the behest of FFRR head Pete Tong. Early management clients included trail-blazing hip-hop group Gang Starr and house DJ Little Louie Vega. While at Payday, he signed Gang Starr affiliate Jeru the Damaja and, perhaps most notably, released "In My Lifetime," the first single by an upstart Brooklyn rapper recording under the name Jay-Z.

# DAY 'N' NIGHT

ON MARCH 8, BILLBOARD TRAILED PATRICK MOXEY TO CAPTURE THE LIFE AND BUSINESS OF ALL THINGS ULTRA BY JON BLISTEIN



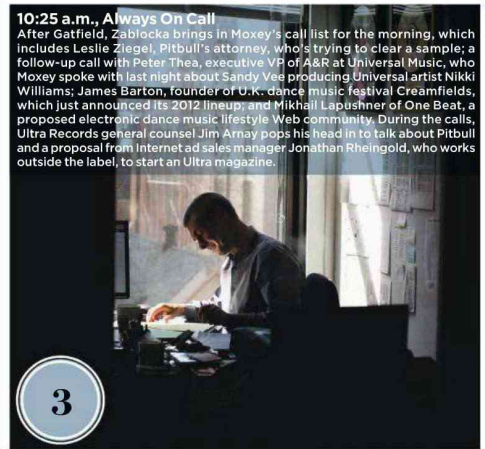
9:20 a.m., Midtown Tennis Club, Manhattan

Just in from a European trip that last saw him in London (he landed at 3 a.m.), Moxey has already dropped off his daughter, Alexandra, at the Lycée Français school, and hit the domed roof at the tennis club for his weekly lesson with his instructor, Hayden. Moxey has been playing for about a year and tries to hit the court two or three times a week, but admits it's a slow road. "It's a good thing my ears are better than my tennis skills," he says.



10:07 a.m., Ultra Office, Chelsea

When Moxey enters his office, his assistant, Annika Zablocka, asks if he wants a cappuccino; the answer, of course, is yes. His office is decorated in gold and platinum plaques and pieces of original art by Alexandra and has two speakers that stand across the room. He keeps the French doors to his office open while listening to new songs and signing papers, waiting for something to catch his ear. When a song by Benga and Marlene does, Moxey calls Sony Music U.K. chairman/CEO Nick Gatfield and leaves an excited voice mail about possibly licensing the song in North America.



10:25 a.m., Always On Call

After Gatfield, Zablocka brings in Moxey's call list for the morning, which includes Leslie Ziegel, Pitbull's attorney, who's trying to clear a sample; a follow-up call with Peter Thea, executive VP of A&R at Universal Music, who Moxey spoke with last night about Sandy Vee producing Universal artist Nikki Williams; James Barton, founder of U.K. dance music festival Creamfields, which just announced its 2012 lineup; and Mikhill Tapashner of One Beat, a proposed electronic dance music lifestyle Web community. During the calls, Ultra Records general counsel Jim Arroy pops his head in to talk about Pitbull and a proposal from Internet ad sales manager Jonathan Rheingold, who works outside the label, to start an Ultra magazine.

**11:00 a.m., A&R Meeting**

Moxey meets with the Ultra A&R team—Henley Halem (in cap), Valentina Vistoli and Jeremy Vuernick and (later) GM David Waxman—in his office for their daily meeting. First on the docket are remixes and singles for Ultra act Drop the Lime, followed by the upcoming single release of the Steve Aoki/Kid Cudi collaboration, “Cudi the Kid,” from Aoki’s *Wanderland*. Next, the team listens to and discusses demos from the Bloody Beetroots with the band’s manager Enrico Mutti (of Spaceship Management) on the phone. The gritty club bangers have everyone excited. Halem pumps his fist and Moxey exclaims, “That’s exactly the kind of stuff we need, Enrico. We need stuff that kicks ass!”



4

5



**12:30 p.m., “Never A Dull Moment”**

Moxey hops in a cab to head downtown to meet with Grammy Award-winning producer Sandy Vee (Rihanna, Katy Perry), who Ultra manages and co-publishes. He checks a few emails on his BlackBerry, then gives Syco Entertainment COO Charles Garland a ring to talk “media possibilities” with electronic dance music. “There’s never a dull moment,” Moxey says.

**12:45 p.m., Germano Studios**

Moxey and Vee sip espresso in the studio lounge and chat about Vee’s rise in the United States before heading to the studio to hear what the French producer has been working on. But first, more business: Moxey puts Vee on the phone with EMI Music Publishing VP of European creative David Ventura to coordinate a session with Warner France pop singer Shy’M.



6

**1:05 p.m., Let the Music Play**

Moxey tries to make it to a studio at least once a day. “It’s when I’m happiest, being close to the music,” he says. Vee plays an almost-finished track with Jason Derülo on vocals. Moxey checks his email, but when the chorus hits, his head jerks up and he places the phone on the table. He looks at Vee (who has his fist in the air) with a smile and nods



7

his head in support, shouting, “That’s awesome!” Next up is a track that Vee produced with up-and-coming U.K. rapper Example, which Vee says they completed in three hours. Moxey is hooked by the track’s massive chorus. “He’s going to blow up,” Moxey says of Example, before calling Dave Dollimore, managing director at Example’s label Ministry of Sound, to express his excitement.



**2:00 p.m., Northern Exposure**

Moxey introduces Vee (far left) to Sony Canada co-president Shane Cartar (third from right) and director of marketing Dan Andrews, who are in town to meet with Moxey to discuss a joint venture on a dance compilation.



8

**10:00 p.m., Night Shift**

After a short break for dinner and family time (a fixture of his day), Moxey is at the Meatpacking District’s Hotel Gansevoort chatting with Pierre-Forgues (left) of France’s top indie dance label, Happy Music France, and DJ Roger Sanchez (center), who’ll be playing *ProvoCateur*—a club located in the hotel—later that night.



9



Ultra magnetic: Ultra is home to DJ/artist/label owner STEVE AOKI.

“In many ways it makes more sense for a dance artist to sign with Ultra than, say, Interscope.”

—STEVE AOKI, DJ/ARTIST

“He had this little office down on Stanton Street, which was not the Stanton Street it is now,” says Moot, who shared an apartment with Moxey in 1990. “It was a rough area with crack dealers opposite it, and one-way glass so you could see them dealing, but they couldn’t see you. It was quite hand to mouth. We used to joke that we’d go out to get a remix just to pay the phone bill.”

In 1995, Moxey launched Ultra with “Release Yo’ Self,” a seminal single by DJ/producer Roger Sanchez, still considered one of the defining tracks of the ‘90s house movement. More riff-happy one-offs followed in the next few years, like “Beachball,” by U.K. progressive house duo Nalin & Kane, and “Renegade Master” (and its sports bar favorite Fatboy Slim remix) by Wildchild. Payday shuttered with Moxey’s move to Virgin as senior VP of A&R in 1997. (“It was just time to move on,” he says.) At Virgin he signed such acts as N\*E\*R\*D, Kelis and Beanie Man, but dance music and all its untapped potential was always on his mind.

“I was going to video outlets—they were telling me dance music would never work. I was going to radio stations—they were telling me dance music would never work,” he says of the early days. “Now we have nothing but love and support, but it’s been a long road.”

AS THE DANCE INDUSTRY has ebbed and flowed, Ultra has moved between formats and strategies. Its earliest marquee act was Sasha & Digweed, the U.K. DJ duo whose 1997 mixed compilation series, *Northern Exposure*, lit the fire for progressive dance music stateside. (“We went on to sell something like 600,000 albums,” Moxey says of the series.) With most artists not able to command large audiences, compilations were dance’s biggest sellers at the time. Moxey responded with the Ultra series: Collections like *Ultra Chill* and *Ultra Electro* that aggregated tracks by vibe and genre and always featured

a fetching model (usually in a bikini) on the cover. The series has sold more than 2 million copies, according to the label.

“I felt more constrained in what I call ‘the old media business,’” says Moxey, who left Virgin in 2003, of the time period. “Let’s say a radio station in Cleveland started to play your song. Your first question was, ‘How are we going to get the records to Cleveland?’ Now, everything is instant. It’s just a totally different world, and a much more exciting one.”

These days Moxey charges his team with thinking more like content creators than simply music managers. Bolstered by its powerful YouTube channel, video is a big part of their focus: Aoki plans to cut separate clips for all 12 tracks on *Wonderland* (“Earthquakey People,” with Weezer’s Rivers Cuomo, already has 600,000 views), and Ultra has a full-time video producer on staff.

It’s also started a significant merchandising push. Visitors to UltraRecords.com can buy a Benny Benassi bicycle cap (Benassi toured California on a bike in 2010), a Wolfgang Gartner logo T-shirt or an Ultra-branded hoodie with a head-phonographic slung over the shoulder. Moxey also hints at a mysterious “media initiative keyed to the EDM lifestyle,” set for sometime in 2012, but declined to go into further detail.

As for the music, Moxey works closely with his A&R staff in a process he calls “cooking,” or trying different combinations of artists, songwriters and producers. Take Madonna’s “Girls Gone Wild” (which he worked on with Oseary): The song is a combination of an original track by the Benassi brothers and a top line by Ultra writer Jenson Vaughn—commissioned and brought together by Moxey (resulting in a significant publishing share for Ultra). Skrillex’s Grammy-winning remix of Benassi’s “Cinema” came to be after Moxey played the original for Skrillex, who loved the vocal; Pitbull’s “I Know You Want Me” was based on a sax hook by Italy’s Nicola Fasano, which Moxey introduced to the artist. And one of Moxey’s annual visits to Kingston, Jamaica, unearthed “Keep On,” a vocal by local reggae artist Cezar that he then sent to German producers Spencer & Hill. They crafted a dance remix that has logged close to 1 million YouTube views.

“It’s become a very traditional process inside the heart of the label,” Moxey says. “A producer sends a track. We send it to a writer. We get a great artist to perform it. So it’s a mechanism for creating hits, but it’s also a chance for me to use the skills that I learned earlier in my career. There is a place for those traditional A&R skills within this new world of flexibility. And there’s still a need for editorial—for quality control. Let’s just say that we are curators for music.”

# RECIPE FOR SUCCESS

SO YOU WANT TO BE A MOGUL? PATRICK MOXEY’S SIX TIPS FOR ASPIRING OR EMERGING RECORD EXECUTIVES

**E**vent promoter, nightclub DJ, music journalist: By the time Patrick Moxey got his first industry gig—assisting Lyor Cohen—he had already lived a few lives. Since then, he’s parlayed these varied perspectives and an upright, professional working style into hits, awards (three Grammys as executive producer) and blessed independence. Last year, Ultra commanded 0.2% of U.S. album market share, according to Nielsen SoundScan. “Ultra is probably one of the only labels outside the majors that has the ability to create top 10 hits at radio and at video,” he says, “but it’s taken years of work to build those relationships.”

Below are Moxey’s tips for developing the contacts, shepherding the artists and leading the team that can make a mountain out of your hip indie molehill. —KM

1

## MUSIC FIRST

Releasing quality, distinctive music should be your primary focus, but that can be enabled by other factors: Get deep into new technology, aspects of business, organizational structure, marketing and promotion. Owning this information makes everything easier, and makes the music you bring to the table more powerful and unique.

2

## LISTEN

There’s a time to talk, but mainly it’s best to listen and absorb all the information coming at you, especially from music fans. The truth is there in its rawest form: how new music fans find music, who they like, what they’re influenced by, what music is driving passion. That is something the industry can never tell you.

3

## DO IT YOURSELF

Half the time you can figure out how to do it better than the available options. Not always, but often, you’re actually the one who can get the best results.

4

## HAVE A GLOBAL OUTLOOK

With the Internet, information is flowing freely across all languages and borders. The music we used to exchange once a year at MIDEM now moves around the world in a day.

5

## LEAD FROM THE FRONT LINES

Once I had a boss tell me it was beneath him to call the head of another label to clear a side artist, because he was a chairman and the other label head was a president. You’ve got to be involved and check the temperature at all levels to have a full sense of what’s going on.

6

## BUILD FROM A NICHE

First for me was hip-hop, then electronic dance music. Keep an open mind to genres: A rock song can become a dance record, a country song a dub-step record, a Punjabi rhythm a hip-hop record. Let your passion for music take you to success. If you don’t have that passion for music, you’re in the wrong business.



# i MUSICA ALTERNATIVA !

FROM SMALL VENUES TO TUNECORE TO LATIN GRAMMYS, MAJOR SYNCHS AND BIG-TIME PRODUCERS, MANAGER/LABEL FOUNDER **GIL GASTELUM** IS ON THE CUTTING EDGE OF A PROVOCATIVE NEW SOUND AND SCENE

BY JUSTINO ÁGUILA

Cosmica Records founder Gil Gastelum made his way to the Latin Grammy Awards last November to celebrate his label's first nomination.

Next to him was the unassuming Carla Morrison (@carlamorrisonmx), a singer from Tecate, Mexico, who quietly introduced herself to Gastelum's associates. Her nomination was a big step for both the label and the artist—one of Mexico's newest voices, and an Internet favorite to the tune of more than 3 million YouTube views. Fans are mesmerized by her melancholic, lovelorn music. Her second album, *Mientras Tu Dormías* (While You Slept), was nominated in the best alternative music category along with the acts Zoé, Mr. Pauer, Fidel and Doctor Krapula.

For Gastelum (@gilmgastelum), 41, a former punk rocker who grew up in Tucson, Ariz., the weeks leading up to the awards show validated years of hard work. He founded the label in 2004 with the release of a boxed set, *A Strange Mess of Flowers*, from Austin-based singer/songwriter David Garza. Gastelum's business is based in his two-bedroom house in Arleta, Calif., which he shares with his wife, Marissa Lopez, who works in the music industry for a rights management organization. One of the bedrooms serves as his office—there are two laptops that he often travels with when on the road to Mexico for meetings. Additionally, two interns help out with the business, while his associate Jose Galvan (@saladeespera) supports artist development and pitches in during Grammy season.

Prior to establishing Cosmica (@cosmicartists), Gastelum

JESSICA JANOS



TORREBLANCA



CARLA MORRISON



GUSTAVO GALINDO



PILAR DÍAZ



DAVID GARZA

worked various jobs—managing tours, developing new acts and marketing artists from Smokey Robinson to Jackson Browne. But it's Cosmica that has allowed him to create a business where he could find, develop and promote talent with unique stories, music and influences beyond the traditional Mexican music that his parents listened to when he was a child.

"These artists are inspired by their ethnic roots," Gastelum says. "But their styles go beyond as well."

He partnered with artists like Garza and Latin alternative singer/songwriters Madame Recamier and Pilar Díaz (formerly of Los Abandoned). Díaz, who was born in Chile, and Recamier, hailing from Mexico, incorporate music from their native countries, but also have hints of such artists as Regina Spektor and Tori Amos in their music, while Garza has been compared to Jeff Buckley.

Other acts on the roster include Mexico's alt-pop-rock band Torrelblanca, led by vocalist/pianist Juan Manuel Torrelblanca; acoustic pop singer/songwriter Fernanda Ulibarri; and crooner Gustavo Galindo (now managed by Gastelum).

"Gil doesn't take on a project unless he really believes in the music," says Galvan, who paired with Gastelum in 2011. "He's genuine, and has signed on artists like Carla Morrison when no one would. He sees things others have missed."

In fact, in recent years, a new generation of Latin alternative acts has surfaced, mostly on the digital landscape. They're a mesh of everything from their often bilingual and bicultural roots (that may or may not be inspired by American and British artists), in

addition to some of Mexico's most iconic music. These new and emerging acts borrow from Latin culture, Latin rhythms, the blues, rock and R&B, to name a few. "I want people to hear this music—and maybe it's the reason I haven't made a lot of money," Gastelum says. "Because I go with what my heart tells me."

Taking a cue from these acts' origins, Gastelum has distributed music through TuneCore and digital one-stop DigitalPressure (@digitalpressure), which is affiliated with publisher peermusic ("the global independent"). Gastelum also works with mom-and-pop shops, but the focus is unabashedly online.

"Gil is taking a very logical approach for this genre because of the makeup of the audience," peermusic A&R director Yvonne Drazan says. "People in this genre are digitally savvy . . . At the same time, there would be missed opportunities if he didn't have any CDs manufactured."

There are, of course, economic challenges that the music industry is facing across most genres. Label owners on every level must navigate a constantly changing business to survive. "It's certainly a struggle," says Gastelum, who has sold T-shirts and CDs directly out of the box if it meant his artists could make some extra cash. "You have to find ways of keeping artists out there. I constantly have to think of new ways of bringing in money—from merchandising to bundling CDs. The business today is about tweaking and finding out what works best."

Creating an attractive purchase is foremost. In the case of quirky Los Angeles-based band La Santa Cecilia (@lasantacecilia),

co-managed by Gastelum, he bundled CDs (*Noches y Citas*) with a T-shirt and a tote bag that contained a box of rainbow-colored gum to commemorate the group's single "Chicle" (Gum). About 2,000 CDs were sold at concerts and online, according to Gastelum.

Gastelum began co-managing the group last year with Grammy/Latin Grammy winner Sebastian Kryz, who owns the band's label home, Rebellion Entertainment, and has worked with Shakira, Carlos Vives, Gloria Estefan, Marc Anthony and Will Smith. Last year La Santa Cecilia was nominated for a best tropical song Latin Grammy for "La Negra." "Some managers are in your face and promote themselves too much," Kryz says. "I like that Gil isn't that way."

La Santa Cecilia's sound is a mashup of cumbia, bossa nova, rumba and bolero, but also borrows from jazz, rock and klezmer. At a showcase in Las Vegas during Latin Grammy week, the band performed a soulful version of Soft Cell's '80s classic "Tainted Love," which brought the audience to its feet. "They're not a one-trick pony," Gastelum says. "They're the ultimate American band because they can sing a cover of 'Tainted Love' and give their own spin to it, and yet some of them are also trained in jazz, and can also play the music of their upbringing. They're not a cookie-cutter band."

"Our band's hybrid of sounds is an example of the way Latin music is taking different directions," says La Santa Cecilia's Gloria Estrada, who plays guitar and guitar. The band's music has appeared on HBO's "Weeds" and "Entourage," the latter featuring the group performing as part of a scene. The "Entourage" deal happened in 2009 shortly after the act signed with Secret

## AT A GLANCE

Cosmica Records boasts a diverse roster. Here's a sampling

**The fact that David Garza has 30 albums to his name isn't an accident.** The prolific singer/songwriter, who has been compared to Jeff Buckley, is working on new material. Recent performances include South by Southwest, and in May he'll play Austin's Pachanga Fest.

**La Santa Cecilia brings together a new generation of musicians led by sassy songstress Marisol Her-**

**nandez.** The band boldly embraces the traditions of Mexican music, but takes it up a notch with cumbias, jazz and rock, among other musical inspirations. La Santa begins a U.S./Mexico tour later this year.

**Carla Morrison's onstage presence paired with poetic lyrics about life and love have earned the Mexican-born singer a large following on YouTube and the**



UPGROUND

**support of well-known singers like Julieta Venegas to Natalia Lafourcade, who produced the singer/songwriter's last album, *Mientras Tu Dormías*. Next up is *Dejenme Llorar* (March 27), which promises to explore**

**more themes of unrequited affections.**

**Silky smooth vocals make Argentine native Sol Pereyra a rising star whose range stretches from rock to pop and jazz along with well-paced raps about politics and the human condition. Her new album's title track, "Comunmixta," was recently iTunes' single of the week in the United States and Mexico.**

**East Los Angeles band Upground's new *Stay Cool* is due in June with more ska/rock/cumbia/reggae offerings, but this time the album was produced by Quetzal Flores of Chicano band Quetzal. The title track was produced by Will-Dog Abers of Grammy Award-winning act Ozomatli. —JÁ**



LA SANTA CECILIA



SOL PEREYRA

TORREBLANCA: DORIAN LOPEZ; GALINDO: PIERRE FERGUSON; DÍAZ: ULIBARRI; SANDRA: ARRA; GARZA: TODD V. WOLFSON; MADAME RECAMIER: PATRICIA ALPÍZAR; VIVE LATINO: ALEJANDRO GONZÁLEZ/CLASOS.COM/LATINCONTENT/GETTY IMAGES



MADAME RECAMIER

FERNANDA ULIBARRI

Road, a licensing and marketing company. The show's producers liked La Santa Cecilia's songs "El Farol" and "Chicle," but they were also seeking a band to perform in a scene where one of the characters goes to Mexico to meet his girlfriend's family. "The band's confidence level went up after 'Entourage,'" Gastelum says. "After appearing on the show Sebastian noticed them."

"Gil has been like our godfather," Estrada says. "Last year we were overwhelmed, but Gil helped us maneuver through the business by helping us book gigs and getting us noticed when earlier it seemed like not that many people knew who we were. That's all starting to change. We see the difference when we perform—and fill venues to capacity."

For Gastelum, he hopes that his continuing to manage bands, looking for new acts during his travels to Mexico and releasing albums through Cosmica will lead to additional partnerships, synchs, sponsorships and endorsements. "It's extremely important to keep creating platforms for artists to get their art out," he says. "That way we're provided with more opportunities. If I have to sell a T-shirt with the record, then that's what I'll do."

Even if the T-shirt is, literally, art. Cosmica's most successful artist is Garza: His *Dream Delay* album was paired with prints of his artwork, signed by the singer/songwriter. About 3,000 bundles were sold on a tour that took him to Arizona, California, Georgia and Texas, according to Gastelum. Those sales may not be those of a mainstream act, but Gastelum believes that developing these acts will likely have a payoff later.

As is happening with Carla Morrison. Her music is sold, on CD and vinyl, at shows. Gastelum met Morrison in 2009 and from the moment he saw her performing (at a small club in downtown Los Angeles as lead vocalist of the band Babalúca), he knew.

"She was just so raw onstage," Gastelum recalls. "Even those who didn't understand her Spanish knew she was in some kind of pain, and she was conveying that through her music. She was captivating." Fans include well-established singer/songwriters Julieta Venegas and Natalia Lafourcade, who stepped up and produced *Mientras Tú Dormías*. The album has sold 6,000 digital copies in Mexico and 4,000 CDs, according to Cosmica.

One reason Morrison's physical albums have sold well, Gastelum says, is that when fans see her in a live setting, it motivates them to buy a CD—sometimes multiple copies of it. He also books her in venues that in the last two years have gone from smaller spaces like Los Angeles' La Cita club to 3,000-capacity venues.

In March, Morrison will release a new album, *Dejenme Llorar* (Let Me Cry). The set's first video, for the title track, already has more than 900,000 YouTube views. According to Gastelum, Morrison is preparing for a tour that'll take her through the United States and Mexico, with plans to venture further abroad. Joaquin Pavia of management/booking company Los Manejadores, who handles EMI Mexico alt-rock band Enjambre (@enjambremusic), will assist with booking the tour. Morrison is also scheduled to perform at the annual three-day rock festival Vive Latino (March 23-25) in Mexico City (see story, above right).

The focus, of course, is on Morrison's fan base. "We want to build a solid foundation," Gastelum says. "I want to create a situation for my artists to grow. I use [Carlos] Santana as an example. He doesn't always have hits, but he can always go back to a base he has... People will stay with these artists for the rest of their careers."

Morrison didn't win the Latin Grammy in November (Zoé won), but after the show she seemed pleased with her first nomination as she looked at the celebrities in the room.

"When Carla first found out she was nominated, she cried, because it was a validation," Gastelum says. "She's humble, and the experience was just mind-blowing for her. When Zoé was announced as the winner she stood up and clapped. She was happy for them. Winning isn't really the point. It's about leveraging whatever marketing you have and enjoying the acknowledgement and getting people's attention." ■■■



Raise your hands: Fans engage themselves at the 2011 Vive Latino festival at Foro Sol in Mexico City.

## STAYING POWER

Bands and fans flock to the Vive Latino festival

When the Vive Latino music festival launched in Mexico City 13 years ago, some predicted it would be short-lived. Instead, it grew substantially and opened doors to bands from around the world while showcasing the country's top artists.

Today, the festival spans three days and features more than 120 acts, from pop to rock and ska in addition to the biggest Spanish-language acts, on four stages. Published reports state that 150,000 make the annual trek to the fest's outdoor Foro Sol venue.

This year's lineup includes such U.S. acts as Foster the People and Black Tide and Britain's Madness. Also scheduled to perform are Mexico's Café Tacvba and Zoé, Spanish singer/songwriter Enrique Bunbury and Venezuela's La Vida Bohème.

"Other festivals have come and gone," festival promoter An-

dres Sanchez says. "Vive Latino's growth is tremendous in the way it's evolved. So many bands now call us and ask to be part of our festival."

Like other music festivals, Vive Latino has also branched out by offering exhibitions on art and film. This year Mexican actors Diego Luna and Gael García Bernal will return for a second time with a slate of documentaries in one of the festival's tents.

Besides having relationships with such labels as Sony and Warner in Mexico, Sanchez says, having ongoing ties to festivals like Coachella, Lollapalooza (Brazil/Chile) and South by Southwest has been key in developing Vive Latino during festival season as dates are set and acts are booked.

"There's been talk about working together at some point with various festivals," says Sanchez, who tries to attend other music events

throughout the year. "But that has yet to happen. I can see some kind of partnership in the future."

Ocesa Mexico, one of the country's largest entertainment/concert producers, oversees Vive Latino. Sponsors like Coca-Cola, Sanchez says, have been part of the festival from the beginning as a way to reach the coveted 15-25 age group.

"We want to give them the best experience in a positive environment through the scope of music," says Sergio Spindola, director of media relations for Coke in Mexico. He adds that the festival has enabled Coke to bolster its online presence through Coca-Cola.tv and Coca-Cola.fm, both of which air portions of Vive Latino.

"We wouldn't rule out something like that with Coachella," Spindola says. "Latin music has a far reach, and being able to be part of events like Vive Latino is important for us." —JÁ

## SEEN & HEARD

Nothing beats seeing a band live onstage, but there are other methods of exposure that new Latin artists—and established acts—can utilize

1

Music festivals like Coachella, Lollapalooza (Chile, Brazil), Vive Latino and South by Southwest are key stops for any band, but it's the Latin Alternative Music Conference in New York where Spanish-language alternative acts unite in the summer to showcase their talents and attend panels on topics like music licensing.

2

Remezcla.com's quirky reviews, blog posts, free downloads and humorous commentary on culture and music provide insight on acts not typically found on mainstream airwaves.

3

iTunes Latino, spearheaded by music vet Chelina Vargas, head of editorial and label relations for iTunes Mexico and U.S. Latino at Apple, can land acts major attention, especially the site's single of the week. Cosmica's Carla Morrison was selected to be in a Starbucks/iTunes song of the week promotion in 2010.

4

MuseMe.com features Latin artists from Latin America, Spain and the United States who can place their music on the site for free so that creative types from ad agencies to music supervisors can give a listen. The year-old digital licensing site has struck deals in advertising, film, TV and gaming, and features everyone from French-Chilean rapper Ana Tijoux to vets like Mexico's Maná and Spain's Miguel Bose.

5

NPR's "Alt.Latino" show introduces listeners and online followers to new music from such artists as Mexican-born singer/songwriter Lila Downs, who sit for in-depth interviews about their music and inspirations. An appearance or guest DJ stint provides exposure to NPR's substantial audience. —JÁ

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# NORTHERN LIGHTS

## 30 THINGS YOU SHOULD KNOW NOW ABOUT THE CANADIAN MUSIC BUSINESS

BY KAREN BLISS

**C**anada is hot. The market north of the border continues to yield talent that scales the Billboard charts and drives sales worldwide, from Justin Bieber to Michael Bublé, Drake to Deadmau5, Avril Lavigne to Arcade Fire.

These acts, among many others, are nominees for Canada's Juno Awards, presented April 1 in Ottawa. But before the Junos comes Canadian Music Week, the music festival, conference and exhibition that will take place March 21-25 in Toronto, drawing artists, executives and fans. In recognition of CMW's 30th anniversary, Billboard offers 30 things you should know now about the Canadian music business.

**1** Canada is the world's sixth-largest music market. It ranks in sixth place in digital sales, seventh in physical sales and 10th in performance rights revenue. Digital trends: Internet users, 26.2 million; broadband households, 9.5 million; smartphone users, 8.1 million. Recorded music by sector (2010): physical sales, 66%; digital sales, 29%; performance rights, 5%. (All data according to IFPI.)

**2** The Independent Digital Licensing Agency offers digital distribution, royalty collection and administration, and help securing capital financing primarily for independent labels. IDLA is owned by its independent label members and offers everyone the same 9% administration fee without a fixed term. Unlike CD Baby or TuneCore, there is no upfront fee.

**3** The Polaris Music Prize is a jury-chosen cash award for the best album of the year without regard to genre or sales. Held each September, it's adjudicated by about 200 selected music journalists, broadcasters and bloggers, and a final "grand jury" the night of the event. Since 2006, the winners have been Final Fantasy, Patrick Watson, Caribou, Fucked Up, Karkwa and, in 2011, Arcade Fire.

**4** Numerous government and private grants and no-cost loans are available to Canadian musicians for a range of career-development activities. Funding sources include the Toronto Arts Council, Canada Council for the Arts, Ontario Media Development Corp., Foundation Assisting Canadian Talent on Recordings and MuchFACT. Almost all the provincial music industry associations have grant programs, such as Music BC and Manitoba Film & Sound. There's also the Radio Starmaker Fund, funded by private broadcasters.

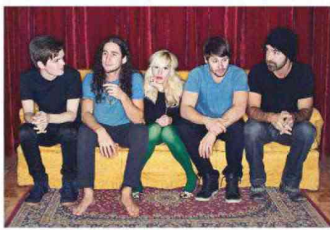
**5** Slaight Music, co-founded by Canadian radio industry heir Gary Slaight, has invested, sponsored and donated about \$2 million to more than 20 artists and 14 music-related organizations, including the Polaris Music Prize, Unison Fund, Juno Awards, the Canadian Country Music Assn. Humanitarian Award, Dixon Music Hall, Honey Jam and the Canadian Music Managers Forum. All funding decisions are made by Slaight and business partner Derrick Ross—there is no application process. The Slaight family sold Standard Broadcasting in 2007 for \$1.1 billion. Slaight will be honored for his work on March 31 during Juno Week by the Canadian Academy of Recording Arts and Sciences.

**6** Dance-pop band These Kids Wear Crowns, signed to EMI Music Canada, is now managed by Coalition Entertainment (Simple Plan, Finger Eleven), and the group's album, *Jumpstart*, is getting a global release. In Australia, where the act has toured three times, the title track is almost double-platinum (140,000 units). The album is also out in New Zealand, Southeast Asia, Japan and France, and will soon arrive in another 14 territories.

**7** There are many synch opportunities for acts in Canadian TV productions. Among the current Canadian shows various music supervisors are placing tracks in are "Degrassi," "Flashpoint," "Arctic Air," "Lost Girl," "The L.A. Complex," "Rookie Blue," "Heartland," "Dussault Inc.," "Michael: Tuesdays & Thursdays" and "Mr. D." Among recently licensed tracks are Broken Social Scene's "Sweetest Kill," Hooded Fang's "Den of Love," Land of Talk's "It's Okay," Wren Kelly's "Jump," Winston Hauschild's "Lonely," Leeroy Stagger's "I Believe in Love" and Kuba Oms' "Ride On."

**8** The Sheepdogs, the '70s-styled rock band that won Rolling Stone's magazine cover competition last summer along with a record deal with Atlantic, also landed a deal with Bedlam Music Management (City and Colour, Dinosaur Bones, Monster Truck). The band has finished recording an album with Black Keys drummer Patrick Carney. Meanwhile, the band will play select U.S. dates from March to June, including South by Southwest and Coachella. The Sheepdogs' 2010 album, *Learn & Burn*, is gold in Canada.

**9** For Live Nation Canada, the first quarter includes national tours by Canadian acts like Jann Arden, Hedley and Simple Plan. In April, Johnny Reid kicks off a 27-date tour, that ends at Halifax Metro Centre on May 16 with a lone date scheduled on July 13 at Calgary's Scotiabank Saddledome. Road



Canadian talent to watch (clockwise from top): THE BIG WRECK, TOMI SWICK, WALK OFF THE EARTH, THE SHEEPDOGS, TYLER MEEDIROS, DIE MANNEQUIN and COLIN MUNROE.

warrior Bryan Adams also launches his first full Canadian tour in 20 years on April 11 in Newfoundland, ending June 22 at the MTS Center in Winnipeg. Top upcoming tours by non-Canadians include Madonna, Van Halen, Coldplay, Red Hot Chili Peppers, Neil Diamond and Iron Maiden.

**10** The Air Canada Centre in Toronto, which ranked as one of Billboard's top 10 highest-grossing arenas with a 15,000-plus capacity, will host Van Halen (March 17), Nickelback (April 22), Red Hot Chili Peppers (March 27-28), Bryan Adams (May 3) and Il Divo (May 19), with other bookings pending.

**11** Cirque du Soleil production "Dralion" in January opened the busiest year since 2010 for the K-Rock Center in Kingston, Ontario, an SMG Canada venue. Bookings at the 7,000-capacity building this year include shows by Megadeth, Deep Purple, Hedley and Jann Arden with upcoming dates by Billy Currington, Bryan Adams and Johnny Reid.

**12** Management company/label Coalition Music (Simple Plan, Our Lady Peace, Finger Eleven, Justin Nozuka) purchased a 12,000-square-foot building in 2010 that was once a convent. The company built a large recording studio with an SSL board, a soundstage/showcase room in the former chapel and plenty of rehearsal space (the nuns' bedrooms). It also operates a "music business for musicians" school. The Artist Entrepreneur program starts April 16.

**13** According to Music Canada, the trade organization representing the major labels, "the digital market is still relatively untapped." iTunes, Slacker, Rdio, 7digital, SiriusXM, HMVDigital, Zune, Rara and eMusic have all expanded into Canada; Pandora Radio isn't available; and Spotify is reportedly finalizing deals with the labels. Among the Canadian-owned legal digital services are phone companies Bell Mobility, Telus, Rogers' urMusic, Research in Motion's BBM Music and Galaxie Mobile, and broadcasting networks CBC Music and Astral Radio (music and music video). Also operating are online store Puretracks, Internet radio Mezaioic and Motime for mobile content.

**14** The most recent estimates from the Society of Composers, Authors and Music Publishers of Canada (SOCAN) forecast February royalty distributions of \$39.3 million, including about \$12 million from cable TV, \$10 million from radio airplay and \$2 million from satellite radio. The total figure represents an increase of 7% across all distribution pools except concerts, international and private copying. "Once a final decision has been made by the courts regarding [pending digital copyright issues], SOCAN will work toward distributing to members as soon as possible the monies collected" for those uses (Billboard.biz, Dec. 6, 2011).

**15** Walk Off the Earth had 30,000 subscribers on YouTube before its cover of Gotye's "Somebody That I Used to Know" went viral—amassing 69 million views for the video of the quintet playing the song on one guitar. Union Label Group founder Matt Colyer stepped



Busting out: The new album from **THESE KIDS WEAR CROWNS** is getting a global release. **CARLY RAE JEPSEN** (left) has signed with Scooter Braun's Schoolboy Records.

in as manager and the group has signed with Columbia. At the time, the band had seven songs in the can co-produced with Justin Koop (Grade, Silverstein). It's now finishing up the album.

**16** A slew of prominent Canadian bands from the '90s have reunited, some for the indefinite future, others for one last hoorah—including the Tea Party, Headstones, Doughboys, Big Wreck, I Mother Earth, Treble Charger and Len. Many have been dormant for a decade. Rock band Big Wreck, featuring half the original lineup, released *Albatross* on March 6 on Anthem/Warner Music Canada. Power-popicon Treble Charger will perform live for its induction into CMW's 2012 SiriusXM Indies Music Hall of Fame. And percussive rock act I Mother Earth ended its hiatus by reconnecting with second singer Brian Byrne. A new album from "Steal My Sunshine" brother-sister act Len is also slated for release on BS Productions/EMI Music Canada.

**17** Canada is known for such top-charting record producers as Bob Ezrin, Bob Rock, David Foster, David Bendeth and Daniel Lanois, but under the radar in the urban music world a new crop of music producer is quietly landing major work: Boi-1da (Eminem, Drake), Arthur McArthur (Rick Ross, Tyga, Dr. Dre), Il-langelo (Snoop Dogg, the Weeknd), Noah "40" Shebib (Lil Wayne, Alicia Keys), T-Minus (T.I., Nicki Minaj) and the Dream Machine's Cirkut and AG (Britney Spears, Cee Lo Green). Special props go to Martin "Doc" McKinney (Sting, Mary J. Blige) for shaping the sound of next-big-thing the Weeknd.

**18** Carly Rae Jepsen, a third-place contestant on 2007's "Canadian Idol" who released her debut album, *Tug of War*, in 2008, signed a deal with Schoolboy Records, the label owned by Justin Bieber's manager Scooter Braun. The announcement was made Feb. 14, the same day her second album, *Curiosity*, arrived in Canada on 604 Records. Bieber and girlfriend Selena Gomez have tweeted about her single, "Call Me Maybe." Jepsen is managed by 604's Jonathan Simkin and booked by the Agency Group.

**19** Peermusic's Canadian office reports that it has signed subpublishing agreements (for Canada only) with Sarah McLachlan, Beggars Music and Music Sales. The company also recently signed Simon Wilcox (Three Days Grace, Paris Hilton, the Trews) to worldwide



deals. The Tragically Hip's 13th studio album is due later this year, produced by Gavin Brown. Kathleen Edwards' *Voyageur*, co-produced by Justin Vernon (Bon Iver), was released worldwide on MapleMusic/Zoe/Rounder; it debuted at No. 2 in Canada and peaked at No. 39 on the Billboard 200.

**20** Writer news from Sony/ATV Music Publishing Canada: K'naan's forthcoming album includes "Bulletproof Pride" featuring Bono, co-written with fellow Sony/ATV writers Jon Levine and Brian West. Our Lady Peace's new album *Curve* arrives April 3, produced by frontman Raine Maida and Jason Lader (Maroon 5, Radiohead). Maida and wife Chantal Kreviazuk will be honored for their humanitarian efforts during CMW. Her headlining theater tour with symphonic accompaniment was recorded for an upcoming HBO Canada special and live album. Dala is releasing its new album, *Best Day*, this month; Anjulie just released "Stand Behind the Music," the second single from her forthcoming album; and newest signing Elise LeGrow will release her self-titled EP in April.

**21** EMI Music Publishing Canada represents arena acts Billy Talent and Three Days Grace, both of which will release new albums soon. Die Mannequin—whose singer stars in the film "Hard Core Logo II" out in April—enters the studio next month. U.S. artist Junior Sanchez, signed to the Canadian office, has his first single with New Zealand's

Annabel. Phil Deschambault, one-half of the duo Ash Koley, will release music in the United States and the United Kingdom. EMI senior VP Barbara Sedun has formed BS Productions as a marketing tool for physical and digital distribution of the label's acts. The first release will be the new album by Len.

**22** The Copyright Modernization Act is under review by a legislative committee. One of the act's key objectives is to target "enablers" of online infringement. At the first committee meeting, it was agreed that a fast-paced schedule would be adopted in order to pass the legislation by April.

**23** The Agency Group has a busy spring planned. Chad Van Gaalen is supporting Mogwai shows; Patrick Watson has dates in Toronto and Vancouver, and a new album out shortly; City and Colour's Australia tour added shows including Bonnaroo; Nickelback's North American tour starts April 10; Lights is touring North America with Ambassadors, followed by a U.K. trek with Nightbox; Kathleen Edwards tours Canada in April with Hannah Georgas as support; Mac Miller tours Western Canada in March; Arkells are touring North America with the Maine and Lydia; Marianas Trench is on tour with Simple Plan; Marcus Schossow is performing at Ultra Music Festival in Miami and has an upcoming North American tour; Tim Mason and Tristian Garner also have North American tours; and a Rival Sons trek is routed for May.

continued on >>28

# RILEY O'CONNOR

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from >>p26

**24** Universal Music Canada is expecting teen rapper Reema Major's first official album, to be released this year through a deal with G7 and a co-venture with Geffen. She's also signed to Universal Music Publishing Group worldwide. Esthero has a licensing deal with Universal, and her long-awaited new album, *Everything Is Expensive*, is due in 2012. Female-fronted metal act Kobra & the Lotus is signed to Simmons Records with an album due this year. Electro DJ band DVBBS will also release an album in 2012, as will the Canadian Tenors, who have a worldwide deal with Universal Music Canada and Decca; they recently released their second studio album. On the publishing side, Vince Digiorgio co-wrote Caro Emerald's album *Deleted Scenes on the Cutting Room Floor*, which has sold more than 1 million units in Europe, according to the label.

**25** Independent music publisher ole's key new signings are Canadians Gord Bamford, Johnny Reid and Lindi Ortega and U.S. artist Haley Reinhart. The deal with Ortega was originally an administration deal through the company's joint venture with Last Gang, but was recently upped to a worldwide co-publishing deal. She is touring Europe and will hit North America in April behind her album *Little Red Boots*. Bamford is newly signed to Sony Music Canada with a new album, *Is It Friday Yet?*, out March 6. Reid, on EMI Music

in Canada, is one of the biggest Canadian indie success stories with multiplatinum sales. He'll be touring Canadian arenas in April.

**26** Nettwerk One Music, the publishing arm of Nettwerk Music Group, has several artists that it has signed to label and publishing deals releasing new albums this year, include the Great Lake Swimmers with *New Wild Everywhere* (April) and Liam Titcomb, Joshua Hyslop and the Young Liars (summer). Nettwerk-published Yukon Blonde is preparing to release a new album on Dine Alone and has started touring behind it, including a recent stint in Australia. New York's fun., a Nettwerk-managed act, hit No. 1 in the United States with "We Are Young" after it was in a Super Bowl ad, and a Scottish band on the label, Admiral Fallow, also had a song ("Squealing Pigs") in a Super Bowl spot.

**27** Flo Rida has signed 16-year-old Toronto pop artist Tyler Medeiros to his label, International Music Group. The rapper first saw clips of Medeiros on YouTube. Like Flo Rida, Medeiros will be managed by Lee "Freezy" Prince's Strong Arm Management, and his projects will be released through a joint venture with Canada's CP Records & Management, which signed him in 2010. Medeiros will join Flo Rida and Pitbull's Canadian tour, beginning March 19.



Blessed opportunity: Coalition Music has turned a former convent into a rehearsal space, recording studio and school to teach the music business to musicians.

**28** Booking agency S. L. Feldman & Associates has a slate of tours rolling in the spring. Big Wreck tours the major Canadian markets in May. Faber Drive hits the road in the same time frame. Bryan Adams' first Canadian tour in 20 years runs April 11-June 22. Our Lady Peace heads out on a rare theater tour March 29-April 20, which quickly sold out. And Australia's Hilltop Hoods hit Canadian clubs the last week of March into the second week of April.

**29** Pop artist Colin Munroe, who is managed by Andrew Kennedy and Khaled Verjee for Marked Music, is now signed to EMI Music Publishing out of the New York of-

fice and last year signed to Rezolute/EMI Music Canada (Canada only) and Capitol Records (rest of the world). His new album is due in the summer. He recently collaborated with Drake, Talib Kweli, Travie McCoy, Kendrick Lamar and Wale.

**30** Warner/Chappell Music Publishing Canada act Jets Overhead will release *Boredom and Joy* in early summer with a tour to follow. A new self-titled Tomi Swick album is due March 27 on Warner Music Canada. Alessia Brigante has co-written a song on a No. 1 album in Germany from artist Ivy Q. And Calgary's Michael Bernard Fitzgerald is a new signing. His album *Yes Side A* is out April 24 on Lazars and Dangers/EMI Music Canada.

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# Getting Connected

CANADIAN MUSIC WEEK TARGETS MUSIC AND SOCIAL MEDIA

BY KAREN BLISS

**T**he popularity of Canadian Music Week (CMW), the Toronto-based music industry conference now in its 30th year, could easily have waned as the major labels consolidated during the past decade-plus.

Instead, what's now tagged as "Canada's international music convention and entertainment festival" adapted and expanded its scope. It will take place March 21-25.

"We were dependent on the major labels for a long time, but the business actually changed as they were going on down and the indie sector was coming up," CMW president Neill Dixon says.

"There are only three majors, really—four until they merge—so it was a natural progression and the technology has been a natural progression, too," Dixon says. "It's impacted a lot of business models that didn't want to change, or they couldn't change or they refused to change. And it impacted us in the fact that we had to change our conference to reflect what was going on in the real world."

As a result, CMW, which signed a deal with Internet radio service Slacker as the title sponsor for 2012, is now bigger and better.

CMW includes four conferences: the Digital Media Summit (March 21-22), Radio Inter-Active/Canadian Radio Conference (March 22-24), International Music Summit (March 22-24) and Songwriters' Summit (March 24). Together they encompass some 80 panels, including the "International Marketplace" session, which this year (March 22-23) will spotlight Latin America, with a secondary focus on Spain and Portugal.

There's also a trade show and various awards shows: the Canadian Music and Broadcast Industry Awards Gala Dinner, Canadian Radio Music Awards Luncheon, the Crystal Awards for radio creative and the Indies.

Additionally, the ever-expanding Canadian Music Fest (March 21-25) will showcase close to 1,000 acts from more than 40 countries in 60 venues, about 75% of which are home-grown.

One of this year's CMW honorees is Riley O'Connor, chairman of Live Nation Canada, who'll be inducted into the Canadian Music Industry Hall of Fame during the Canadian Music & Broadcast Industry Awards gala on March 22.

Among this year's keynote speakers will be guitarist Slash; songwriter and former Guess Who frontman Burton Cummings; manager Troy Carter, in conversation with blogger Bob Lefsetz; and veteran U.K. concert promoter Harvey Goldsmith. "We're anticipating about



NEILL DIXON

3,000 delegates," Dixon says.

"Our business now is catering more to the independents and the cultural entrepreneurs, bands that will do it themselves. And there's many more of those, too. There are also startup businesses in the tech sector where the music is a major component of what their business model is all about. To me, Slacker is a prime example, being a title sponsor now. They weren't around a few years ago and now all of a sudden they're significant—30 million listeners."

Slacker Canadian Music Week 2012, as it's now officially called, will have a significant focus on "social music," Dixon says. The Digital Media Summit focuses on social media, interactive advertising and sales.

"We skipped a digital [conference] last year. We put 'digital' in the Music Summit, but this year there's an explosion of social media. It was too obvious to pass," Dixon says.

"We're hoping to get as many media people in as we can—radio, television, print—and we're also hoping to attract marketing directors. Just about every company has got a social media department now and we're looking to attract VPs of social media. To take that one step further, we've got a stream of what we call 'social music,' or music in the social Web. All these sites and apps are tied in with Facebook and Twitter.

"They've coined this thing called 'social music' now, which would've been called 'digital music' a few years ago, but now it's gravitated. Most of the sales now are through these social websites and bands now have the tools to pretty much do everything themselves. So it's an entirely different world now. Bands are totally empowered to do it themselves. So a social music stream is running all the way through our conference."



**'LIFE' STYLE**  
Melanie Fiona's new effort arrives



**BANG THE DRUM**  
Ringo Starr talks "2012" release, tour



**HIT MACHINE**  
Sia takes a step back, goes "Wild"



**BURNER**  
Wiz Khalifa lights up Web with mixtape

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# MUSIC

**ROCK** BY MITCHELL PETERS

## BRIGHT EYES James Mercer and the Shins return with an upbeat new album

Shins frontman James Mercer isn't worried much these days about being perceived as cool.

When it's suggested that the Shins' first new album in five years, *Port of Morrow*, due March 20 on Aural Apothecary/Columbia, has an upbeat feel to it, the 41-year-old husband and father of two young children seems a bit surprised by the notion. But after a moment's thought, he admits that life is pretty good at the moment.

"I am happier nowadays," says Mercer, who's lounging on a black leather couch inside the green room of Studio B at Los Angeles' Village Studios, where he's just finished an in-studio performance for Northridge, Calif., college radio station KCSN. "Maybe there's that fear at some point that there's something uncool about being happy. But I gave up on being cool a long time ago."

Cool or not, it's a new dawn for Mercer and the Shins, the rock band he started in 1996 that found breakthrough success through its association with the 2004 movie "Garden State." Since releasing 2007's *Wincing the Night Away*, the Shins' contract with Sub Pop ended and Mercer signed a new deal with Columbia, which he had previously worked with on the 2010 self-titled debut of Broken Bells, his collaborative musical project with producer Brian Burton (aka Danger Mouse). Now, with a fresh backing band consisting of musicians Yuuki Matthews (bass), Jessica Dobson (vocals/guitar),

Joe Plummer (drums) and Richard Swift (keyboards), Mercer is already midway through an aggressive marketing and promotional plan for the Shins' major-label debut.

Highlights of the Greg Kurstin-produced *Port of Morrow* promotional rollout include a South by Southwest concert streamed on SiriusXM, a "Saturday Night Live" performance (March 10), a New York concert to help launch NPR's iPad app, exclusive video footage on the band's website, album placement in Starbucks locations three weeks after release and a spring/summer tour with major festival stops.

Mercer's early-February visit to Village Studios was one of many cross-country stops he's made in recent months at key alternative radio stations to introduce *Port of Morrow*, the Shins' fourth album overall and first since its career-best *Wincing the Night Away*, which debuted at No. 2 on the Billboard 200 and has sold 622,000 copies, according to Nielsen SoundScan. The visits seem to have made an impression. First single "Simple Song" rises 20-19 this week on Alternative and is No. 6 on Triple A. Last week was the band's first appearance in the Alternative top 20 since "Phantom Limb"

(No. 16) in 2007.

Taking into consideration the Shins' past success with song licensing (the band's music has been featured in "Garden State," "SpongeBob SquarePants: The Movie" and "The OC," to name a few), Columbia held a private concert in early December at the 280-capacity Largo in Los Angeles for music supervisors and other potential licensing partners.

"Licensing opportunities can take a lot of time to come together, so we knew we needed to get into that early," says Columbia marketing director Erika Alfredson, the

Shins' product manager. "Licensing can be a real game changer in a campaign and we recognize that."

Columbia senior VP of marketing Scott Greer says the Largo concert has already proved successful. From that event came the recent licensing of "Simple Song" for use in an HTC online campaign. No other new licenses had been confirmed at press time, but Alfredson says that numerous other synchs are in the works for film trailers, online campaigns and TV promotional spots.

So far, Mercer says he's happy with Columbia, which has allowed him to own his

masters. And while re-upping with Sub Pop was certainly considered, the artist says that the decision to sign with Columbia was ultimately made by Shins manager Ian Monotone.

"I don't know the details, but I really trust my management with things like this," Mercer says, adding that he developed a comfortable working relationship with Columbia during the Broken Bells project. "And so it was [Monotone] and my management that figured that was the best route to go."

Columbia senior VP of A&R Mark Williams, who signed the Shins, says the band's deal with Columbia provides worldwide resources that perhaps aren't available through an independent like Sub Pop.

"From our point of view, [Columbia has] more worldwide resources, in terms of distribution and promotional efforts and every level on radio and marketing," Williams says. "We feel like we can put our world resources behind him and help him continue to grow to be a career artist. That's the way we approached this."

Mercer is especially excited about the possibility of releasing music from other artists through his Aural Apothecary imprint, which he founded in 1997. He also has plans to release a compilation album from his old band Flake Music through the imprint.

"I have this dream of producing some Portland [Ore.] bands and putting them out on Aural Apothecary," he says. "When I get time to do stuff like that I think it would be fun." ■■■



Happy days: THE SHINS

Going pro: Internet rap sensation **Hoodie Allen** will hit the road for a North American headlining tour in support of his April 10 EP *All American*. The tour kicks off April 20 at **Furman University** in Greenville, S.C.—a one-off show with breakout U.K. star **Tinie Tempah**—before wrapping May 20 at Philadelphia's **Northstar Bar**. Formerly his own publicist, Allen hooked up with **High Rise PR's Alexandra Baker** for the tour and EP... Don't fake the funk: New Orleans funk/jazz band **Galactic** will perform on TBS' "Conan" on March 29 and then take over **Brooklyn Bowl** for a mini-residency (May 30-June 2). Latest effort *Carnivale Electricos (Anti-)* topped Billboard's Heatseekers chart... Play anywhere: Indie pop-punk band **Say Anything** will set out across North America in support of recent album *Anarchy, My Dear* (Equal Vision). The tour, booked by **Paradigm's Andrew Ellis**, starts March 23 at the **Underground** at **Golden State Hall** in Bakersfield, Calif. Subsequent gigs include Denver's **Summit Music Hall** (March 30) and Los Angeles' **House of Blues** (May 3)... Ready for the big time: Fresh off "So Listen," his latest single featuring **T-Pain**, Australian teen pop star **Cody Simpson** will provide main support for headliner **Big Time Rush** on its summer tour, thanks to the work of **Creative Artists Agency's Bobby Cory**. The tour begins July 5 at Columbus, Ohio's **Nationwide Arena** and ends at Portland, Ore.'s **Rose Garden Arena** on Sept. 18... Golden state: San Francisco and San Diego have teamed with **Live Nation Entertainment** for the first **I Love This City Festival**. The electronic dance music event will hit San Fran May 25-26 at **AT&T Park's Lot**, then play San Diego's **Petco Park** on May 26 and 27. **Tiësto**, **Skrillex**, **Steve Aoki** and **A-Trak** are confirmed, with three more headliners to be announced April 23. Live Nation's **Perry Lavoisne**, **Jared Braverman**, **Jodi Goodman** and **Rose Kirkland** are booking the lineups in conjunction with **Johnny Shockey** and **Kevin Wiles** from **LED Presents**.

—RJ Cubarrubia

**MUSIC**

**R&B** BY ERIKA RAMIREZ

**A NEW DAY**

Fresh off two Grammy wins and after a long and winding road, **Melanie Fiona** releases 'The MF Life'

**M**elanie Fiona began working on her sophomore album shortly after the release of her 2009 debut, *The Bridge* (Title 9/SRC/Universal Motown), and while on the Freedom tour, opening for Alicia Keys. But once the tour wrapped—at the end of the summer of 2010—Fiona took a two-month break from recording.

"Being a new artist, it hit me real hard," she says today. "After coming off of the roller coaster, I needed to decompress and refocus. I needed to get myself back together so I can deliver on this album."

On March 20, *The MF Life* finally arrives on Title 9/SRC/Universal. It's a project that Fiona says is shaped by "the lonely, hurtful moments, and the ups and downs of love." It's also a project that comes on the heels of Fiona's two Grammy Award wins for best traditional R&B performance and best R&B song for her appearance on hit single "Fool for You" with Cee Lo Green.

Getting to street date hasn't been seamless. Soon after returning to the studio to continue work on the project, *The MF Life* hit another snag when Universal shuffled her from Universal Motown to Universal Republic.

"It became a head-over-water [situation]," Fiona says. "You have to survive. I was doing everything I could, from being on tour and promoting. Before I can figure out what was happening, how my album was shaping, we had a new regime."

Universal Republic decided to follow up buzz track "Gone and Never Coming Back" with her first official single, "4 A.M." "I had some reservations because I didn't want to put out necessarily another slow record.



Living the life: MELANIE FIONA

But I really did believe in '4 A.M.' If this is what people love and want to hear, then let's go for it. It's now broken into the top 10."

The Rico Love-produced track debuted Sept. 10, 2011, at No. 83 on Billboard's Hot R&B/Hip-Hop Songs chart and climbs to No. 9 this week. Fiona's previous solo hit, "It Kills Me," stayed at No. 1 for nine consecutive weeks.

*The Bridge* debuted and peaked at No. 4 on Nov. 29, 2009, and has sold 351,000 units in the United States, according to Nielsen SoundScan. "My records take a long time to build. It's just the type of artist that I am. I have no problem with it. It's not an easily digested sound you're used to hearing. It's about keeping it raw and honest," Fiona says. "I'm not in any rush to trick people into this album. I want people to organically discover it. My first album [sold] by word-of-mouth."

"No one handed Melanie their mic, stage, audience, fans and said, 'Here you go.' We have had to build and earn every look we've gotten with one song and person at a time," says Carmen Murray, CEO of Title 9 Records, Fiona's label.

SRC Records founder and chairman/CEO Steven Rifkind also plans to leave the majority of the album's promotion to word-of-mouth. "This album is so strong... We want to take the blueprint behind the albums of Lauryn Hill and Erykah Badu in the '90s. [It's] where you promote it—not necessarily through radio, but through lifestyle," he says.

To aid this approach, Fiona will embark on a U.S. tour this summer of small, intimate venues. "Melanie isn't an artist you should just hear on the radio but one you should actually go see and experience," Murray says. "She is one of the few artists that can give you more live than in the studio." ●●●

**6 QUESTIONS**  
with **RINGO STARR**  
by **NICKI GOSTIN**



Many men looking at their 72nd birthdays would be contemplating a summer of relaxation and golf, but not Ringo Starr. The former Beatle has assembled his 13th All-Starr Band and will launch his summer tour in Niagara Falls, On-

tario, on June 14 and finish up July 21 at the Greek Theatre in Los Angeles. (He'll celebrate his 72nd birthday on the road on July 7.) There are some familiar faces in the lineup like Todd Rundgren and Mr. Mister's Richard Page, along with some new ones like Steve Lukather (Toto) and Gregg Rolie (Santana, Journey).

Starr has also just released his 17th album, aptly titled *Ringo 2012*. It's the second set he's produced himself, which he describes as "pure and simple, just the way I like things." An impressive list of musicians contributed, including Joe Walsh. (Walsh is Starr's brother-in-law: He's married to Marjorie Bach, sister to Starr's wife, Barbara.) Comprising just nine tracks, *Ringo 2012* also contains remakes of a couple of old Starr songs, "Step Lightly" and "Wings." It debuts at No. 190 on the Billboard 200 this week.

**1 What sets this album apart from your others?**  
It's really hard to say. I think it grooves more than the last one. I think the interesting thing for me besides five brand-

new songs is that I revisited two of my songs, because I thought they were songs I'd always liked to have done another way.

**2 Did you enjoy producing yourself?**

I do. I love it now. The first time I thought, "Why not?" When I started I was insecure and I called some guy and I said, "Maybe I'm going to need you to help me on this." I had to call him back a couple of weeks later and say, "I know I asked you to come and help me, but in the end I'm having so much fun I'm going to do it myself," and then when we got to *2012*, I just knew that I was going to do this.

**3 When you record do you think of yourself as a singer or a drummer?**

I'm a drummer. I'm a drummer who can sing. Drums are what I love to do. I love to hang out with musicians. I love to write. I happen to sing them in the end. I do the best I can.

**4 What motivates you to tour?**

Everyone will tell you nobody wants to tour. You just want to play, but you have to go places. I've set up the tour for this year, 28 gigs for the summer, and yeah, I've got to do it. What I tend to do is, I don't really want to be hanging out somewhere. I do five gigs a week. If we're touring, let's tour

and play. Some bands do one or two gigs a week, that's why it takes a long time. A lot of them have a lot more production than I have so it's understandable. I made a decision: I want to go on tour, I put a band together, and we will work.

**5 How do you come up with the touring band?**

I have a list of requests from managers, from artists themselves. I have my list, so we go through that. This year it's not actually a brand-new band because I've got Richard Page back. Steve Lukather, never played with him, but what a great guitarist. He's got the songs. First of all, you have to have the songs. You've got to have had a hit. As long as you've had a hit we can start, we can talk.

**6 Paul McCartney has said that he sees himself touring in his 80s. What about you?**

What, he's going to give up that soon? [laughs] Well, yeah, it's something we can do. I laughingly say [that] as long as I can hold the sticks I can work. When I started I couldn't imagine still playing and now I can't imagine not playing. As I keep saying, B.B. King is my hero. He's 86 and he's out there. He is sitting down of course, but hey—I'm sitting down already, know what I mean? ●●●



# REVIEWS

## ALBUMS

### POP

#### DAVE BARNES

**Stories to Tell**

**Producers:** John Fields, Dave Barnes  
*Razor & Tie*

**Release Date:** March 13

Dave Barnes has long been one of Nashville's best-kept secrets, an artist who counts Amy Grant, Joe Jonas and the members of Lady Antebellum among his loyal fan base. Barnes has had songs cut by Kelly Clarkson, Billy Currington and Marc Broussard, among others, but his cachet as a writer grew exponentially when Blake Shelton covered "God Gave Me You" and hit the top of the country chart. On his sixth album, *Stories to Tell*, Barnes delivers a well-crafted pop collection, fueled by his colorful, intuitive songwriting and distinctive vocals. Closing track "One of Us" is a heartfelt ode to parenthood that's beautiful in its simplicity, and "Warm Heart in a Cold World" is a sweet, soulful love song. Elsewhere, "Heaven Help Me" is a groove-laden challenge to make a difference. Recording outside Nashville for the first time with producer John Fields (Lifehouse, Goo Goo Dolls, Pink), Barnes sounds more musically adventurous this time



#### MADONNA

**MDNA**

**Producers:** various  
*Live Nation/Interscope*  
**Release Date:** March 26

Madonna is still very much the queen of pop. Her 12th studio album, *MDNA*, is a collection of thoroughly pumping pop tunes, some of which are slices of sheer brilliance. Not only does Madonna take us to the club with the new album, she exhausts us, drains us and confides in us. Five minutes after an aerobic workout on the dancefloor, listeners are in her private booth, where she's spilling her guts about relationships and how things just didn't turn out the way she'd planned. Then, five minutes later, we're back to dancing up a storm to a song like "Gang Bang." The track is one of the album's many standouts, a dark, throbbing tune that's twisted, surprising and altogether pop-tastic. Also notable is the summery pop nugget "Turn Up the Radio," the full-throttle digital rave-up of "I'm Addicted" and the driving, clever wordplay of "Love Spent." Curiously, the set's first single—the rah-rah "Give Me All Your Lovin'"—doesn't properly prepare listeners for what they're going to get on the album. Basically, set that introduction aside and approach *MDNA* with an open mind.—*KC*



a track that could very well help McCoy return to the top 40. It's definitely one that'll keep his energetic stage show going. And don't rule out the swing-infused "Mouth," a departure of sorts for McCoy but one that he handles quite well. Lambert provides one of the album's highlights with her harmonies on the lifting "Every Fire," which also deserves some single consideration. It brings to mind some of McCoy's great '90s work for Atlantic. It seems that he hasn't lost an ounce of vocal charisma since then.—*CD*

### ROCK

#### ANDREW BIRD

**Break It Yourself**

**Producer:** Andrew Bird  
*Mom + Pop*

**Release Date:** March 6

"Reionize." "Assured asphyxiation." "This litigious breeze." No one in indie rock—save Colin Melay of the Decemberists—gets a bigger kick out of flexing his Broddingnagian vocabulary than Andrew Bird, the Chicago-based singer/violinist who's released a string of meticulous solo records since his late-'90s stint with Squirrel Nut Zippers. As those aforementioned examples suggest, his new album, *Break It Yourself*, offers plenty of fresh 10-cent verbiage. ("This peculiar incantation/Sure you heard it before," he sings with an audible wink in opener "Desperation Breeds . . .") Yet Bird's latest also feels like his loosest in quite a while, with more relaxed tempos and extra room in his sometimes-fussy arrangements. The song "Lusitania," for instance, shimmers with low-key duet vocals by Annie Clark of St. Vincent, while "Fatal Shore" lopes along like a Memphis bar band after a long night. Needless to say, you're not likely to confuse "Give It Away"—in which Bird declares, "I didn't know that your love was a commodity"—with the Red Hot Chili Peppers tune of the same name. But it's got a pretty sweet beat.—*MW*

out, yet continues to offer up the introspective, compelling lyrics that are the cornerstone of his artistry. These *Stories* are too good to miss.—*DEP*

### WORLD

#### ZIETI

**Zemelewa**

**Producer:** Michael Shereikis  
*Grigri Discs*

**Release Date:** March 6

Zieti's story begins in 1999

with two Americans recording with three musicians from Africa's Ivory Coast, a project that ended when the tapes disappeared following their studio's closure and a military coup. Their reunion more than a decade later feels like the result of a jam session, the separate sessions married together seamlessly. At Zieti's root is Afro-funk driven by guitars, percussion and accordions with group vocals. It's an Africa-inspired album that should go down easy with American audiences, especially those enamored with Paul Simon's *Graceland* and blues slide guitar. Sung predominantly in Guéré and French, some songs recall a sweaty nightclub while others sound like a soundtrack to an outdoor lunch in Paris. Michael Shereikis, the project's engineer and guitarist, constructed the album piece by piece by bringing in percussionist Atta Addo from Ghana and Cameroonian bassist Aristide Zogdoule to work on tracks created by Ivory Coast singers Tiende Laurent and Yeoue Narcisse. The unique approach allowed Shereikis to push the music in different directions, touching on the

tropical in "Tindehe," the suave "Patriote" and the gypsy jazz of "Djemin."—*PG*

### COUNTRY

#### NEAL MCCOY

**XII**

**Producers:** Blake Shelton, Miranda Lambert, Brent Rowan  
*Blaster Records*

**Release Date:** March 6

Much will be made of the fact that superstar couple

Blake Shelton and Miranda Lambert helped produce Neal McCoy's latest, *XII*, with Brent Rowan. But the truth of the matter is they deserve the credit (and then some) for helping the respected entertainer return to form with a great new album. Shelton helped find "A-OK," the first release from the set, which also features such fine tempo material as "Real Good Feel Good,"



#### LEE FIELDS

**Faithful Man**

**Producers:** Jeff Silverman, Leon Michels  
*Truth & Soul*

**Release Date:** March 13

"Take my hat, my shoes, my girl," Lee Fields grows not long into his new album. "I still got it." Of course he does: Like Betty Wright, Charles Bradley and quite a few other acts in the bustling throwback-soul scene, Fields derives his cult-fave appeal precisely from the fact that he remains a sometimes thrilling singer despite his age and the decades of obscurity behind him. *Faithful Man* follows up 2009's acclaimed *My World* and delivers similarly dependable pleasures: Fields' passionate, rough-hewn vocals laid over old-school-style arrangements by a crack band with regulars from the Brooklyn-based Daptone/Truth & Soul stable. The track "It's All Over (But the Crying)" rides an especially deep groove, while "Wish You Were Here" (sadly, not a cover of the Pink Floyd song) finds Fields pushing his voice to emotional extremes. Elsewhere, "You're the Kind of Girl" sports a juicy breakdown. For the most part, though, you know what you're getting here.—*MW*



#### VCMG

**Ssss**

**Producers:** Vince Clarke, Martin L. Gore  
*Mute*

**Release Date:** March 13

Given whose names are represented by the initials in VCMG—Vince Clarke and Martin Gore—you might expect the duo's collaborative album, *Ssss*, to be one of the year's most tuneful electro-pop releases. Clarke and Gore first joined forces in Depeche Mode, which Clarke promptly left following 1981's *Speak & Spell*; since then he's showcased his top-shelf songcraft in Yazoo and Erasure. As it turns out, though, VCMG's debut isn't about big vocals and radio-ready hooks: It's a hard-thumping minimal-techno set with instructive titles like "Bendy Bass," "Single Blip" and "Windup Robot." (There's also one called "Skip This Track," but with its relentless beat and fuzzy fax machine synths, it's actually one of the album's highlights.) As such, *Ssss* doesn't always play to its makers' strengths. Middle-of-the-road cuts like "Recycle" could easily be confused with material by Clarke's and Gore's countless acolytes. Still, if anyone's earned a clubland holiday, it's these two.—*MW*

# REVIEWS

## SINGLES



### TANLINES

**All of Me (3:52)**

**Producers:** Eric Emm, Jesse Cohen

**Writers:** E. Emm, J. Cohen

**Publisher:** Copyright Control

*True Panther Sounds*

On their neon-bright debut album, *Mixed Emotions*, Brooklyn indie duo Tanlines sound bent on helping lovesick post-grads transform their bedrooms into insular nightclubs. New single "All of Me," which is built on muted hand claps, digital shakers, an almost obnoxiously obvious bassline and spidery guitar lines, is the act's slickest moment yet. With its blatantly retro-'80s vibe, "All of Me" is a little lightweight in the context of today's très chic dance-pop scene. But there's a raw human heart pumping underneath the saccharine sweep: Vocalist Eric Emm's scratchy baritone is a thing of ethereal beauty and can rescue even the limpest of beats. "Worn-out faces hanging on the wall/Foreign places, names you still recall," Emm sings, with the dazed wisdom of a man who's seen many a worn-out face.—RR

### ALTERNATIVE

#### SARAH JAFFE

**Glorified High (3:43)**

**Producer:** John Congleton

**Writer:** S. Jaffe

**Publishing:** Clutter Me Pretty (BMI)

*Kirtland Records*

On the first sampling from upcoming sophomore album *The Body Wins*, Texas-based musician Sarah Jaffe establishes herself as a singer/songwriter who prefers to stray slightly outside of her genre's typical aesthetic. "Glorified High" finds the up-and-comer combining

the DIY aesthetic of Jenny Owen Youngs with the indie-rock leanings of St. Vincent. The latter is a past cohort of John Congleton, who helmed this track. Lyrically, matters are more familiar, as a self-confident Jaffe takes shots at typical 20-something cheap thrills ("Party for the story solely out of boredom, mostly for the hell of it"). Sonically, however, Jaffe and Congleton throw a folk-

rock curveball—instead of leaning on their guitars, the pair delve into electronics, allowing a synthesized underbelly to guide the song. It isn't the most familiar of alt-rock brews, but "Glorified High" sidesteps many of the coffee-shop-folk trappings.—CP

### DANCE/ELECTRONICA

#### JACK BACK FEATURING DAVID GUETTA, NICKY ROMERO & SIA

**Wild One Two (5:46)**

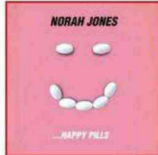
**Producers:** David Guetta, Nicky Romero

**Writers:** various

**Publishers:** various

*Big Beat/WEA*

When listening to Flo Rida's overly staccato single "Wild Ones," co-produced by Swedish House Mafia's Axwell and featuring Sia on the hook, one can't help but think that Sia's straining, sexy vocal is somehow misplaced. Apparently, David Guetta agreed, and tried to salvage it for the dancefloor with the help of his latest protégé, Nicky Romero (collectively known as Jack Back). The beats on "Wild One Two" whir and honk in tune with the melody, and the breakdown is sufficiently epic.



#### NORAH JONES

**Happy Pills (3:34)**

**Producer:** Danger Mouse

**Writers:** N. Jones, Danger Mouse

**Publishers:** Muthajones Music (BMI), Sweet Science/Copyright Control (ASCAP)

*Blue Note/EMI*

A decade or so ago, one could have expected

Norah Jones to wilt in the wake of romantic breakup, or at least treat it with wistful melancholy. Not anymore. On the first single from her forthcoming *Little Broken Hearts*, Jones lets the ex know that his absence "makes me feel like I took happy pills" and that she "won't be a fool for you no more," with a taunting "nah-nah" hook to drill the message home. If that's a different tact for Jones, so is the Danger Mouse-produced song itself—a measured, midtempo rock chug with multiple guitars muscling up the groove, while piano and synthesizers add subtle, ambient textures. The song might not do a lot dynamically—save for some halting, start-stop action in the verses—but "Happy Pills" signals a refreshingly new and more aggressive direction for the once-retiring songstress.—GG



If only they had taken the time to compose a fleshed-out chorus. When Sia sings, "I wanna shut down the club/'With you,'" it sounds like the most earnest come-on in recent memory,

and all the listener wants is to hear more. Guetta and Sia made magic together before on "Titanium," the track that gave Guetta's *Nothing But the Beat* album its soulful moment. The duo should shut down the club, get back into the studio and finish this, because it could be one for the ages.—KM

ing when the song ends and the listener realizes it didn't quite hit the mark. Let's get the negativity out of the way: The song's hook—Varner singing the phrase "Can I get a refill" ad nauseam—quickly grows stale despite the singer's vocal acrobatics and commitment to the concept. The good news is that Varner radiates confidence while using an unhinged night at the bar as a metaphor for sexual yearning. Similarly, "Refill" is a sonic revelation, with a looped fiddle serving as a surprisingly flexible backbone to a body of sparkling beats. While its chorus may hamper its overall effect, "Refill" successfully positions Varner as the latest fresh face in mainstream R&B and displays her talents in Technicolor.—JL



#### FAR\*EAST MOVEMENT FEATURING JUSTIN BIEBER

**Live My Life (3:59)**

**Producers:** RedOne, De Paris

**Writers:** various

**Publishers:** various

*Cherrytree/Interscope Records*

After dropping one of 2010's most ubiquitous party jams in "Like a G6," electro-hip-pop group Far\*East Movement has returned with "Live My Life," another floor-pounding club anthem tailor-made for pregames, post-parties and the time spent (responsibly) raging in between. RedOne's production thumps hard, with standard dance buildups and climactic



drops behind jabbing synth chords and verses from each group member. Far\*East Movement tries hard to accentuate the track with fun, uncomplicated lyrics, but the uplifting bridge actually fires up "Live My Life." Sadly, Justin Bieber's hook—a rarity, since the teen superstar normally doesn't dabble in guest features—sounds dialed-in alongside the song's enormous bridge. Regardless, "Life" fits the formula for a surefire club hit, and that's all Far\*East Movement is likely looking for at this point in its career.—RJC

### R&B

#### ELLE VARNER

**Refill (4:00)**

**Producers:** Pop, Daryl Camper

**Writers:** E. Varner, A. Wansel, D. Camper

**Publishers:** various

*MBK/RCA*

"Refill," the second single from R&B newcomer Elle Varner, comes so close to greatness that it's nearly madden-

### LEGEND & CREDITS

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POP BY KERRI MASON

# Charting A New Course

Sia steps back from the spotlight, explodes on the charts

When Crush Management's Jonathan Daniel first met Sia Furler in 2010, the Australian singer/songwriter was not in a good place. Recently diagnosed with Graves' disease (an autoimmune disorder stemming from a hyperactive thyroid that leads to anxiety and fatigue, among other symptoms), Sia's chronic health concerns were keeping her from creating and performing music the way she'd like, and she was seriously considering giving it all up.

"She said to me, 'I don't know if I want to do music anymore,'" Daniel says. "And I was like, 'But you're a great artist, you can't do that.' We decided to try to do some small things that could make her happy."

Those "small things," like attempts at pop songwriting, impromptu studio collaborations, an appearance on a now-hit TV show—amounted to something big. This week Sia (who uses only

her first name professionally) moves 19-12 on the Billboard Hot 100 with "Wild Ones," her current hit with Flo Rida, which is set to appear on Flo Rida's upcoming fourth studio album, *Only One Rida (Part 2)* (Atlantic). Meanwhile, "Wild One Two," a remix featuring only Sia's vocal and credited to Jack Back (DJ)/producer David Guetta and producer Nicky Romero) has been sitting atop the charts at dance-dedicated DSP Beatport since it arrived on Atlantic's dance-focused Big Beat imprint on Valentine's Day, and "Titanium," her collaboration with Guetta and the fourth single from his 2011 album *Nothing But the Beat* (Capitol), debuts on the Dance/Mix Show Airplay chart at No. 22 this week.

●●●●●  
**"It's such a crazy irony for someone making music for 15 years as an artist to have this type of success now, in such random ways."**

—JONATHAN DANIEL, MANAGER

"I'd love to say I'm a genius, but I didn't plan any of it," Daniel says. "It's such a crazy irony for someone making music for 15 years as an artist to have this type of

success now, in such random ways."

Until recently, Sia's bell-clear, campfire-warm voice has mostly been applied to her own elegantly quirky creations: five solo albums since 1997 (four on Astralwerks), winning her a small but dedicated legion of fans. In 2010, she co-wrote three of the standout songs on Christina Aguilera's coolly received *Bionic* (RCA), a decision that might have come as a surprise to her fans, but not to Daniel.

"Sia loves straight-up rhythmic pop. She loves Beyoncé," he says. "She wrote 'Titanium' for Alicia Keys. But I told her, 'No one is going to take your voice off of that.'"

Indeed, Guetta heard the track and decided to produce it with Sia's vocal performance intact, giving *Beat* its most triumphant moment. The project got Sia into Guetta's powerful

inner circle, including Atlantic Records director of A&R Ben Maddahi, who connected her with the Flo Rida team, yielding "Wild Ones." But even Daniel doesn't know where the Jack Back remix project came from ("Sia didn't do anything for it"), though he suspects Guetta had something to do with it. "He is a DJ," he says. "The reimagination of the record came from how he sees the world. He sees everything forward, what's coming next."

During the past year, other moments of happenstance helped push Sia further into the mainstream. Aguilera tapped her to serve as a mentor on the first season of NBC's "The Voice." "I Love It," a collaboration with Australian hip-hop group Hilltop Hoods, has gone platinum in Sia's native Australia, according to Daniel, and teenager Jonah

Mowry recently used Sia's "Breathe Me," from her 2004 album *Colour the Small One* (Astralwerks), to back a YouTube video in which he uses handwritten flash cards to describe his own experience with anti-gay bullying. The clip has attracted national media attention and logged nearly 9.5 million views, causing a massive spike in "Breathe Me" downloads, according to Daniel.

These assorted hits and moments have of course provided invaluable exposure, but they've also managed to showcase Sia's unique ability to create emotional connections and her powerful voice, both as a songwriter and as a singer.

"When she says, 'I want to shut down the club with you' [in "Wild Ones"], it just sounds so cool," Daniel says. "She always is who she is, no matter what." ●●●●●



Look at her now: SIA

## BOSS UP Bruce Springsteen ties Elvis with 10th No. 1

Bruce Springsteen enters rare air this week. As his *Wrecking Ball* album bows at No. 1 on the Billboard 200, it gives him his 10th chart-topper. Only four acts have had 10 or more leaders: Springsteen, Elvis Presley (also 10), Jay-Z (12) and the Beatles (19).

Since Billboard started publishing a weekly pop albums chart in 1956, only a handful of acts have notched anywhere near 10 No. 1 albums, and all are music industry royalty.

The Beatles accumulated their 19 No. 1s between 1964 with their first topper, *Meet the Beatles*, and 2000 with *1*. The Fab Four notched their first dozen No. 1s in little more than four years' time, from early 1964 to late 1968, when *The Beatles* (aka "The White Album") rose to the top.

In second place on the all-time tally is Jay-Z, who essentially hits No. 1 with every album he releases. His first No. 1 was 1998's *Vol. 2... Hard Knock Life*, and he most recently led the list with last year's collaborative album with Kanye West, *Watch the Throne*. Counting Jay-Z's collabs sets, all of his regular studio efforts have hit No. 1 since *Hard Knock Life*, except for the 2002 R. Kelly meetup *The Best of Both Worlds*, which debuted and peaked at No. 2.

Among those acts with at least seven No. 1s, the most likely contenders for adding another to their collection are Springsteen, Jay-Z, Barbra Streisand, Madonna and U2. Streisand last reached No. 1 in 2009 with *Love Is the Answer*, and every one of her releases since 2003 have debuted in the top 10. Madonna's next album, *MDNA* (due March 26), seems a shoo-in for No. 1. Her last four studio albums have all opened at

the top (stretching back to 2000's *Music*). U2 also is likely to collect another No. 1, as its previous two studio sets started in the penthouse. —Keith Caulfield

### THE LEADER BOARD

Acts with the most No. 1 albums on the Billboard 200

Artist	No. 1 Albums
The Beatles	19
Jay-Z	12
Elvis Presley	10
Bruce Springsteen	10
The Rolling Stones	9
Barbra Streisand	9
Garth Brooks	8
Elton John	7
Led Zeppelin	7
Madonna	7
Paul McCartney/Wings	7
U2	7

Perfect 10: BRUCE SPRINGSTEEN



# Up In Smoke

Wiz Khalifa's new mixtape release crashes website

When Wiz Khalifa released his latest mixtape, *Taylor Allderdice*, on popular mixtape download site DatPiff.com at 9 p.m. EST on March 13, the overwhelming demand sent the site's seven servers into overdrive. And then the site crashed.

According to DatPiff editor KP, the release of *Allderdice*, Khalifa's first mixtape since last year's *Cabin Fever*, drove more traffic to the site than it had ever experienced at once. KP estimates that for four hours, only one in every 100 people could access the site as approximately 50,000-100,000 visitors tried to download the mixtape at the same time. In its first 24 hours of release, *Allderdice* was downloaded more than 450,000 times on DatPiff, he says. According to Rostrum Records, Khalifa's label, *Allderdice* was downloaded some 1.3 million times in two days across a range of hosting sites including TAM.com, HotNewHipHop.com and LiveMixtapes.com, in addition to DatPiff.

"One thing we pride ourselves on is having the kind of platform to handle big releases like this—well, we thought we did," KP says of DatPiff, which is located at parent company Idle Media's headquarters in Leesport, Pa., and was founded in 2005. According to KP, the closest any DatPiff premiere has come to generating *Allderdice*-like traffic was Rick



Staying hot: WIZ KHALIFA

Ross' recent mixtape *Rich Forever*, which moved 323,000 downloads its first day of release on Jan. 6. (In April 2010, Khalifa's breakthrough mixtape, *Kush & OJ*, clocked 50,000-70,000 downloads in its first 24 hours on DatPiff.) "We were reassured [by our hosting company] that we were prepared, but I guess Wiz's fan base got the best of us."

KP and Rostrum Records president Benji Grinberg first discussed releasing *Allderdice* on DatPiff at an exclusive February listening session for the mixtape held at New York's Jungle City Studios. While it's typical for artists and labels to hold listening sessions for retail releases, the preview event raised eyebrows in the media for treating the mixtape like an official studio LP. Grinberg acknowledges it was an unorthodox method to present a noncommercial release, but says that a mixtape from a high-profile artist like Khalifa is akin to a retail album.

"It really indicates how important these mixtapes are," Grinberg says. "We call them mixtapes and give them away for free, but they're really amazing albums that we're very proud of. Even though we're

not selling it, we still very much treat it and market it like it's a real commercial album."

*Taylor Allderdice*, which features production from Lex Luger, Cardo, I.D. Labs, Jake One and SpaceGhostPurrp, precedes Khalifa's upcoming sophomore album, *O.N.I.F.C.*, scheduled for release later this year on Rostrum/Atlantic. Khalifa's major-label debut, *Rolling Papers*, bowed at No. 2 on the Billboard 200 when it was released in March 2011 with 197,000 sold (according to Nielsen SoundScan), propelled by a relentless touring schedule, several pre-release mixtapes and the chart-topping single "Black and Yellow." Though *Allderdice* could be viewed as a promotional item to boost future album sales, Grinberg notes that Khalifa is relatively prolific and says that the project was intended more as a gift to fans.

"It's not so much about *O.N.I.F.C.*," Grinberg says. "It's about the conversation between Wiz and his fans and keeping that conversation going. It's a piece of art, just like any other Wiz album. It's the next meal." ■■■



"Home" girl: NEON HITCH

## GLOWING

Neon Hitch shows who's 'Betta' with first No. 1 solo hit

After scoring a top 20 hit on the Billboard Hot 100 as a guest vocalist on Gym Class Heroes' "Ass Back Home" (which has climbed as high as No. 12 and is now No. 16), British singer/songwriter Neon Hitch notched her first No. 1 as a solo artist last week when her debut single, "Fuck U Betta," hit the top of the Dance Club Songs chart in its sixth week. (The song drops to No. 10 this week.) The propulsive club track, which was sold 28,000 downloads, according to Nielsen SoundScan, previews the singer's debut album, *Beg, Borrow and Steal*, due in late summer on Warner Bros.

Before the success of the two singles, the 25-year-old London native was best-known to U.S. audiences for her writing credits on Ke\$ha's top 10 2010 hit "Blah Blah Blah" and 3OH!3's "Follow Me Down." Benny Blanco, the producer behind such chart-toppers as Ke\$ha's "TiK ToK" and Katy Perry's "Teenage Dream," pulled Hitch onto "Ass Back Home" as a guest vocalist after working with her on "Blah Blah Blah." Blanco also helmed "Fuck U Betta."

"I wrote ["Fuck U Betta"] with my friend Lauren Christy after I had broken up with a boyfriend, who had told me that he started dating a model. I was like, 'Yeah, she's prettier than I'll ever be, but can she do it like me?'" Hitch recalls. "Then we gave it to Benny, and Benny was freaking out over it." Blanco serves as executive producer for *Beg, Borrow and Steal*, which is set to include writing credits from Bruno Mars, Rodney "Darkchild" Jerkins and Greg Kurstin.

Hitch released the official video for "Fuck U Betta" on March 7, before heading to Austin for South by Southwest to perform at the Warner Sound showcase. Next up: an appearance at the 2012 Winter Music Conference, followed by a performance at Logo's NewNowNext Awards in Los Angeles on April 5. At press time, there weren't any firm plans for a second single before *Beg, Borrow and Steal* arrives.

—Jason Lipshutz

# FEEL THE LOVE

British girl group Stooshe aims for worldwide success after landing U.K. hit with Travie McCoy

For most pop acts, the chance to sign with Simon Cowell's hit-making, Sony-affiliated Syco label (Leona Lewis, One Direction) would be a dream opportunity. So why did London trio Stooshe turn it down?

"We did a showcase for him and he offered us a deal on the spot," 22-year-old group member Karis Anderson says. "But it was really important for us to retain creative control, and we just couldn't come to an agreement. So we were like, 'OK, we're not going to change for anybody. Let's keep moving.'"

The act, which also features Alexandra Buggs, 22, and Courtney Rumbold, 19, didn't have to look long: They were quickly snapped up by Warner Music, which released breakthrough single "Love Me" on March 5. The assertive, R&B-flavored pop track, which features Gym Class Heroes singer Travie McCoy, debuted at No. 5 on the U.K. singles chart, selling 37,000 first-week copies, according to the Official Charts Co. Christian Tattersfield, CEO of Warner Music U.K. and chairman of Warner Bros.

Records U.K., predicts Stooshe's top five debut is just the beginning.

"There's been a lot of very generic, bland girl groups, and the reason I signed Stooshe is because it was the closest thing that I'd seen out of the U.K. to Salt-N-Pepa or TLC," he says. "They have attitude, amazing songs and unbelievable charisma, rather than just looking like a collection of catalog models."

Formed in January 2011 by Stooshe creative director Jo Perry, who also co-manages the group and co-writes its songs, the flamboyantly dressed London trio came together through auditions and clicked instantly. "We're like sisters now. We couldn't be closer," says Anderson, a graduate of London's BRIT School for Performing Arts & Technology (Amy Winehouse, Adele).

The group first generated buzz early last year when an explicit version of "Love Me," titled "Fuck Me," was released as a free download. Stooshe's debut release on Warner, a bouncy hip-hop number called "Betty Woz Gone," followed in the



Crazy, sexy, cool: STOOESHE

fall, landing the act, published by the Qworx, its first national radio exposure. A rerecorded, radio-friendly version of "Love Me," now featuring McCoy, was sent to radio in January and quickly made the A-list at national pop station BBC Radio 1, placing the track in regular daily rotation. The song's video has racked up more than 900,000 views on YouTube.

"We always saw this as a high-impact record that would probably polarize opinion, but would make a statement to the market that Stooshe were original and unique," Tattersfield says.

The track will now be serviced worldwide, and has generated a strong reaction from Warner Music's international departments. "We think 'Love Me' will be a worldwide smash," Tattersfield says. "This is an

act with real international potential."

In the meantime, U.K. live dates booked by William Morris Endeavor's Solomon Parker are scheduled throughout spring and summer, including London's Wireless Festival on July 8. A follow-up single, the smooth R&B ballad "Black Heart," will be released in the United Kingdom in June, followed by Stooshe's debut set, *Swings & Roundabouts*.

"It's going to be a totally eclectic mix of everything—pop, rock, funk, Motown—but with our own Stooshe twist on it," Anderson says of the album, which will be produced by Future Cut. "We are three totally separate characters with totally separate looks and personalities, and that's what works about our band. We're not puppets for anybody."

—Richard Smirke

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## DEMANDING

>> The launch of the new On-Demand Songs chart (see page 40) presents some familiar faces, but also a few surprises—notably, Skrillex, who has yet to visit the top 50 on the Billboard Hot 100. However, the dance/electronic act has two songs on the 50-position On-Demand tally: “Scary Monsters and Nice Sprites” (No. 16) and “Bangarang” (No. 32).

## CLUB PIT

>> Pitbull is no stranger to guessing on others’ singles: He’s hit No. 1 six times on Dance Club Songs as a featured artist. But this week, he finally nets his first No. 1 as a lead artist, as “International Love” rises 2-1 in its sixth week. Out of Pitbull’s 12 total Dance Club hits, only three had him listed as the lead artist.



## PRAISEWORTHY

>> After long absences, André Crouch (above) and Marvin Winans return to Hot R&B/Hip-Hop Songs, together. “Let the Church Say Amen” debuts at No. 99, marking the second hit for both gospel greats. Winans last charted with “Just Don’t Wanna Know” (No. 87, 2008) while Crouch’s only previous hit was “I’ll Be Thinking of You” (No. 69, 1980).

# CHART BEAT

>> Paul Overstreet apparently isn’t content to let his songs get all the Billboard chart ink of late. Nash Overstreet is the lead guitarist for Hot Chelle Rae, which has notched two top 40 Billboard Hot 100 hits since last year, while Chord Overstreet plays Sam Evans on Fox’s “Glee”; the series’ cast has tallied a record 198 Hot 100 chart entries. Patriarch Paul, meanwhile, bows at No. 60 on Hot Country Songs as a writer on newcomer Kristen Kelly’s “Ex-Old Man.” Among his catalog, which includes nine top 10s—and two No. 1s—in 1988–91 as an artist, are the Hot Country Songs leaders “When You Say Nothing at All,” recorded by Keith Whitley in 1988, and Blake Shelton’s “Some Beach” (2004).

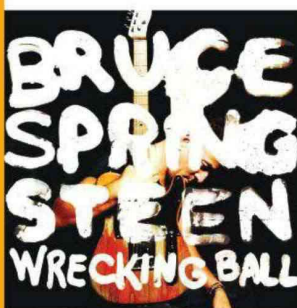
Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

# Billboard CHARTS

## Bruce’s 10th No. 1 (And It Didn’t Cost 25 Cents)

**Bruce Springsteen** nets his 10th No. 1 album on the Billboard 200 as *Wrecking Ball* debuts atop the tally with 196,000 sold in its first week, according to Nielsen SoundScan.

Among all acts, Springsteen ties **Elvis Presley** for the third-most No. 1s in history, only **the Beatles** (with 19) and **Jay-Z** (12) have more (see story, page 35).



Springsteen’s first No. 1 was 1980’s *The River*. He last hit the top with his 2009 album *Working on a Dream*, which launched with 224,000. *Wrecking Ball* is also the Boss’ 17th top 10 album, stretching back to 1975’s *Born to Run*, which spent three weeks at No. 3.

**Adele’s 21** steps aside for Springsteen, slipping down a spot to No. 2 with 195,000 (down 21%) after 23 nonconsecutive weeks at No. 1.

**25 CENTS:** The top 10 looks a bit wonky, as deep, deep discounting

by the Google Play service (which was matched by AmazonMP3) affects a number of titles. Select digital albums were sold for 25 cents throughout the tracking week (one day only for each). Of those, the highest-ranking is the *Now 41* compilation, which rises 4-3 with 152,000 (up 235%). In terms of digital sales, it climbed 1,367%, and vaults 19-1 on the Top Digital Albums chart.

Downloads represented 82% of its sales this past week.

Back on the Billboard 200, **Lady Antebellum’s** *Own the Night* zooms 16-4 (108,000; up 437%). **Coldplay’s** *Mylo Xyloto* moves 29-5 (100,000; up 567%). **Drake’s** *Take Care* is up 8-7 (58,000; up 97%) and **Lil Wayne’s** *Tha Carter IV* jumps 37-8 (36,000; up 173%). All were promoted for 25 cents at one point during the week.

None of those discounted titles are affected by Billboard’s new pricing policy, which took effect in November 2011. Only albums priced below \$3.49 during their first four weeks of release will not be eligible for inclusion on the Billboard album charts and will not count toward sales data presented by Nielsen SoundScan.

While the Google stunt certainly seems like an anomaly, what if it happens again? Or, what if AmazonMP3

opts to sell an older album for 5 cents? Or a penny? These incredibly costly stunts may draw attention to a particular service, but at what cost?

What if the 25 cent promotion had enabled the *Now 41* album to sell more than **Bruce Springsteen’s** *Wrecking Ball*? Perhaps worse: What would happen if **Madonna’s** *MDNA* is blocked from No. 1 in a few weeks by a drastic discount on, say, **Adele’s 21**? Things are only going to get more interesting, folks.

**STREAMING CENTRAL:** In this issue, Billboard, Nielsen and NARM’s digitalmusic.org launches the first-ever subscription services On-Demand Songs chart (see page 40), and this data will also be included in the Billboard Hot 100. On-demand streaming data is now factored into the chart’s ranking, enhancing a formula that includes digital download track sales and physical singles sales, as tracked by Nielsen SoundScan; as well as radio airplay and other streaming services, as tracked by Nielsen BDS.

This new Billboard chart, in coordination with digitalmusic.org’s Subscription Music Work Group and powered by Nielsen BDS, measures every on-demand play request and plays from

unlimited listener-controlled radio channels on MOG, Muve Music, Rdio, Rhapsody, Slacker and Spotify. Data from Zune and Sony Music Unlimited is expected to be added soon. The plays tracked for On-Demand Songs include streams and tethered downloads by both paying and free/trial tier users.

The Hot 100 formula, in addition to tracking terrestrial radio and digital track sales, will now account for the streaming data that makes up the On-Demand Songs chart, as well as non-demand radio streams from Rhapsody and Slacker. The chart rankings will also measure plays on video request service Akoo and audio on-demand streams from Myspace and Guvera. Yahoo radio streams and on-demand video plays, which were previously part of the Hot 100 formula, will continue to contribute to the chart’s ranking.

**ONE FOR ONE?** One Direction could be on its way to making history on the Billboard 200 next week.

Industry sources suggest the vocal quintet’s *Up All Night* may sell 160,000-180,000 copies by the end of the tracking week on March 18. That sum could be enough to snag a No. 1 bow—and it would mark the first U.K. group in history to debut at No. 1 with its first album. **Adele’s 21** may also sell around 150,000-160,000—so that album could block One Direction from No. 1 and make a return to the top for a 24th week.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,242,000	2,506,000	25,762,000
Last Week	6,326,000	2,288,000	27,121,000
Change	-1.3%	9.5%	-5.0%
This Week Last Year	6,216,000	1,913,000	24,283,000
Change	0.4%	31.0%	6.1%

\* 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	59,006,000	60,578,000	2.7%
Digital Tracks	264,896,000	283,801,000	7.1%
Store Singles	526,000	528,000	0.4%
<b>Total</b>	<b>324,428,000</b>	<b>344,907,000</b>	<b>6.3%</b>
Albums w/TEA*	85,495,600	88,958,100	4.0%

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

### DIGITAL TRACKS SALES

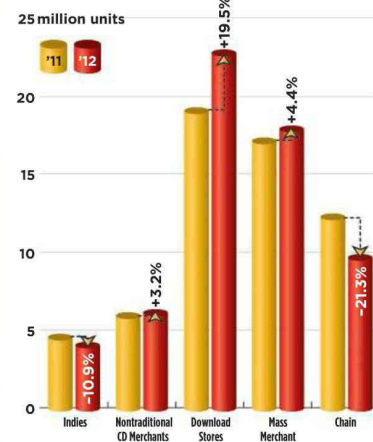
'11	264.9 million
'12	283.8 million

### SALES BY ALBUM FORMAT

CD	39,259,000	36,968,000	-5.8%
Digital	19,092,000	22,818,000	19.5%
Vinyl	641,000	778,000	21.4%
Other	14,000	14,000	0.0%

For week ending March 11, 2012. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen  
SoundScan



Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes sidebars for '25' and '41' with additional commentary and photos.

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



UNCHARTED™ DATA PROVIDED BY SoundScan™ MUSIC. Chart listing 50 songs with columns for rank, artist, and song title.

SOCIAL 50™ DATA PROVIDED BY SoundScan™ MUSIC. Chart listing 50 songs with columns for rank, artist, and song title.

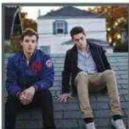
ON-DEMAND SONGS™ DATA COMPILED BY BDS. Chart listing 50 songs with columns for rank, title, and artist.

YOUTUBE™ The most popular songs on YouTube. Chart listing 15 songs with columns for rank, title, and artist.

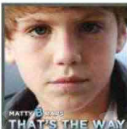
MYSPACE SONGS™ myspace music. Chart listing 15 songs with columns for rank, title, and artist.

NEXT BIG SOUND™ NEXT BIG SOUND. Chart listing 15 songs with columns for rank and artist.

Seattle-based act Beat Connection debuts at No. 19 on Uncharted, after its new single "Think/Feel" garnered more than 35,000 plays on SoundCloud...



Making a big Social 50 debut at No. 11 is 9-year-old rapper MatyB. The YouTube star—as seen on NBC's "Today"—received 375,000-plus video views last week...



On the inaugural On-Demand Songs chart, Foster the People's enduring 2011 Billboard Hot 100 hit "Pumped Up Kicks" appears at No. 12...



UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart... SOCIAL 50: An amalgam of the top on-demand songs...



HEATSEEKERS ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, HOT SHOT DEBUT, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (PRICE), TITLE, GENUINE. Lists top 25 heatseeker albums.



The album takes an overall 14% jump in sales, with a 26% spike in downloads. Thus far, of the set's total 43,000 sales, digital units account for 62%.

22 The Minneapolis band's second full-length album gives the act its first entry on the tally (1,000 sold). The trio will tour March 23-April 19 with the Naked & Famous.



Her EP continues to motor along (as does "Somebody That I Used to Know" on the Billboard Hot 100; 9-5), while we await her debut U.S. full-length set, Vows (out May 22 on Warner Bros.).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL (PRICE), TITLE, GENUINE. Lists albums ranked 26-50.

HEATSEEKERS SONGS™

Table with columns: THIS WEEK, LAST WEEK, HOT SHOT DEBUT, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Lists top 25 heatseeker songs.

REGIONAL HEATSEEKERS #1 ALBUMS



- SOUTH CENTRAL: 1 JB And The Moonshine Band, 2 Lovedrugs, 3 We As Human, 4 Good Old War, 5 Carolina Chocolate Drops, 6 Volbeat, 7 Tyrone Wells, 8 The Head And The Heart, 9 Of Monsters And Men, 10 Los Invasores de Nuevo Leon

- PACIFIC: 1 Tyrone Wells, 2 Jin Akanishi, 3 Of Monsters And Men, 4 Carolina Chocolate Drops, 5 Good Old War, 6 Jay Farrar/Will Johnson/Anders Parker/Yim Yames, 7 White Rabbits, 8 The Men, 9 The Head And The Heart, 10 Doug Stanhope

PROGRESS REPORT

The Farm, "Home Sweet Home" The country trio (Nick Hoffman, Damien Horne and Krista Marie) continues to slowly rise on the Hot Country Songs chart with its first single, climbing 36-31 in its 21st week on the tally.



HEATSEEKERS ALBUMS: The best-selling albums by new or developing acts, defined as those who have never appeared on the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of these levels, it and the acts' subsequent albums are then ineligible to appear on Heatseeker Albums. HEATSEEKERS SONGS: The most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist on the top 100 of the Billboard Hot 100 or the top 10 of Top R&B/Hip-Hop Songs, Top Country Songs, Top Latin Songs, Christian Songs or Gospel Songs. If a title reaches any of these levels, it and the acts' subsequent songs are then ineligible to appear on Heatseeker Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS. Sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources. © 2012 Promotional Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

**THE BILLBOARD HOT 100®**

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, PRODUCER (S), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Includes entries like 'WE ARE YOUNG' by fun. and 'Glad You Came' by The Wanted.

**5** The Hot 100's expansion of streaming data (see Between the Bullets, below) benefits Gotye's single, which ranks at No. 2 on the new On-Demand Songs chart with 776,000 streams.



**7** The collaboration ranks at No. 5 on Hot 100 Airplay (85 million audience impressions, up 6%) and On-Demand Songs (496,000 streams).

**22** The Scottish DJ's debut Hot 100 entry as a lead artist becomes his first No. 1 on Dance/Electronic Digital Songs (87,000 downloads, up 6%).



**42** Mayer, who recently announced that he is canceling his tour due to recurring vocal problems, previews his fifth studio album, *Born and Raised*, due May 22. The track starts on Hot Digital Songs with 91,000 downloads sold.

**74** The act makes its Hot 100 debut, fueled by the cut's No. 11 rank on On-Demand Songs. It's also No. 9 on Alternative. M83 first graced a Billboard chart in 2004, when second studio set *Dead Cities, Red Seas & Lost Ghosts* reached No. 14 on Dance/Electronic Albums.

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, PRODUCER (S), Artist, IMPRINT / PROMOTION LABEL, CERT., PEAK POSITION. Includes entries like 'Ayy Ladias' by Travis Porter and 'Rumour Has It' by Adele.

**BETWEEN THE BULLETS**  
**FUN. REMAINS ATOP REVISED HOT 100**  
As the Billboard Hot 100 undergoes a major renovation this week with the addition of a host of streaming services to its formula (see page 37), including those that contribute to the newly launched On-Demand Songs chart, fun.'s "We Are Young" spends a second week at No. 1. The new streaming data pool helps keep "Young" at the summit: It wins the chart's first Greatest Gainer/Streaming award for the largest increase in streaming activity over the prior week. The song drew 1.1 million streams in the chart's tracking week, according to Nielsen BDS, and boasts a 12% increase in overall streams. —Gary Trust



MAINSTREAM TOP 40 chart table with columns for week, last week, title, and artist.

ADULT CONTEMPORARY chart table with columns for week, last week, title, and artist.

ROCK SONGS chart table with columns for week, last week, title, and artist.

ALTERNATIVE chart table with columns for week, last week, title, and artist.

ADULT TOP 40 chart table with columns for week, last week, title, and artist.

TRIPLE A chart table with columns for week, last week, title, and artist.

Feature article on Kelly Clarkson's success with 'Stronger (What Doesn't Kill You)' and a photo of her.

Feature article on the album 'Counting Crows' with a photo of the band.

Vertical text on the right edge of the page providing chart details and monitoring information.



TOP R&B/HIP-HOP ALBUMS

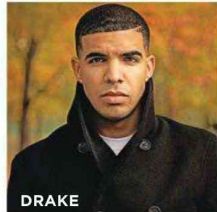
Chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, CERT. Contains 50 entries including Drake's 'Take Care' at #1.

Rihanna banks her 20th top 10 on Rhythmic as "Talk That Talk" walks 13-9. She's now only one behind Mariah Carey (21) among women with the most top 10s since the chart's October 1992 launch.



MAINSTREAM R&B/HIP-HOP

Chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Contains 40 entries including Drake's 'The Motto' at #1.



only three were R&B, while the rest were rap. And, all three of the R&B sets comprised cover songs of older tunes. A year ago at this point, there was a more eclectic group of debuts, as seven of the 17 were R&B and none were covers albums.

RHYTHMIC

Chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Contains 40 entries including Drake's 'The Motto' at #1.

ADULT R&B

Chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Contains 25 entries including Beyoncé's 'Love on Top' at #1.

RAP SONGS

Chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Contains 25 entries including Drake's 'The Motto' at #1.

BETWEEN THE BULLETS PUTTING THE R&B IN R&B/HIP-HOP

With the exception of Drake returning to No. 1 with Take Care and Lil Wayne's Tha Carter IV reappearing in the top 10 due to the 25 cent album promotion by Google and Amazon MP3 (see story, page 37), the Top R&B/Hip-Hop Albums chart is stagnant. It's the fifth time this year that no albums have debuted in the top 40.

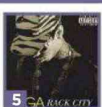
So far in 2012, 17 albums have started in the top 40, equaling the number seen in the same time span a year ago (on the charts dated Jan. 8-March 26). Of this year's 17 top 40 starters, only three were R&B, while the rest were rap. And, all three of the R&B sets comprised cover songs of older tunes. A year ago at this point, there was a more eclectic group of debuts, as seven of the 17 were R&B and none were covers albums.

—Karinah Santiago

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 73 MAINSTREAM R&B/HIP-HOP, 65 ADULT R&B stations are monitored weekly. RAP SONGS: 70 stations are monitored weekly. AIRPLAY: All stations are monitored weekly. SoundScan: All rights reserved.

HOT R&B/HIP-HOP SONGS™

Table with columns: THIS WEEK, LAST WEEK, PEAK POSITION, TITLE, ARTIST, and PEAK POSITION. Lists top R&B/Hip-Hop songs including 'I Got This', 'The Motto', 'STRIP', 'LOTUS FLOWER BOMB', 'RACK CITY', 'SEX AIN'T BETTER THAN LOVE', 'GREATEST GAINER/AIRPLAY BIRTHDAY CAKE', 'MAKE ME PROUD', '4 AM', 'CLIMAX', 'DO IT LIKE YOU', 'I DO', 'DRANK IN MY CUP', 'MR. WRONG', 'CAN'T GET ENOUGH', 'TALK THAT TALK', 'STAY', 'A-Y-Y LADIES', 'MAGIC', 'NI\*\*AS IN PARIS', 'THANK YOU', 'UP', 'LOVE AFTER WAR', 'WOO', 'ANOTHER ROUND', 'TAKE CARE', 'DANCE', 'PARTY', 'SABOTAGE', 'IT ALL BELONGS TO ME', 'SHARE MY LOVE', 'YOU'RE ON MY MIND', 'GOTTA HAVE IT', 'REAL LOVE', 'LEAVE YOU ALONE', 'FOOL FOR YOU', 'CREW LOUL', 'ROUND OF APPLAUSE', 'COUNTDOWN', 'WORK OUT', 'CASHIN OUT', 'YOU THE BOSS', 'THAT WAY', 'SUPAFREAK', 'STAY TOGETHER', 'NOBODY'S PERFECT', 'THINK LIKE A MAN', 'SURE THING', 'NEXT BREATH', 'SHOT CALLER', 'WILD BOY', 'NO CHURCH IN THE WILD', 'REFILL', 'CO-SIGN', 'BLESSÉD'.



The rapper's highest-charting track as a lead artist is still building and creeps 6-5. His last appearance in the top five was as a featured artist on Chris Brown's nine-week No. 1 "Duces" in 2010.



The North Carolina native debuts a third single from his first studio album. It's his highest debut rank as a lead artist since "Do You Love Me" started out at No. 64 in 2007.



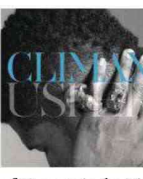
The singer, who has shown an inclination for up-side-down images of himself on his releases, debuts with this Waka Flocka Flame collaboration. The track will appear on his untitled album, set for release in the fourth quarter.



The "4 AM" songstress joins the "5 O'Clock" singer to finish off the three-hour cycle of tracks. Both "4 AM" and "6 AM" will clock in on Fiona's sophomore set, The MF Life, which arrives March 20.

BETWEEN THE BULLETS

FAST MOVES FROM USHER, RIHANNA



Rihanna and Usher both enter the top 10 with their equally aged (four weeks) titles on Hot R&B/Hip-Hop Songs. Rihanna's "Birthday Cake," featuring Chris Brown, earns the Greatest Gainer/Airplay badge as it moves 17-7 while Usher's "Climax" surges 18-10. Rihanna's ninth top 10 on the tally becomes her fastest-climbing as a lead artist while equaling her four-week top 10 jaunt as a featured act on T.I.'s "Live Your Life" in 2008. For Usher, "Climax" is his quickest top 10 climb since "Papers" reached the upper tier in four weeks in 2009. His "Nice & Slow" (1998) remains one of 10 songs in the Nielsen SoundScan era to debut at No. 1. —Karinah Santiago

Vertical text on the left side of the page containing copyright and data source information.

CHRISTIAN SONGS chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT. Includes #1 'WHERE I BELONG' by Fireflight.

CHRISTIAN ALBUMS chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, CERT. Includes #1 'FIREFLIGHT' by Fireflight.

CHRISTIAN AC SONGS chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT. Includes #1 'WHERE I BELONG' by Fireflight.

GOSPEL ALBUMS chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT/PROMOTION LABEL, CERT. Includes #1 'FLAME' by Andrea Helms.

GOSPEL SONGS chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL, CERT. Includes #1 'STILL ABLE' by James Fortune & Fiva Fiva.

Fireflight celebrates its first No. 1 on Christian Albums and matches its previous best Nielsen SoundScan sales week as its fourth album, Now, opens with 9,000 copies sold.



Louisville, Ky.-based Christian hip-hop artist Flame nabs his second No. 1 and fastest one-week sum (7,000 copies) on Gospel Albums with his sixth set of new material, titled The 6th.



See Charts Legend on billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations... CHRISTIAN SONGS: Big all-format Gospel stations, including 57...





HOT LATIN SONGS™ chart listing songs like 'Intentalo', 'Llamada de mi ex', 'Las cosas pequeñas', 'Dutty Love', etc.

Don Omar lands his second No. 1 on Latin Pop Airplay with "Dutty Love," featuring Natty Natasha, which shimmies z-z-z. It's the first single from forthcoming compilation Meet the Orphans: The Next Generation. It also appears on his Orfanato camp's first mixtape, Love Is Pain.



TOP LATIN ALBUMS™ chart listing albums like 'Romeo Santos', '3Ball My T', 'Espinoza Paz', 'Los Temerarios', etc.

Veteran Regional Mexican acts Los Temerarios and Grupo Bryndis both debut their respective anniversary albums in the top 15 of Top Latin Albums. Los Temerarios' 30 Aniversario, the act's 40th charting set, enters at No. 10. Bryndis bounds in at No. 13 with its 52nd charting effort, 20 Aniversario.



REGIONAL MEXICAN AIRPLAY™ chart listing songs like 'Llamada de mi ex', 'Intentalo', 'Amor confuso', etc.

LATIN POP AIRPLAY™ chart listing songs like 'Dutty Love', 'Fuiste tu', 'Las cosas pequeñas', 'International Love', etc.

TROPICAL AIRPLAY™ chart listing songs like 'Mi Santa', 'Solo con un beso', 'Las cosas pequeñas', etc.

LATIN RHYTHM AIRPLAY™ chart listing songs like 'Dutty Love', 'Lumumba (Prestige)', 'Bailando por el mundo', etc.

BETWEEN THE BULLETS TELÓ MAKES LATIN WAVES. The iconic "Ai Se Eu Te Pego" by Brazilian Michel Teló is making waves internationally as his first charted song in the United States moves 33-15 on Hot Latin Songs. The Portuguese-language tune nets a 63% increase in audience impressions. Songs in other languages besides Spanish and English rarely make their mark on Latin radio, but "Pego" is getting heavy support from stations including WKAQ San Juan, Puerto Rico, and KXOL Los Angeles.



EURO	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	4
6	7
7	6
8	13
9	11
10	10

JAPAN	
BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK
1	54
2	NEW
3	71
4	69
5	4
6	3
7	NEW
8	6
9	57
10	48

GERMANY	
ALBUMS	
THIS WEEK	LAST WEEK
1	NEW
2	NEW
3	1
4	NEW
5	NEW
6	3
7	2
8	5
9	NEW
10	NEW

UNITED KINGDOM	
ALBUMS	
THIS WEEK	LAST WEEK
1	NEW
2	NEW
3	1
4	2
5	3
6	4
7	NEW
8	NEW
9	8
10	6

FRANCE	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	1
2	3
3	2
4	4
5	5
6	8
7	6
8	NEW
9	RE
10	7

CANADA	
ALBUMS	
THIS WEEK	LAST WEEK
1	NEW
2	1
3	NEW
4	3
5	NEW
6	2
7	4
8	NEW
9	15
10	5

KOREA	
BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK
1	1
2	5
3	6
4	4
5	3
6	7
7	12
8	2
9	9
10	NEW

AUSTRALIA	
ALBUMS	
THIS WEEK	LAST WEEK
1	1
2	6
3	2
4	5
5	3
6	7
7	4
8	NEW
9	NEW
10	10

NETHERLANDS	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	2
2	3
3	4
4	6
5	7
6	5
7	1
8	8
9	10
10	NEW

ITALY	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	8
6	NEW
7	6
8	10
9	RE
10	RE

BRAZIL	
ALBUMS	
THIS WEEK	LAST WEEK
1	1
2	4
3	NEW
4	2
5	6
6	8
7	7
8	16
9	14
10	13

SPAIN	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	5
5	9
6	6
7	4
8	RE
9	8
10	RE

SWITZERLAND	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	1
2	3
3	2
4	4
5	5
6	7
7	6
8	8
9	NEW
10	9

BELGIUM	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	2
2	1
3	NEW
4	NEW
5	4
6	NEW
7	6
8	3
9	NEW
10	NEW

SWEDEN	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	6
5	4
6	5
7	7
8	NEW
9	8
10	9

MEXICO	
AIRPLAY	
THIS WEEK	LAST WEEK
1	2
2	5
3	8
4	4
5	3
6	9
7	1
8	6
9	10
10	16

IRELAND	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	8
5	7
6	6
7	4
8	9
9	5
10	10

NEW ZEALAND	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	NEW
2	NEW
3	5
4	1
5	NEW
6	3
7	4
8	2
9	6
10	NEW

PORTUGAL	
DIGITAL SONGS	
THIS WEEK	LAST WEEK
1	1
2	NEW
3	2
4	3
5	NEW
6	4
7	6
8	NEW
9	RE
10	8

GREECE	
ALBUMS	
THIS WEEK	LAST WEEK
1	3
2	2
3	4
4	5
5	6
6	7
7	8
8	10
9	RE
10	RE

400 MILL VENTE ANOS (Vevevision International Publishing/Dances LLC) BM/Edipity Publishing, BM/IL 13

41 AMI (Mory Music, SESAC/Ciguy Music, SESAC/Grandis Boy Publishing, SESAC/Huber JV SESAC Publishing, SESAC, IL 18)

6 AM (Napco/Music, BM/Universal Music, 2-Zongs, BM/Napco Music, ASCAP/OCS Music, ASCAP/Need The Right Rights, ASCAP/Renaissance Music, ASCAP/Music Publishing, SOCAN/Artes Music, ASCAP/Fire Nine

10 ANGEL COMPARTIDO (Prime Music, Inc., BMI/IT 31)

11 ANTES DE LAS SEIS (The Carriamel House Music, BMI/Sony/ATV Melody, BM/EMI Blackwood Music, Inc., BM/Interscope Music, BMI, AM/PH, RBH 10

12 ASS BACK HOME (Epic/Sire Music, ASCAP/EMI April Music, Inc., ASCAP/Marion Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

13 BEERS AGO (Tokio, Tunes, BMI/Bobby's Lyrics, Land Records Music, BMI/Universal Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

14 BETTER THAN I USED TO BE (How Bout That Styline Music, BMI/Mojo Chrysalis Music Publishing, BM/Interscope Music, BMI, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

15 BIRTHDAY CAKE (2002) (L'Amour Music Corp., ASCAP/Annie's Music LLC, BM/EMI Blackwood Music, Inc., BMI/Sony/ATV Tunes LLC, ASCAP/Carryover Songs, BMI, IL 10 16

20 DE QUE ME SIRVE LE VIDA (Socay/ATV Mexico, S.A. De C.V./Sony/ATV Music LLC, SESAC/ATV Tunes LLC, ASCAP/Lanternare Publishing Corp., BM/Jerry Lee Publishing, ASCAP/Globe Music, Inc., BM/Universal Music, BMI/Interscope Music, BMI, AM/PH, RBH 10

21 DRINK ON YOU (Big Red, Inc., BMI/Artemis Sky Songs, BMI/Rig Loud Songs, ASCAP/Annie's Music, ASCAP/Gitty Loud (Crown P) Music Publishing, BM/EMI Blackwood Music, Inc., BMI 14

22 ENDLESS SUMMER (WB Music Corp., ASCAP/Greenfield Music, ASCAP, AM/PS 54)

23 ESTO SALDADO (Arroyo Music LLC, BMI/IL 42)

24 FADED (Tigerman Music, BM/EMI Blackwood Music, Inc., BM/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

25 FEEL LIKE YOU (Arroyo Music LLC, BMI/IL 42)

26 FLY OVER STARS (Sweet Summer Music, ASCAP/Cirque du Soleil, ASCAP/Major Bob Music, Inc., ASCAP/EMI April Music, Inc., ASCAP/Carryover Songs, BMI, IL 10 16

27 FOOL FOR YOU (Lacks Love Emporium, BM/EMI Blackwood Music, Inc., BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

28 GEORGIA PEACHES (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Tunes LLC, ASCAP/Carryover Songs, BMI, IL 10 16

30 INTENTADO (EMI Blackwood Music, Inc., BM/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

31 I WANT YOU (Songs For Heart Music, ASCAP/Baby Music, ASCAP/Renaissance Music, ASCAP/Music Publishing, SOCAN/Lanternare Publishing Corp., BM/Jerry Lee Publishing, ASCAP/Globe Music, Inc., BM/Universal Music, BMI/Interscope Music, BMI, AM/PH, RBH 10

32 I WANT YOU (Songs For Heart Music, ASCAP/Baby Music, ASCAP/Renaissance Music, ASCAP/Music Publishing, SOCAN/Lanternare Publishing Corp., BM/Jerry Lee Publishing, ASCAP/Globe Music, Inc., BM/Universal Music, BMI/Interscope Music, BMI, AM/PH, RBH 10

33 LAS GOSAS PEQUENAS (Warner-Tanetare Publishing Company, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

34 LET GO (DOFFE BROT) (Not Listed) RBH 98

35 LET'S DONT CALL IT A NIGHT (Phonogram Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

36 LET'S DONT CALL IT A NIGHT (Phonogram Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

37 LIGHTS (EMI Blackwood Music, Inc., BM/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

38 LUNA DE MI EX (Jax Records LLC, BMI/Fercca Publishing, BMI 12)

39 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

40 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

41 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

42 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

43 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

44 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

45 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

46 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

47 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

48 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

49 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

50 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

51 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

52 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

53 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

54 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

55 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

56 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

57 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

58 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

59 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

60 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

61 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

62 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

63 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

64 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

65 MARY (Peyco Side Music Publishing, ASCAP/Appoint-ment Music, BMI/Interscope Music, BMI/Where Do We Go Music, Inc., BMI/Universal Music, BMI/Artemis Ltd., ASCAP/Billy Sings, ASCAP/Carryover Songs, BMI, IL 10 16

# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Universal Music Group in London promotes **Francis Keeling** to global head of digital business. He was VP of digital for Universal Music Group International.

RCA Records Nashville appoints **David Berry** manager of regional promotion. He was manager of regional promotion at BNA Records.

Sony Music Entertainment promotes **Afo Verde** to chairman/CEO of the Latin region, Spain and Portugal. He was president of the Latin region.



**PUBLISHING:** Reach Music Publishing opens an office in Burbank, Calif., and appoints **Nancy Matalon** VP of creative, **Jean Montiel** senior director of administration and **Mike Phegley** director of synch licensing. Matalon was consultant/founder of Matalon Entertainment, Montiel was director of administration at Bug Music, and Phegley was a music supervisor/licensing executive at Activision-Blizzard.

**DISTRIBUTION:** INgrooves Fontana taps **Amy Dietz** as GM. She was VP of label and artist development at Alternative Distribution Alliance.

**TV/FILM:** Univision Cable Networks appoints **Cristina Schwarz** VP of programming and production. She previously ran her own company, CSLR, a consultancy for international media companies.

**DIGITAL:** Vevo appoints **Hal Trencher** senior VP of national sales. He was executive sales director at AOL.

**RELATED FIELDS:** Music Choice promotes **Christina Tancredi** to COO. She was executive VP.

—Edited by Mitchell Peters

# GOODWORKS

## JAZZREACH BUILDS AUDIENCES FOR GENRE

New York-based nonprofit JazzReach has connected with more than a quarter-million young people during its 17-year mission to raise the art form's visibility. JazzReach aims to boost that total by more than 30,000 in 2012 as the organization continues its extensive national touring and outreach program.

"Promoting the culture and fostering its diminishing audiences are at the core," JazzReach founder/executive director Hans Schuman says. "Young people in this country don't have access to this unique American art form. I wanted to find ways to introduce jazz to them in a way that's compelling and entertaining."

JazzReach accomplishes that through live multimedia educational programs for K-12 students, performances for all ages and clinics, master classes and workshops for student bands and ensembles. These are staged in partnership with performing arts centers and various presenting organizations.

The spring season starts April 9 in Los Angeles at the Harvard-Westlake School and continues through June 13-15 at New York's Highline Ballroom during the annual Blue Note Jazz Festival. Its current live multimedia series features two inaugural presentations: "Ellington!" and "Miles Davis and the Blue Flame Incident."

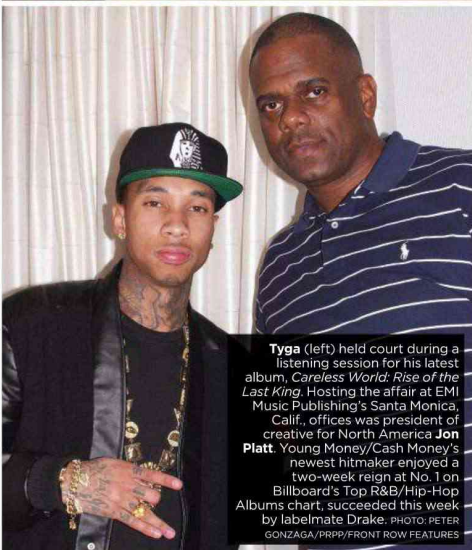
All JazzReach activities are conducted by house ensemble the Metta Quintet, comprising drummer Schuman, sax players Greg Ward and Marcus Strickland, pianist David Bryant and bassist Joshua Ginsburg. The group released global-themed third album *Big Drum/Small World* on Feb. 21 through the Orchard. A portion of net proceeds from all band sales directly benefit JazzReach's educational endeavors.

—Gail Mitchell

# BACKBEAT



Singer/songwriter **Kenny Chesney** and Costa Sunglasses present a check for \$50,000 to **Pat Murray** on behalf of the Coastal Conservation Assn. The funds were raised through sales of Chesney's limited-edition line of Costa Sunglasses during his 2011 Goin' Coastal national tour. Showing their sunny side are (from left) CCA president Murray, Chesney, Costa marketing manager **Amanda Perryman** and AbiJack Management CEO **Brett Palmer**. PHOTO: WILSON ROE



**Tyga** (left) held court during a listening session for his latest album, *Careless World: Rise of the Last King*. Hosting the affair at EMI Music Publishing's Santa Monica, Calif., offices was president of creative for North America **Jon Platt**. Young Money/Cash Money's newest hitmaker enjoyed a two-week reign at No. 1 on Billboard's Top R&B/Hip-Hop Albums chart, succeeded this week by labelmate Drake. PHOTO: PETER GONZAGA/PRPP/FRONT ROW FEATURES



The Sprint Center in Kansas City, Mo., hosted the last night of **George Strait's** tour with special guest **Martina McBride**. Owing to illness, the March 3 performance was a rescheduling of the country icon's sold-out Feb. 25 date. Strait (left) marks the tour's successful run with Sprint Center/AEG Live-Kansas City senior VP/GM **Brenda Tinnen** and TMG/AEG Live president **Louis Messina**. PHOTO: JASON SQUIRES



Celtic punk ensemble Flogging Molly brought its eighth annual Green 17 tour to City National Grove of Anaheim, Calif., on March 9. Hanging out backstage are (standing, from left) Flogging Molly member **Robert Schmidt**; City National Grove/Nederlander Concerts director of talent **Mike Goldsmith**; group members **George Schwindt**, **Matthew Hensley**, **Dennis Casey**, **Bridget Regan**, **Dave King** and **Nathan Maxwell**; Villiam Artist Management's **Gary Schwindt**; and APA agent **Josh Humiston**. Kneeling are City National Grove/Nederlander director of marketing **Carrie Steen** and GM **Adam Millar**. PHOTO: NEDERLANDER CONCERTS



**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).

During the March 8 stopover at Atlanta's Fox Theater of **Trey Songz'** Anticipation 2our with rapper Big Sean, Atlantic Records threw a private reception the night before in honor of Songz and labelmate **T.I.** Flanking Atlantic VP of urban promotion **Kathi Moore** at Frank Ski's Restaurant and Lounge are T.I. (left) and Songz. PHOTO: EXCLUSIVEACCESS.NET



It was both a reunion and a celebration when **Leila Cobo**, Billboard's Miami-based executive director of content and programming for Latin music and entertainment, hit New York (March 7) on a national book tour promoting her second novel, "The Second Time We Met" (Grand Central Publishing). At the Big Apple signing—hosted by Columbia's Graduate School of Journalism and the university's chapter of the National Assn. of Hispanic Journalists—Cobo (second from right) caught up with **Nuevo Mundo Music Group owner/president Herman Rodriguez-Bajandas**, Billboard manager of sales analytics **Mirna Gomez** and publisher **Tommy Page**. PHOTO: ANDRES RECIO AND CARLOS CHAHIN



Music Row executives gathered at BMI's Nashville office recently to celebrate **Eric Church's** first No. 1 country song, "Drink in My Hand." The rowdy anthem, the second single from Church's No. 1 album *Chief*, was co-written by **Luke Laird** and Church's longtime collaborator **Michael Heaney**. Pictured are (back row, from left) Universal Music Publishing Group executive VP/GM **Kent Earls**, Capitol/Nashville president/CEO **Mike Dungan**, BMI/Nashville VP of writer/publisher relations **Jody Williams** and Sony/ATV Music Publishing/Nashville president/CEO **Troy Tomlinson**. In the front row are (from left) Laird, Church and Heaney. PHOTO: RICK DIAMOND



Bad weather didn't stop **Sheryl Crow** from jumping on the tail end of the post-screening Q&A for South by Southwest's world premiere of "Sellebrity." Crow and Elton John are the only musicians featured in the documentary about the paparazzi and celebrity gossip media from filmmaker/photographer **Kevin Mazur**. The screening's entourage later adjourned to the W Hotel in downtown Austin, where Beggar's Banquet label founder Martin Mills, "Austin City Limits" producer Terry Lickona and Piper Cub Productions CEO Jeanne Elfant Festa hung out with "Sellebrity" executive producer David Wild. PHOTO: MICHAEL BUCKNER/WIREIMAGE



The United Negro College Fund's annual "A Mind Is a Terrible Waste" gala (March 1) raised more than \$3 million for current and future college aspirants. Held at the Marriott Marquis Hotel in New York's Times Square, the gala was hosted by comedian/actor **Bill Bellamy** and saluted nonprofit organization Teach For America, the legacy of first black congresswoman Shirley Chisholm and New York Giants defensive end Justin Tuck. Turning in award performances were the Tuskegee University Choir and Grammy Award-nominated singer **Leleisa** (left), shown here with Blazetrex executive VP/chief marketing officer **Leidis C. Joyner**. PHOTO: EARL GIBSON III



As her single "Call Me Maybe" rapidly ascends the Billboard Hot 100 (moving 31-24 this week), **Carly Rae Jepsen** is busy traveling the top 40 radio promotion circuit. Newly signed to Justin Bieber manager Scooter Braun's Interscope-distributed School Boy Records, Jepsen visits on-air with KZZP Phoenix syndicated morning host **Rich Berra** (far left). Accompanying her are her guitarist **Tavish** and mandolin player **Jared**.

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