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BIG GAMBLE

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Karen O and the  
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fight in the  
once-sleepy  
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nexus of music  
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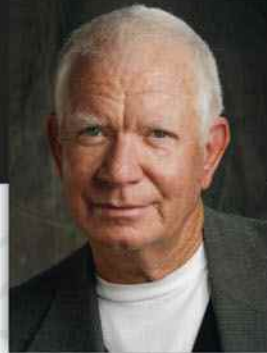


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MARCH  
2014

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Volume 126  
No. 7 ]

Martin Garrix photographed Feb. 9 by Chris Sembrot at the HQ nightclub in Atlantic City, N.J. Inset: St. Vincent photographed Feb. 9 by Tawni Bannister in New York.



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### BILLBOARD APP

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### MUSIC

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### THIS WEEK ON BILLBOARD.COM

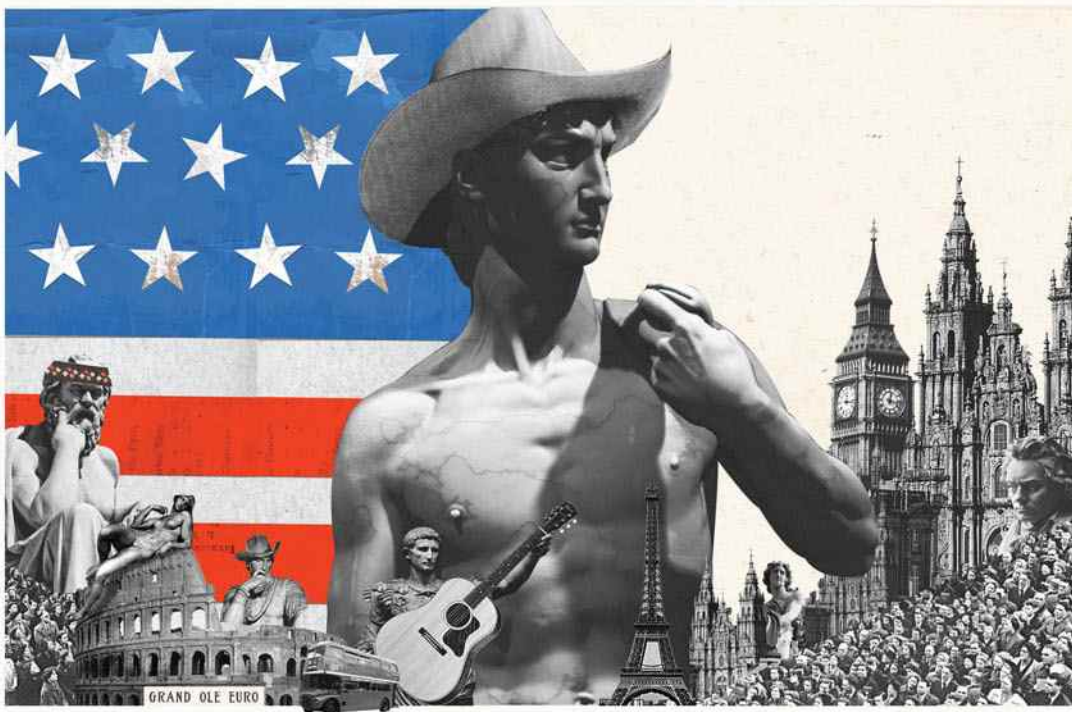
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# TOPLINE

COUNTRY

## Country Courts Europe

In the U.S., Eric Church headlines arenas. So why is the chart-topper playing to just 1,000 people in a London club? It's part of Nashville's global expansion plan **By Ray Waddell**



**E**ric Church's *The Outsiders* is the No. 1 album in the country for the week ending Feb. 16, but when he picks up a beer to celebrate, it may be a locally brewed Guinness. That's because he'll be in Dublin, the first of a 12-show European tour starting Feb. 24. ¶ "We are not in the same position in Europe as we are in North America," Church's manager John Peets told *Billboard* in December. "So it was important to go over there closer to the record so we could capitalize on the momentum." In the United States, Church headlines arenas. In the United Kingdom, he'll be playing 1,000- to 2,000-capacity rooms. ¶ Why do it? Because the earning potential for a touring artist expands exponentially at the global level. And Church isn't the only one. Many country acts are unwilling to sacrifice big paydays at home to develop a fan base overseas, but increasingly stars like Carrie Underwood, The Band Perry and Taylor Swift are taking the same global perspective as the rest of →

## [ THE Action ]



### CC MEDIA REVENUE FALLS

Clear Channel parent company CC Media reported a wider loss in the fourth quarter than in the year-ago period, losing \$309.2 million compared with a loss of \$191.3 million in 2012. Total revenue for the quarter was stagnant at \$1.7 billion. Clear Channel, the country's largest owner of AM and FM radio stations, faces continued pressure from online competitors Pandora and Spotify. However, in a recent earnings call CEO Bob Pittman cited the sustained popularity of terrestrial radio and the company's radio personalities as competitive advantages.



### WARNER TAGS SHAZAM

Warner Music Group made a big bet on big data with the creation of a new imprint in partnership with song-identification app Shazam. The new label will leverage Shazam's granular data on which artists are being tagged in which markets to influence signing decisions.



### ITUNES FESTIVAL HITS SXSW

For the first time, the iTunes Festival will take place on U.S. shores, at the South by Southwest music conference in Austin on March 11. The five-day American edition of the annual fest, previously hosted in London since its 2007 launch, will feature performers including Coldplay, Imagine Dragons, Zedd, Pitbull and Willie Nelson. As in London, the festival will be streamed live through the iTunes store, iTunes Radio and Apple mobile devices.



### 50 CENT HEADS TO CAROLINE

50 Cent and G-Unit have split from Shady Records/Aftermath/Interscope after 12 years, signing an exclusive distribution and services agreement with Caroline/Capitol/Universal Music Group. The new arrangement covers 50's forthcoming fifth album, *Animal Ambition*, but not any of his hugely successful back catalog, including *Billboard* 200 No. 1s *Get Rich or Die Tryin'* and *The Massacre*, which will continue to be marketed and sold by Interscope.

Pitbull will be featured in the U.S. debut of the iTunes Festival.



ILLUSTRATION BY LINCOLN AGNEW

# Thanks!

**I'd like to celebrate with you all  
the Latin Grammy Academy Award  
Person of the Year 2013**

I wish to thank all the members of the Latin Academy of Music for bestowing upon me such an honor.

I thank everyone in my teams for I couldn't be here where I stand without their passion and loyalty.

Thanks to my dearest fellow musicians, artists, friends and family for making possible the unforgettable celebration and magic evening in Las Vegas. Brilliant show!

But above all, special thanks to all my fans who over those past 40 years have enabled and made possible my dreams and my career.

Thank you all from the bottom of my heart.

Dedicated to my sons, Diego, Tadeo, Ivo and Telmo.

**Miguel Bosé**

Legal Affairs: [jaimearanzadi@miguelbose.net](mailto:jaimearanzadi@miguelbose.net)

Tour/Production Manager: [antonioespino@miguelbose.net](mailto:antonioespino@miguelbose.net)

Movies & Advertising: [heymanfernandez@hotmail.com](mailto:heymanfernandez@hotmail.com)

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Country continued from p. 2

the entertainment industry.

Country music faces challenges in Europe, to be sure, including lack of radio support and cultural differences. But that may be changing. Country 2 Country, a two-day festival featuring Brad Paisley, Dixie Chicks and Dierks Bentley, will celebrate its second year in London March 15-16, and its first in Dublin. The London dates at O2 Arena are sold out, and C2C plans to expand to Stockholm next year and Berlin in 2016. Last year's C2C grossed \$1.4 million, according to Billboard Boxscore, with attendance of 17,152. This year C2C London attendance will top 27,000.

The festival is the brainchild of Jay Marciano, chairman of AEG Live, who was previously CEO of Europe for AEG Live parent company AEG. "When I got to the U.K., everyone said, 'Country music won't work here. Country artists never come over; they're not willing to dedicate the time. The record labels have given up,'" says Marciano. "I disagreed.

**"Everyone said, 'Country music won't work here.' I disagreed."**

—JAY MARCIANO, AEG LIVE

There aren't any country stations in the U.K., but fans find the music virally."

London-based promoter SJM Concerts, which partners with AEG for C2C, has been one of the most active mainstream country promoters in the United Kingdom and Europe, working on tours by Swift, Underwood, Rascal Flatts and Kacey Musgraves. Another key C2C partner is the Country Music Association, which will stage its CMA Songwriter Series on March 14 at the London Indigo O2.

"Once you get the artists there the first time, then they come back a second or third time and have an even bigger following," says CMA CEO Sarah Trahern.

Sometimes country's superstars transcend the genre. Swift sold out five nights at London's O2 in February, and Garth Brooks sold out three at Dublin's Croke Park in July.

Live Nation, the world's largest promoter, has worked with Church and Zac Brown Band in the United Kingdom, and Live Nation Europe president John Reid says his company is interested in doing more.

As for C2C, the concept "has a long future," says SJM director Chris York. "We can grow this event into something very significant across Europe." ●



Carrie Underwood (left) and Kelly Clarkson



## LEGAL

# Lawsuit Says Sony Stiffs *Idol* Stars

Explosive legal claims could ignite new controversies over streaming royalties

By Eriq Gardner

A new front opened in the ongoing battle over digital income with a lawsuit filed in New York federal court on Feb. 20 by 19 Recordings against Sony Music. The complaint, which seeks at least \$10 million in damages, could have far-reaching implications for the music industry.

19 Recordings was founded by *American Idol* creator Simon Fuller and is now controlled by the show's owner, Core Media Group. In the lawsuit, 19, and by extension all of the artists—including Kelly Clarkson, Carrie Underwood and Chris Daughtry—who have entered deals with the label via their participation on *Idol*, claim that Sony has been systematically robbing them of millions of dollars in royalties. The lawsuit was filed after 19 exercised the right to audit Sony's books pursuant to recording agreements, and the parties couldn't come to any settlement.

"We did not want to have to file this lawsuit, but Sony left us no choice, so this became necessary to protect our artists," 19 Entertainment worldwide head of music Jason Morey told *The Hollywood Reporter*.

19 is being represented in the suit by Richard Busch at King & Ballou, who says, "We have investigated this thoroughly and feel strongly about the claims." Many in the music industry will recognize Busch as the

attorney who represented FBT Productions, the producers behind Eminem's "Lose Yourself" and other tracks, in a trend-setting 2007 lawsuit against Universal Music Group. The claim there was that UMG should have been treating digital downloads as "licenses" rather than "sales." After the Ninth Circuit Court of Appeals agreed with that assessment in 2010, it set off a wave of litigation from artists ranging from Rob Zombie to James Taylor. In March 2012, Sony paid \$8 million to settle one class action lawsuit. Last month, Warner announced a \$11.5 million settlement in its own class action.

Given Busch's role in the first round of litigation over digital downloads, the latest *Idol* lawsuit could prompt a whole new round over the issue of streaming income. Perhaps the biggest claim in the new suit—both monetarily and in its potential impact on the industry—deals with the alleged underpayment of streaming royalties.

Sony is among the larger music entities that have forged licensing deals with streaming services run by Spotify, Google and Apple. But the lawsuit says that Sony is accounting for the exploitation of master recordings here as "sales" or "distributions" rather than as "broadcasts" or "transmissions." The distinction might sound like semantics, but it is important. By treating streams as sales, Sony is essentially saying the former are no different than downloads purchased on iTunes or Amazon. As such, Sony would be forking over significantly less money under the terms of the company's recording agreements—the difference between a 50% royalty share for a "transmission/broadcast" versus a fraction of that for a "sale/distribution." The plaintiff says the discrepancy has resulted in at least \$3 million in damages.

The allegations don't end there: Sony is also accused of improperly deducting money spent on advertising and videos, incorrectly paying and calculating royalties on compilations and million-plus-selling albums, under-reporting or failing to report synchronization master uses in films and TV shows, and more. ●

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Artists whose recordings have prompted Tuff America lawsuits include (clockwise from left) Frank Ocean, Beastie Boys, Kanye West, LL Cool J and Jay Z.

LEGAL

# Who Owns The Beat?

A suit over a Frank Ocean track and a new congressional copyright proposal expose the complications of sampling  
By Eriq Gardner

A few seconds on a hit record can add up to a few years in a courtroom. Just ask TuffAmerica, a New York label that on Feb. 7 sued Universal Music Group over a sample used on Frank Ocean's "Super Rich Kids."

After more than three decades of litigation, music lawyers know that even the smallest lift of a previously released song typically requires licenses from the owner. They also know that artists often press their luck without a license, hoping the sample is minuscule enough to qualify as "fair use."

TuffAmerica found itself in a situation that illustrates the difficulty of applying copyright law to sampling. It owns rights to one song (The Honeydrippers' "Impeach the President") that wound up on another (Audio Two's "Top Billin'") that was sampled by a third (Mary J. Blige's "Real Love") that was allegedly included in a fourth, "Super Rich Kids." After a series of past agreements—likely stemming from prior legal disputes—TuffAmerica now claims to own 3.15% of the Blige song, which it says is enough to claim infringement by Ocean's label.

TuffAmerica's library includes albums made purely of breakbeats. It has brought so many lawsuits—flagging the likes of LL Cool J, the Beastie Boys and Jay Z—it has been called a "sample troll." But its lawyer Kelly Talcott says a proactive stance can be a result of fans scrutinizing music more closely than

ever. "Some have a real interest in figuring out where samples came from," says Talcott. "They will reach out to an artist and say, 'Hey, your song was sampled in this new album.' That happens a lot."

Indeed, websites like WhoSampled.com exist purely to sniff out the source of new releases. And samples are now easier to confirm thanks to fingerprinting technology. "Sometimes, there might be distortion of the original or a ramping up of the pitch," says Talcott. "Technology allows us to re-create it—to show the jury, 'Yes, the pitch might be up a few tones, but it's still there.'"

This raises an issue that has flummoxed some courts: If a piece of music is distorted, might that be transformative and thus a fair use? Without Supreme Court guidance, judges have come to different conclusions, and the confusion has prompted most lawsuits to settle.

The same week the Ocean suit was filed, a congressional committee heard testimony about a proposed compulsory license system that would make sampling rather permissive and would harmonize fees, which now range from a few hundred to several hundred thousand dollars, depending on the sampled recording and the use. But in a joint letter, artists including Don Henley, Dr. Dre, Sting, Deadmau5 and Britney Spears argued against change. "For those of us who would prefer to keep their music in its original form, or who would rather that certain individuals not remix or sample their tracks, no dollar amount can change our minds," they wrote.

Though artists like Spears are free to refuse a requested sample, copyright law also provides that in situations of song co-ownership, each owner is allowed to license without the other's permission. The only condition is that co-owners must share the money. So if the other owners of Blige's song authorized the Ocean sample, TuffAmerica might have to settle for a royalty share. How much? The 3.15% could become an even lesser fraction of "Super Rich Kids," but that's a matter of sampling math where every second counts. ●

TV

# Musical Chairs At The Voice

Cee Lo's abrupt departure leaves NBC spinning in its seat  
By Andrew Hampp

Cee Lo Green's Feb. 18 announcement on *The Ellen DeGeneres Show* that he would not be returning to *The Voice* raised two important questions: Who will take over his chair, and what's next for the multi-hyphenate performer?

NBC, reportedly surprised by Green's departure, is scrambling to find an official replacement for the seventh cycle this fall, after Usher and Shakira return to fill Green and Christina Aguilera's chairs on Feb. 24.

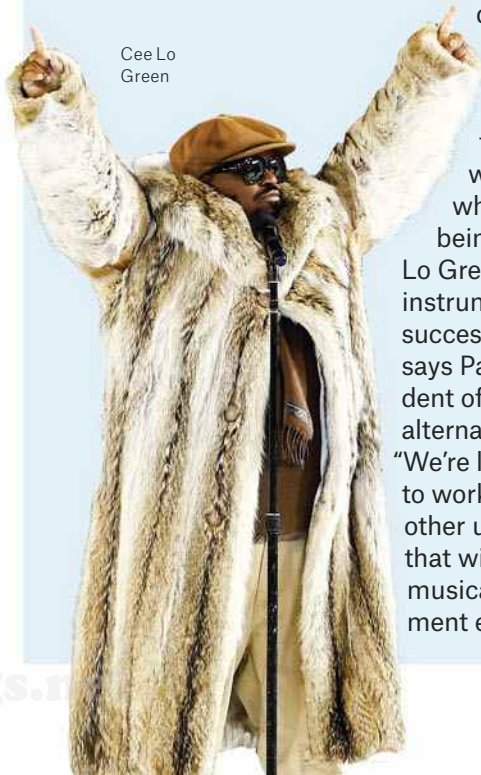
But Green isn't exactly at a loss for what to do next. First on his list is a tour with Lionel Richie, which begins May 30 and wraps Aug. 2, that conflicts with *The Voice's* fall production schedule.

"*The Voice* has been good to him. The exposure

certainly did not hurt," says Larry Mestel, Green's manager and founder/CEO of Primary Wave, where Green is chief creative officer. "He's got such a busy 2014 and 2015, he decided to concentrate on all the other things he's got going on in his career."

Also on deck: a repackaging of Goodie Mob's 2013 album, *Age Against the Machine*, with three new tracks, pegged to TBS' reality show *Cee Lo's Goodie Life*, which premieres in June. Then in July he'll make his acting debut in the indie film *Can a Song Save Your Life?*, co-starring *Voice* coach Adam Levine. This fall, Green will release *Girl Power*, the follow-up to his 2010 solo album, *The Lady Killer*.

And to bring things full circle, Green's production company, Emerald, has a first-look deal with NBC to develop future projects, which might explain why the network is being so cordial. "Cee Lo Green has been an instrumental part of the success of *The Voice*," says Paul Telegdy, president of late-night and alternative programming. "We're looking forward to working with him on other upcoming projects that will tap into both his musical and entertainment expertise." ●



Cee Lo Green



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# The Deal

GLASSNOTE  
BY THE NUMBERS

## Grainge Trumps Morris As Glassnote Moves To Universal

The battle between Lucian Grainge and Doug Morris heated up again in mid-February when Daniel Glass jumped ship from Sony to Universal Music Group for global distribution of his Glassnote label.

Sources suggest the deal could be valued between \$10 million and \$15 million, a figure that proved too high for Sony—whose RED has distributed Glassnote for the last seven years, re-signing a year ago for an \$8 million advance—and also for another suitor, Warner Music Group. But sources with knowledge of the negotiations say that money was less of a sticking point than Sony and Warner's demand for equity in Glassnote, a nonstarter.

UMG chairman-CEO Grainge, 54, and Sony chairman-CEO Morris, 75, have swapped blows the last three years. After Morris defected to Sony, Grainge poached Barry Weiss from RCA and then Steve Barnett from Columbia. Morris, for his part, raided Joel Kleinman from Republic and snapped up Antonio "L.A." Reid when he left Island Def Jam.

Their styles differ. Grainge has bet big on acquisitions. Morris prefers to grow organically by creating joint-venture label deals instead of buying established labels. Morris

has boasted that he added 0.4% in album plus track-equivalent albums market share in 2013 without buying anything—a dig at the \$1 billion UMG spent to acquire EMI.

But UMG now controls nearly 40% of the U.S. market (factoring the 0.6% share Glassnote posted in 2013). And in addition to bragging rights, market share plays a key role in determining payouts from digital services providers like YouTube and equity stake in others like Spotify.

In leaving Sony, Glassnote CEO Glass, 56, parts company with Morris, the boss who fired him as president of Universal Records in 1997, to reunite with Grainge. The two have a history dating back to the 1980s, and more recently, Glass turned to Grainge when first setting up Glassnote's distribution in Europe, Australia, Canada and other territories. Universal also handles administration of Glassnote's publishing company, Insieme.

Glassnote has one of the industry's best

averages in developing artists and selling records in the indie sector, and was named label of the year by the American Assn. of Independent Music. The label licensed Mumford & Sons from Island in the United Kingdom when none of UMG's U.S. labels were interested; last year the group sold 1.5 million albums in the U.S., according to Nielsen SoundScan. Glassnote's roster also includes Phoenix, Childish Gambino and Chvrches. Billboard estimates Glassnote's annual revenue at \$30 million.

While the terms of the UMG deal weren't disclosed, sources say Glass gets an advance to be used as an incubator fund for a new company, Resolved. Besides expanding the A&R reach of Glassnote, the creation of Resolved also gives Glass, who has long expressed a desire to mentor young executives, the chance to invest in and create joint-venture partnerships with up-and-coming producers and indie executives. —Ed Christman

**The deal could be worth as much as \$15 million, a figure that proved too high for fellow suitors Sony and Warner.**



### FURTHER DEALINGS

#### JOHN VARVATOS' MUSIC BIZ DESIGNS

Fashion designer John Varvatos has launched a record label with Republic Records. The eponymous label, created in a deal negotiated by William Morris Endeavor agent Jon Rosen, will sign acts and release reissues and compilations. Music has always played a big part in Varvatos' menswear brand, with rock icons like Kiss featured in ad campaigns. One of its New York stores occupies the old space of CBGB; Varvatos also hosts a SiriusXM show. "John is a trend-setter, and his passion for music is inspiring," says Republic executive vp Charlie Walk. "That was the spark that ignited this partnership." —Alex Gale



John Varvatos

#### VP LIGHTS A FIRE

Queens-based reggae independent VP Records has relaunched U.K. reggae label Blood and Fire, which shut down in 2007. Known for its reissues of overlooked reggae classics by acts including The Congos and Horace Andy, Blood and Fire was founded in 1993 by Simply Red singer Mick Hucknall and noted reggae historian Steve Barrow, among others. At the resurrected Blood and Fire, Barrow will oversee a dozen reissues, including a 12-inch of Gregory Isaacs' 1978 single "Mr. Know It All," scheduled for release on Record Store Day (April 19). "Blood and Fire revived the careers of many unsung producers and performers," VP CEO Chris Chin said in a statement. "We're delighted to be working together." —Patricia Meschino

#### STUMPF LAUNCHES BOUTIQUE PUBLISHER

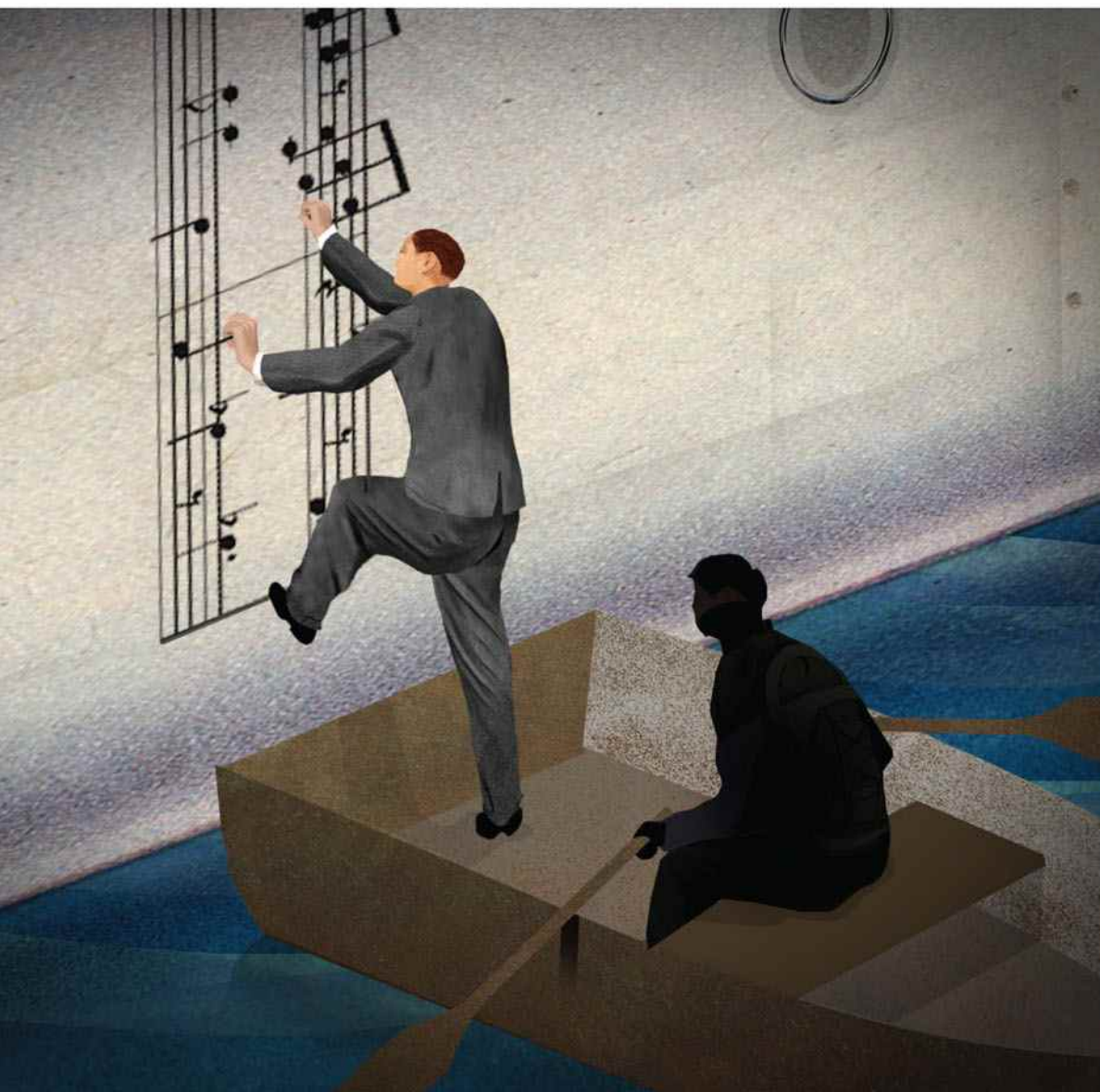
Rich Stumpf, formerly of Imagem, has launched Atlas Music Group, seeking to fill a void created by BMG's rollout of midsize publishers and the dominance of the three majors. Stumpf believes songwriters have lost the personal service supplied by smaller publishers. "I want to build a diversified portfolio with catalog and new songwriters," he says. "To do this right, you need a certain amount of capital." He says \$100 million should do the trick, and has assembled a group of investors including music players like Aronson Media Ventures and financial players like Goldman Sachs managing director Michael Dawley. Stumpf says all the investors are "passionate about songs, and get that without songs there aren't other parts of the music industry." —Ed Christman

# 5.8m 900k \$30m

Total albums sold by Mumford & Sons in the United States.

Total albums sold by Phoenix in the United States on Glassnote.

Glassnote's estimated revenue in 2013.



## EXECUTIVE Turntable



### LABELS

**Nir Seroussi**, who was featured on *Billboard's* 40 Under 40 list in 2013, becomes president at **Sony Music U.S. Latin**. For the past three years, he has served as the label's managing director. He will continue to be based in Miami, reporting to Afo Verde, chairman-CEO for the Latin-Iberia region of Sony Music Entertainment. "Afo is writing a new chapter in music business history," Seroussi says. "He's built the best home an artist can wish for." A Berklee College of Music grad and a songwriter, Seroussi initially joined Sony's Latin operation in Los Angeles in 2004 as vp marketing and A&R for Sony BMG U.S. Latin's West Coast operations. Since his promotion to managing director, he has taken a more direct role in signing and developing acts.

### PUBLISHING

**Warner/Chappell Music** names **Clark Miller** executive vp North American operations. He was executive vp international business affairs and global opportunities for **Sony/ATV Music Publishing**.

### BRANDING

**Man Made Music** promotes **Dan Venne** to vp, supervising producer and appoints **Kristy Zeigler** manager of brand partnerships and music strategy. Venne was senior producer, and Zeigler was licensing/A&R at **Music Playground**.

### TOURING

**Nederlander Concerts** taps **Dave Poe** as a talent buyer. He was an agent at **The Agency Group**.

### RELATED FIELDS

**The Recording Academy** promotes **Bill Freimuth** to senior vp awards and ups **Gaetano Frizzi** to chief human resources officer. They were vps.

—**Mitchell Peters**, [exec@billboard.com](mailto:exec@billboard.com)

## MILESTONES

### MARRIAGES

Former music manager and current Hollywood home designer **Sandy Gallin** married his partner, **Bryan Fox**, in the offices of Greenberg Traurig. Gallin—who worked with Michael Jackson, Barbra Streisand and Mariah Carey—and Fox were at Gallin's lawyer's office to plan their nuptials when Gallin spontaneously suggested they marry on the spot.

Music sponsorship agency MAC Presents had a week for lovers: Vp **Jessica Beutler** was engaged to **Dan**



**Abel** on Feb. 10, and director of sponsorships **Maggi Demko** was engaged to **Andrew Baran** on Feb. 7.

### BIRTHS

Sycos Entertainment co-owner and "The X Factor" star **Simon Cowell** and girlfriend **Lauren**

**Silverman** (pictured) welcomed son **Simon Eric Cowell** on Feb. 14 at Lenox Hill Hospital in New York.

Husband-and-wife country duo **Joey Martin Feek** and **Rory Feek** (Joey & Rory) welcomed daughter **Indiana Boone**, their first child together, on Feb. 17.

**Joshua Tario**, account director at Muve Music and Beats Music at Universal Music Group, and wife **Amy**, director of business analytics at David Elen Advertising, welcomed son **Hudson Noah** on Jan. 15 at Providence Saint Joseph Medical Center in Burbank, Calif.

### DEATHS

Miami DJ and South Beach nightlife pioneer **Mark Leventhal**, who had a large following and often played private parties for the likes of Madonna and Prince, died Feb. 18 after battling an infection. He was 50.

Singer-songwriter and multi-instrumentalist **Raymond Louis Kennedy**, who wrote for The Beach Boys and Fleetwood Mac, died Feb. 16. He was 67.



Maggie Estep in New York in 1994. Inset: Buscemi directed the video for her cover of Lou Reed's "Vicious."

# [ IN Memoriam ]

## STEVE BUSCEMI REMEMBERS MAGGIE ESTEP

1963-2014

In 1997, my brother Michael introduced me to his good friend Maggie Estep, the spitfire spoken word artist extraordinaire.

She was interested in having me direct the music video for her sublime interpretation of Lou Reed's "Vicious," from her powerful second album, *Love Is a Dog From Hell*. Much of the album set her spoken word rants to powerful music, but this reversed the process, drawing out Reed's lyric slowly until it seemed like one of Maggie's poems.

Honestly, I was a little intimidated by Maggie, the intense stage persona, not to mention the violent wit she employed in her previous video "Hey, Baby." She could not have been more down to earth, and her



easy-going manner put me at ease.

Maggie was amazing to watch, captivating in a slightly demented Audrey Hepburn kind of way. I remember being impressed at how effortlessly she fell sideways out of frame, combining elegance and slapstick in one shot.

And then there was that close-up of her laying in the gutter, head resting on the curb like a pillow, a single tear falling from her eye as the rest of her alabaster face remained remote and slightly expressionless.

In a quick shooting day of many highlights, the one that stood out for all of us, but especially for Maggie, was when Reed himself casually showed up to appear for a cameo, his presence like a calm yet potent dream in the middle of a hectic day. Maggie, writing in her blog post from Oct. 27, 2013, the day Reed died, remembered: "I was nervous as hell. We all were... I only exchanged a few words with him. I was terrified."

I hadn't realized at the time how unnerving it was for Maggie, who I considered to be fearless. But she was vulnerable, just like the rest of us. Her abrupt departure at age 50 punched a hole in our hearts. But for me, Maggie will never fall out of frame.

## Bob Casale

1952-2014

Bob Casale, original guitarist-keyboardist of the influential new wave band Devo, died Feb. 17. He was 61. According to a statement from his brother, Devo bassist Gerald Casale, the cause was "conditions that lead to heart failure." The Casales co-founded Devo with brothers Mark and Robert Mothersbaugh in Akron, Ohio, in the early 1970s. Bob Casale was nicknamed "Bob 2" in the group, to differentiate him from Robert Mothersbaugh. Devo broke through in 1977 with a quirky cover of The Rolling Stones' "(I Can't Get No) Satisfaction." The band's biggest success, however, came with 1980's *Freedom of Choice* and its smash single "Whip It," which peaked at No. 14 on the Billboard Hot 100. MTV gave the song's now iconic video heavy rotation (see story, page 68). The group's futuristic imagery and blending of synthesizers and drum machines with rock guitars influenced countless acts that followed. Casale's survivors include wife Lisa, son Alex and daughter Samantha. Devo's longtime drummer, Alan Myers, died last year.

## Paul Colby

1917-2014



Paul Colby holds court during a performance by The Everly Brothers at the Bitter End on Jan. 23, 1969.

Paul Colby, co-owner of famed New York venue The Bitter End, died Feb. 13 at his home in Montclair, N.J. He was 96. Colby was born in Philadelphia on Oct. 4, 1917. He began managing and booking the Bitter End in 1965, and became owner in 1973. During his tenure, the club booked early shows by stars including Peter, Paul & Mary; Frank Zappa; and even Lady Gaga. Thanks to performances by Bob Dylan, James Taylor and others, The Bitter End, and Colby, played a key role in the rise of the Greenwich Village folk scene. "There was an aura about him," says Paul Rizzo, one of Colby's partners in the club. "He was one of those guys that when he walked in the room, everybody wanted to talk to him." Colby is survived by his wife, Pamela Ann Wilson, and brother Morty.

## Marty Thau

1938-2014

Marty Thau, who founded groundbreaking indie Red Star Records, managed the New York Dolls and discovered other influential hard-rock and punk bands, died Feb. 13 in Petersburg, Va., after complications from renal failure. He was 75. Thau was born in New York on Dec. 7, 1938, and began his industry career at *Billboard*, answering a classified ad for an advertising trainee. He later worked at the Cameo-Parkway and Buddha labels and management company Inherit, before ascending to A&R chief at Paramount Records in 1972. He left that post, however, after just six months, when he discovered the New York Dolls. He managed the iconic band during its heyday, signing it to Mercury Records. In 1976, at the height of the New York punk scene, Thau launched Red Star Records, signing Suicide and co-producing the duo's debut with Craig Leon. The label also included The Fleshtones, who recall "drinking Remy with Marty Thau" at CBGB on recent song "Remember the Ramones."

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R&B

# R.I.P. The R&B Number 1

A scathing open letter makes the rounds after no black lead artists (not even Beyonce) top the Hot 100 for more than a year—and sparks serious discussion on what ails the genre

By Gail Mitchell

No song spent more time atop the Billboard Hot 100 last year than Robin Thicke's "Blurred Lines," which logged 12 weeks at No. 1 and set the all-time record for radio audience when it reached 229 million listeners in a week. It did so by tapping the sound of classic R&B, which has sparked both controversy—its groove is close enough to Marvin Gaye's 1977 No. 1 hit "Got to Give It Up" to have sparked a since-settled suit involving the Gaye family—and ongoing discussion. That's because 2013 was also a year that didn't have a single black artist top the Hot 100 as a lead performer—the first time that's happened in the chart's 55-year history.

Why? The increasing dominance of pop at radio—across all formats—is one reason. But a satirical commentary by Sebastien Elkouby published on RapRehab.com the day of the Grammy Awards (Jan. 26) took aim at the marginalization of black artists in popular culture in general. It struck a nerve—especially in light of the apology Macklemore made the following day to Kendrick Lamar for "robbing" him at the Grammys.

"This letter is sad because it's not far from the truth," says the co-founder of one R&B independent label. The head of an R&B-focused marketing and branding agency boils down colleagues' universal reaction to the posting in six words: "I was thinking the same thing." An executive who works in the U.K. R&B music industry, adds, "[It] summarized a long-held feeling or fear about what's happening with black music,



Above from left: Robin Thicke, Frank Ocean, Kendrick Lamar, Macklemore & Ryan Lewis, Miley Cyrus and Justin Bieber. Inset: letter writer Sebastien Elkouby

but [people] haven't felt confident enough to raise these issues."

One person who does is Jeff Robinson, president-CEO of MBK Entertainment. Robinson helped guide Alicia Keys to stardom and helms the careers of R&B singer-songwriters K. Michelle and Elle Varner." He says it was tough to break an R&B artist in 2001, when Keys' debut album, *Songs in A Minor*, hit No. 1, and it's even tougher now.

"With radio all playing the same songs by the same artists it's difficult to break

**"This letter is sad because it's not far from the truth," says the co-founder of an R&B indie label.**

through," says Robinson. "Even top producers are reluctant to work with new artists, preferring to take the easier way out to work with more established ones." Labels and radio have moved in the direction of branding the music as "adult R&B," whether it's from an established artist like Toni Braxton (whose recent album with Babyface, *Love, Marriage & Divorce*, debuted at No. 4 on the Billboard 200) or a new artist like Varner. "So they tend to not believe in its selling power as they once did," says Robinson. "I couldn't disagree more."

"R&B has to be given a chance," says Reggie Rouse, PD of Atlanta mainstay WVEE, which plays a notable amount of new R&B music for its 18-54 audience. On WVEE,

alongside Drake and Ace Hood you'll hear Tamar Braxton and Miguel as well as R. Kelly, Jill Scott and Anthony Hamilton. "I know we have to get ratings, but we jump off R&B records too quickly because it takes longer to research than hip-hop. R&B is the core, the foundation for pop, hip-hop and other music."

But radio playlists have indeed tightened, in part due to Nielsen Audio's Portable People Meter, which monitors listening more accurately than diaries once did. For some R&B stations this has meant playing a higher quotient of oldies or switching to another format altogether to retain audience and advertising dollars. Elsewhere it's created a drive to find the songs that get the biggest and broadest audience response, which often are pop songs that can work as cross-format smashes—like "Blurred Lines" or Lorde's "Royals," a hit on the Hot 100, as well as the alternative, hip-hop and Latin charts.

It's "killing our culture," laments the head of one indie label. "We're hitting a glass

ceiling with such limited exposure." R&B industry executives and managers worry that the genre, like jazz before it, will continue to shrink in exposure and audience. Others say the music simply isn't strong enough right now, and point to the emergence of R&B alternative artists like The Weeknd and Frank Ocean as the future.

One thing that may soon change is the drought for black artists atop the Hot 100. Pharrell's "Happy" is No. 2 on the chart dated March 1, and has the momentum to go to No. 1. If it does, Pharrell will be the first lead black act to top the chart since Rihanna in December 2012 with "Diamonds." The only thing in the way right now? The reigning No. 1: Katy Perry's "Dark Horse," which is fueled by a hip-hop assist from Juicy J. If Perry's new video posts big numbers, the Hot 100 blackout may continue. ●

THICKE: GUSTAVO CABALLERO/GETTY IMAGES; OCEAN: HARRIS AND SOULMEINE PHOTOGRAPHY/WIREIMAGE; LAMAR: LARRY BUSACCA/WIREIMAGE; MACKLEMORE & LEWIS: CHRISTOPHER POLK/GETTY IMAGES; CYRUS: JASON LAVENES/WIREIMAGE; BIEBER: JON KOPALOFF/WIREIMAGE; ELKOUBY: STREET LENZ PHOTOGRAPHY



## Notice To Black Artists: Your Services Are No Longer Needed

Dear Black Artists,

We regret to inform you that the need for your services will soon come to an end as we enter a critical restructuring period. Fortunately, after having spent nearly a century meticulously studying your art, language, fashion and lifestyle, we have learned enough to confidently move forward without your assistance. We thank you for your contributions but have decided to make some necessary changes as a result of your decreasing value. Focus groups show that consumers are looking for more relatable images. **While 2013 marked the first time in Billboard's 55-year history that there were no black artists on top of the Hot 100 chart, this was a great year for us with Justin Timberlake, Robin Thicke and Macklemore [& Ryan Lewis] claiming the No. 1 spot on the R&B/hip-hop chart, proving that market demands are shifting. Consequently, in the next few months, we will be gradually phasing out your positions as we finalize this reorganization. In the meantime, we ask you to continue with business as usual, training your replacements Miley Cyrus and Justin Bieber until instructed otherwise.**

Your severance package includes a lifetime supply of Air Jordans, unlimited access to reruns of "Love & Hip Hop," a new 30-piece Tom Ford wardrobe and the latest iPhone. Your medical coverage will be provided through Obamacare.

We want you to know that your termination is in no way a statement about the quality of your work with us. As such, we would like to acknowledge your outstanding contributions to the industry during the past decades.

**In music, we'd like to thank Kendrick Lamar's thought-provoking body of work [that] has opened the door for Macklemore, a shining example of what intelligent rap looks like.**

**In business, Jay Z's partnership with Samsung was historical as the Korean mobile company paid the rapper a mere \$5 million and his company, Roc Nation, another \$15 million—a bargain deal relative to their standard annual \$4 billion marketing budget and \$220 billion net worth.**

**In fashion, while Kanye West may be experiencing difficulties launching his own brand, his loyalty to European designers continues to add value to an already thriving industry that other entertainers like Migos seem to enjoy promoting for free.**

Again, none of this could have been accomplished without your unwavering commitment and dedication to our mission. We trust that your transition will be smooth and wish you continued success with your new journey into electronic dance music.

Sincerely,  
The Industry

This posting on RapRehab.com appeared Jan. 26, the day of the Grammys.

**The author, Sebastien Elkouby,** is a former publicist for KRS-One who now works as a freelancer writer and educator.

There's a chart watcher's nuance here: It was **the first year in the chart's history that no black artist topped the chart as a lead performer.** However, four songs featuring black artists did claim No. 1 last year: "Thrift Shop" (Macklemore & Ryan Lewis featuring Wanz), "Can't Hold Us" (Macklemore & Lewis featuring Ray Dalton), "Blurred Lines" (Robin Thicke featuring T.I. and Pharrell) and "The Monster" (Eminem featuring Rihanna).

After winning best new artist, best rap song, best rap performance and best rap album, **Macklemore Instagrammed a screen grab of an apology text he sent Kendrick Lamar,** who was nominated for seven Grammys and won none. "You got robbed," it read in part. "I robbed you."

**The value of Jay Z's deal with Samsung** was actually \$30 million. Samsung's global marketing budget is actually \$14 billion, though its U.S. budget for 2013 was estimated to be \$1 billion.

West has complained of his **power struggles in the fashion industry,** and recently left Nike for a deal with Adidas. Atlanta trio Migos released the single "Versace," which repeats the designer's name more than 35 times in a row as a hook. The Versace store in Atlanta reportedly had a rise in sales after the song became a hit in September.

# BACKBEAT



1

## BRITs Pop, CRS Rocks

Beyonce shined, Harry Styles “wee-ed” and Arctic Monkeys mopped up at the BRIT Awards in London, Miley Cyrus left tongues tied in Vancouver and Vince Neil amped up the Country Radio Seminar in Nashville

**1** Boy George at the BRIT Awards at London’s O2 Arena on Feb. 19.

**2** Beyonce, stunning the O2 crowd with the TV debut of “XO.”

**3** Ellie Goulding, Lorde and Katy Perry (from left) at Universal’s BRITs afterparty at Soho House Pop-Up under Waterloo Bridge.

**4** The night’s first presenter, Prince.

**5** John Newman, who was nominated for three BRIT Awards.

**6** Iggy Azalea on the BRITs red carpet.

**7** Lily Allen, who’s readying her first album in five years, was at the BRITs.

**8** Arctic Monkeys’ Matt Helders, Alex Turner, Jamie Cook and Nick O’Malley (from left) won two BRIT Awards: best British group and British album of the year.

**9** Haim’s Alana, Danielle and Este Haim (from left) were up for best international group at the BRITs.

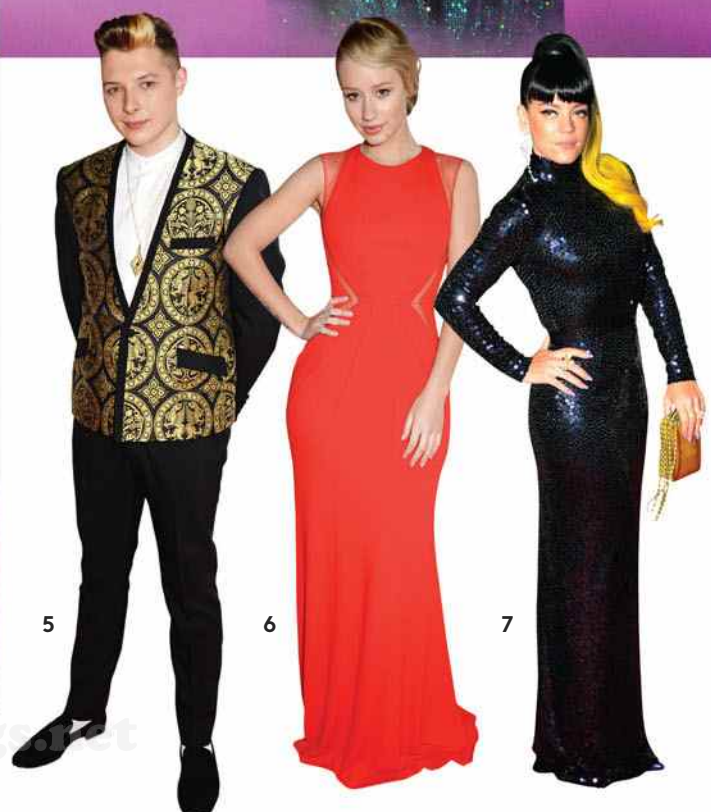
**10** Miley Cyrus kicked off her Bangerz Tour on Feb. 14 in Vancouver.

**11** Motley Crue’s Vince Neil (left) and Big Machine president/CEO Scott Borchetta at the label’s Country Radio Seminar (CRS) show in Nashville on Feb. 19.

**12** Country Music Association board chairman Ed Hardy (left) and Vince Gill attend the Country Radio Broadcasters Hall of Fame dinner on Feb. 18 at the Nashville Convention Center, where Hardy received the President’s Award.

**13** The Swon Brothers’ Zach (left) and Colton Swon (right) flank CRS founder Charlie Monk at the Country Radio Hall of Fame cocktail party at the Nashville Convention Center on Feb. 18.

2



5

6

7

1, 2: DAVE J. HOGAN/GETTY IMAGES; 3, 5, 6: DAVID M. BENNETT/GETTY IMAGES; 4: MATT KENT/WIREIMAGE; 7: ANTHONY HARVEY/GETTY IMAGES



“Rock’n’roll might hibernate from time to time, but it will never die.” —Alex Turner



WEDNESDAY, FEB. 19

• 1:50 p.m. “I work Monday nights ‘cause you don’t play my records and I need the money,” says **Vince Gill**, drawing laughs as he explains why he missed announcer **Bob Kingsley’s** surprise Country Radio Seminar bash, before starting his set at the Universal Music Group Nashville luncheon at the Ryman Auditorium.

• 2:17 p.m. “**Luke Bryan** taught me to dance,” says **Lady Antebellum’s Charles Kelley**, jumping onstage and shimmying around Bryan who’s trying to keep a straight face while performing his new single “Play It Again” at the luncheon.



• 7:30 p.m. “Nothing like a good massage,” sighs Columbia’s **Leah Turner** while getting her feet scrubbed at Sony Music Nashville’s Girls Night Out for CRS at Events on Third.

• 8:10 p.m. At the BRIT Awards at London’s O2 Arena, **Ellie Goulding’s** hands shake as she nabs best British female solo artist from the night’s first presenter, **Prince**. “Uh... Prince!” she stammers.

• 8:50 p.m. “Aw, shit! **Beyonce!** Shit!” says BRITs host **James Corden**, summing up how speechless the O2 crowd feels after Bey’s jaw-dropping TV debut of “XO.”

• 8:55 p.m. “I’m really sorry. I was having a wee,” says **Harry Styles**, rushing onstage to join his mates in **One Direction** accepting the BRITs’ Global Success award.

• 10:49 p.m. At Big Machine’s CRS showcase, **Justin Moore** invites **Vince Neil** from **Motley Crue** onstage to sing “Home Sweet Home.”



8, 9: ANTHONY HARVEY/GETTY IMAGES; 10: KEVIN MAZUR/WIREIMAGE; 11: RICK DIAMOND/GETTY IMAGES FOR BIG MACHINE LABEL GROUP; 12: TERRY O'NEILL/GETTY IMAGES

## All-Stars In The Big Easy

Drake, Janelle Monae, Miguel and Rick Ross slam-dunk it in New Orleans for a weekend of hoop dreams and hang time at the NBA All-Star Game

### FRIDAY, FEB. 14

9 p.m. Snoop Dogg records a double-double in the NBA All-Star Celebrity Game at the New Orleans Ernest N. Morial Convention Center. But the rapper/power forward's team loses to the squad of U.S. Secretary of Education Arnie Duncan.

### SATURDAY, FEB. 15

9:15 p.m. Drake draws cheers holding out the ball for the Toronto Raptors' Terrence Ross, who lifts and dunks during the Sprite Slam Dunk contest at the New Orleans Arena.

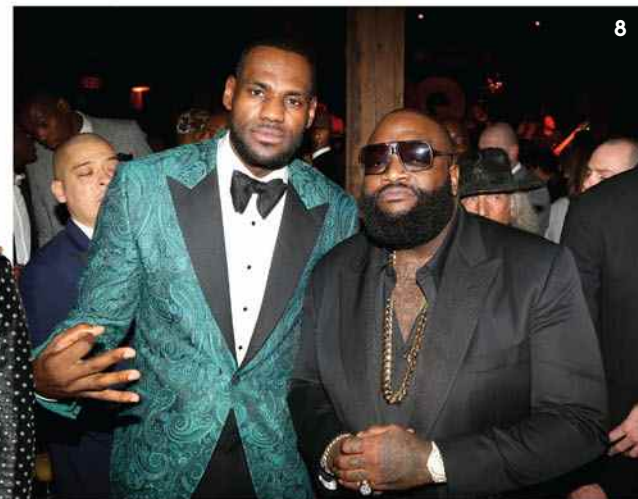
9:30 p.m. A panel lifts onstage and voila! It's Vanilla Ice and a gaggle of backup dancers jump-hopping as he starts rapping "Ice Ice Baby." The performance isn't televised.

### SUNDAY, FEB. 16

2:30 a.m. T.I., sporting a yellow hoodie and Cleveland Cavaliers cap, takes his place in the crowd along with his entourage as Miguel nears the midway mark of his set at the Howlin' Wolf club. He texts a little, then goes to get ready for the short set he's scheduled to perform soon after.

12 p.m. The members of Earth, Wind & Fire pal around with Trombone Shorty during rehearsal. The artists—along with Janelle Monae, Gary Clark Jr. and Dr. John—are prepping for their New Orleans-flavored halftime show at the NBA All-Star Game. They seem relaxed and ready.

6:30 p.m. Mack Wilds takes photos with the audience at the Bud Light District performance center after his two-song set at the Sprint Pregame Concert, during which the former teen actor and rising hip-hop star was introduced by Ludacris.





# ROAD TRIP



**SXSW**  
March 7-16

## I'm With The Food Stand

The 2003 South by Southwest showcase by Austin rockers Those Peabodys didn't go down in history. But these days the band's drummer Aaron Franklin commands lines out the door: His Franklin Barbecue boasts the best brisket in Texas. What does cooking have to do with music? They're "both creative," says drummer Julia Hungerford of the food truck Shhmaltz. "One of them pays the bills, and one of them doesn't." Sometimes that means trading gear for the smoker, as in Franklin's case. For others, picks, licks and amps are never far away from the mixing bowl. Here are Austin's best musicians making grub.



### Franklin Barbecue

Franklin upended the Texas barbecue establishment with the notion that great smoked meat could come from a mutton-chopped former musician in the city. The proof is in the line. People queue up at 8 a.m. By 11, when the restaurant opens, some get turned away.

### Micklethwait Craft Meats

Franklin's neighborhood competitor is drawing raves for his brisket, sausages, homemade breads and moon pies. Owner Tom Micklethwait started out smoking meat at backyard parties while playing in local acts. "The business is sort of like a band," he says.

### East Side King

"ESK has always been this perfect highbrow/lowbrow mix, served from a trailer at a grungy bar," SXSW music conference coordinator Bobby Nall says. "The tongue bun, beets and Brussels sprout salad shouldn't be missed." *Top Chef* winner Paul Qui, of upscale Qui, caters to food snobs and starving artists at the mini-chain he co-owns with Motoyasu "Moto" Utsunomiya of jazz/blues act the Texas East Side Kings.

### Shhmaltz

No chicken fat here, as this Jewish-deli-inspired truck is entirely vegan, from the seitan pastrami Reuben to the

house-made pickles and kombucha. Owner Julia Hungerford drums for John Wesley Coleman. Shhmaltz will host Permanent Records' showcase on March 14.

### Red Rabbit Bakery

Running a food co-op isn't unlike running a band, says Jessica Leigh, who plays in the garage-y Holy Smokes. "It's all run by consensus," she says. Beginning as a wholesale/farmer's market operation, Red Rabbit is known for its apple fritters, coffee-glazed doughnuts and Austin Cream Pie. Look for it at SXSW shows at the Northloop House and Yard.

### Luke's Inside-Out

Luke Bibby has cooked for Willie Nelson and once saw George Clinton use one of his tablecloths as a costume, so it's no wonder his food trailer's menu is all over the map, from savory Bar Cheesecake (made with blue and Gouda cheese) to "stoner casserole," a tater tot, cheese and ground beef concoction that had The Allman Brothers asking, "Who's the stoner that made this?"

—Jason Cohen



Clockwise from top left: Exterior of Micklethwait Craft Meats, Julia Hungerford of Shhmaltz, delicacies from Micklethwait Craft Meats and Peanut Tsukemen at East Side King.

**"We love music, we love funk, we love soul, we love to jam."**

—Janelle Monae

**1** Kendrick Lamar (left) and Busta Rhymes at the 63rd annual NBA All-Star Game at the Smoothie King Center in New Orleans on Feb. 16.

**2** Ready with the inbound pass is **2 Chainz**, courtside at the NBA All-Star Game.

**3** Two thumbs up for Janelle Monae and Dr. John after their halftime show with Trombone Shorty, Earth, Wind & Fire and Gary Clark Jr. at the NBA All-Star Game.

**4** Kevin Hart (left) and Snoop Dogg (second from right) with the WNBA's Skylar Diggins and Tamika Catchings (right).

**5** Drake snapping court-side selfies.

**6** From left: Sean "Diddy" Combs, Rev. Jesse Jackson, Kendrick Lamar and Nelly at the Sprite Slam Dunk in New Orleans on Feb. 15.

**7** The Clippers' Blake Griffin (left) with Miguel at the GQ NBA All-Star party.

**8** Rick Ross (right) with the Miami Heat's LeBron James, who co-hosted the GQ bash and graces the cover of the magazine's next issue.

# STYLE

## The Modern Knockoffs Of Stevie Nicks

Lorde? Check. Katy Perry? Check. The boho mojo of music's first fairy queen still is being emulated en masse: "I want[ed] to look like a Dickens character"

By Merle Ginsberg

**Y**ou could argue that during Fleetwood Mac's 40-year run and her own solo success, Stevie Nicks has never needed a comeback, because she never really went away—or at least her jet-set gypsy style never has. But in the last 12 months, the 65-year-old singer has been practically inescapable, popping up alongside Dave Grohl for his *Sound City* documentary and subsequent tour, and taking center stage on FX's *American Horror Story: Coven*, playing—appropriately enough—a fictional "white witch" version of herself. Not to mention Fleetwood Mac's 2013 34-city U.S. tour, which wrapped up recently.

Through the decades, Nicks' flowing, bohemian look has influenced other musicians as much as her signature sound. Her style is so iconic and enduring, it's hard to believe it started with her having nothing to wear.

The year was 1975. Nicks was 27 and, along with then-29-year-old Lindsey Buckingham, was about to go into the studio with Fleetwood Mac for the first time and record what would become the group's breakthrough self-titled album. Songs like "Landslide" and "Rhiannon" were works-in-progress for months, but swiftly after the album's July release the band was booked on a whirlwind worldwide tour.

"I had nothing but street clothes with me," Nicks recalls. "I'd gained 10 pounds and nothing fit. I wound up performing in my best jeans, a cute top and old clog high heels. For two months. When even my parents told me to upgrade, I never wanted to go on another tour unprepared."

Fortunately, it didn't take long for the money to start rolling in and Nicks was able to trade in her jeans for custom-designed costumes. A friend introduced Nicks to Los Angeles-based designer Margi Kent—who still makes all of Nicks' stage outfits and most of her clothes more than 35 years later—and, as the singer recalls: "I told Margi, 'I want to look like a Dickens character straight out of *Great Expectations*. I want handkerchief hem chiffon skirts, all edgy at the bottom, a bodysuit for a top, a scarf around my neck and little equestrian riding jackets on top.' I paired that with very fitted platform suede boots, and I found the famous real English top hat in Buffalo, N.Y., in an antique



store . . . The first night I went onstage with that look, in 1976, I felt good, tall and beautiful. I called Margi and said, 'We've done it!' And I have never felt the need to change."

Kent, still based in L.A. and working with many musicians, maintains that though there have been rock style icons from Grace Slick to Lady Gaga, "nobody ever stepped in front of a band and kicked ass wearing chiffon except Stevie Nicks. Everyone tells us they're inspired by her. Anna Sui has done collections built around Stevie's style, Alexander McQueen did one, so did John Galliano."

Nicks still owns most of the original pieces. "My nieces all want to borrow them now," she says. "Capes, ponchos, with gold thread and sequins and beautiful long fringe."

So where did the Dickens-Bella Donna connection originate? Nicks explains: "During the first few months of Fleetwood Mac, I got infused with English style through Mick Fleetwood. He wore handmade jeans and had his shirts done by a shirtmaker. So I picked up on English fashion. And when I lived in San Francisco, we opened for a lot of big rock bands—I watched Jimi Hendrix perform in a white leather outfit with fringe, Janis Joplin in silky bell bottoms—I





**"I still wear some of those clothes now—even though I was a lot younger and skinnier."** —STEVIE NICKS

1 Stevie Nicks performing in 1980. 2 Lorde at Vevo's Halloween showcase in London in October 2013. 3 Katy Perry performs at the MOTOROKR Lounge at Chicago's Underground in 2008. 4 Nicks in East Troy, Wis., in 1978. 5 Nicks in 1977. 6 Florence Welch of Florence & The Machine onstage in London in 2013.

drew all these looks and gave the sketches to Margi."

Kent also made Nicks velvet panne pants that were rucked in the style of '70s leg warmers. "Prince borrowed that look from me," Nicks says with a laugh.

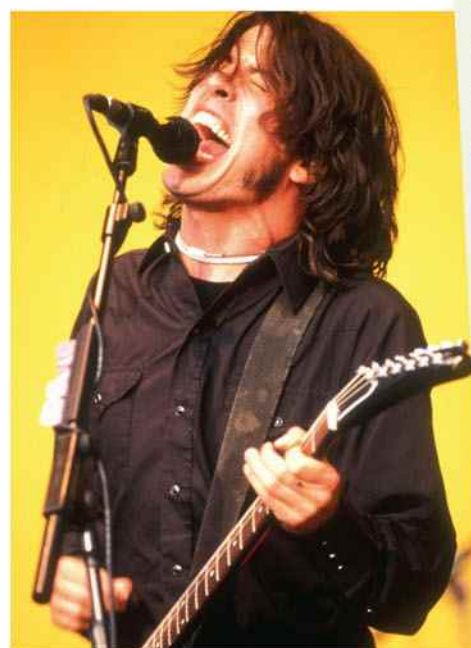
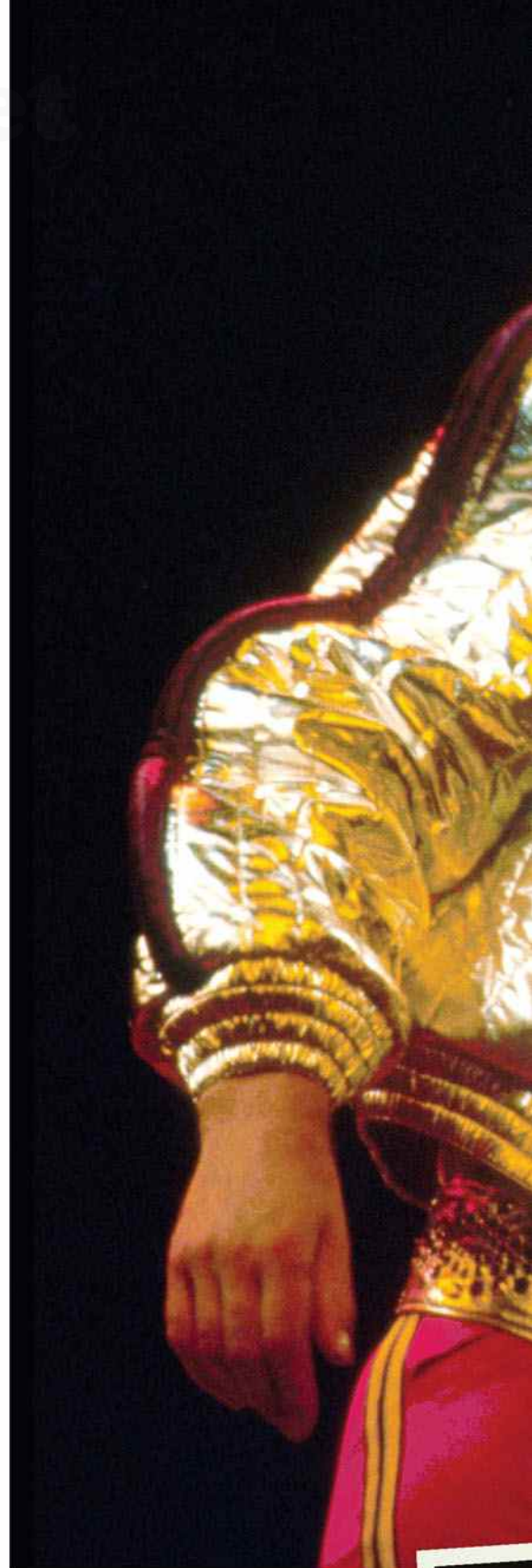
Does Nicks have any contemporary fashion influences herself? "The Olsen twins are pretty fantastic, actually. They come to a lot of my shows. And I have a lot of respect for Florence Welch—she does a nice take on Stevie Nicks. I'm delighted to share that with her. And Kate Moss told me she goes to Night of a Thousand Stevies in New York."

Night of a Thousand Stevies? That's right: Gypsy-worshipping devotees who dress up in Stevie drag have been congregating for years—the next one is May 9 at Irving Plaza in New York—although the woman of honor has yet to attend. "I'm going to go one year and dress up so they don't know it's me," she jokes. "I'll walk onstage and start to sing and they'll freak out." ●

# TALES FROM THE ROAD

Going through customs with Keith Richards, losing Barbra Streisand's flowers, watching Alice Cooper kill a shark in his bathtub: Legendary tour managers for some of the biggest live acts of all time swap war stories about ego soothing, corralling groupies (including one infamous third-grade teacher from Little Rock) and how exactly \$100,000 in cash gets delivered

BY MICHAEL WALKER



JAGER & RICHARDS: MICHAEL PITLAND/HULTON ARCHIVE/GETTY IMAGES; GROHL: MICK HUTSON/REDFERNS/GETTY IMAGES; DIAMOND & STREISAND: LESTER COHEN/REX USA



**B**ehind every music tour—from Beyoncé’s Vegas-styled extravaganzas to Phish’s weed-and-’shroom-fueled odysseys—is an unsung individual who’s equal parts field marshal, political fixer, armchair psychoanalyst and bag man. The tour manager on a major artist’s outing is often responsible for shepherding more than 100 musicians, gaffers, carpenters, lighting technicians and accountants on voyages that span the globe and entire seasons. At the same time, they have to anticipate hundreds of demands from not-always-appreciative employers while keeping the entourage happy, safe and out of trouble.

*Billboard* recently gathered some of the music industry’s most decorated road warriors for a no-holds-barred roundtable discussion. Participating were Stuart Ross, who’s toured with Tom Waits, Metallica, George Michael, Weezer and Spinal Tap, and was a co-founder of Lollapalooza; Patrick Stansfield, who worked for legendary concert impresario Bill Graham and tour-managed The Rolling Stones and Neil Diamond; Marty Hom, Barbra Streisand and Fleetwood

Clockwise from top: Mick Jagger and Keith Richards of The Rolling Stones performing in Germany in 1976. Neil Diamond and Barbra Streisand during their recording of “You Don’t Bring Me Flowers” circa 1977. Dave Grohl of Foo Fighters.

## THE PANEL



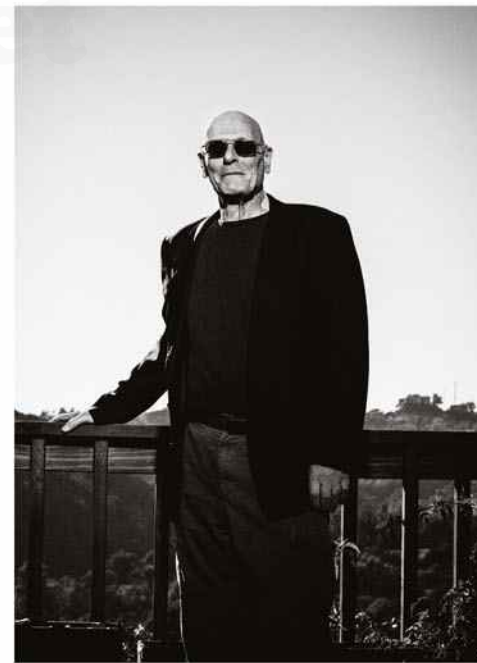
### STUART ROSS

Ross has tour-managed Tom Waits for more than 20 years, and was part of the team that launched Lollapalooza. He's also headed GoldenVoice/AEG's festival division and worked with acts like Metallica, George Michael and Weezer. He currently oversees touring and festivals at Red Light Management, and heads his own Music Tour Consulting agency.



### PATRICK STANSFIELD

Stansfield broke into the music industry as a stage manager for Bill Graham's FM Productions, where he helped the famed concert promoter launch and popularize the first rock arena tours. Before retiring in 2002, Stansfield tour-managed The Rolling Stones, Barbra Streisand and Neil Diamond.



### DAVID LIBERT

After starting out with '60s pop group The Happenings, which had four top 40 hits on the Billboard Hot 100, Libert became a booker at the Willard Alexander Agency. He served as Alice Cooper's tour manager during the rocker's '70s breakthrough, and later founded Available Entertainment.

Mac's longtime tour manager, who has also hit the road with Shakira, Alicia Keys and Shania Twain; David Libert, who held it down for Alice Cooper throughout the 1970s and also tour-managed George Clinton, Sheila E. and Living Colour; and Gus Brandt, who has worked for 18 years with Foo Fighters, as well as with Nine Inch Nails, and who declares, "There are college courses now for what we do, but what we do can't be taught."

#### Everyone has a preconceived notion of what a tour manager does. How would you describe your role?

**Gus Brandt:** What we do is such a rarefied, weird, not noble thing. Just having that sixth sense of knowing when Barbra [Streisand] is going to go off on you or when [Foo Fighters'] Dave [Grohl] is going to be upset about the way the cheese smells—not that he ever has, but just as an example.

**Marty Hom:** It's about budgeting. It's about hiring and cutting the deals. It's about logistics.

**David Libert:** We know how to get things done . . . You're really not allowed to make mistakes because everybody depends on you. It's like when [Alice Cooper manager] Shep Gordon [looked] me in the eye and said, "Is everything covered?" That's like asking a thousand questions, and if I said "yes," that represented a thousand answers.

#### Several of you started out in the late '60s and early '70s. How have things changed?

**Stuart Ross:** In the '60s, bands would have one or two people working for them, doing everything. I worked for The Doors doing equipment when I was 16 and they had one person on the road with them, Vince

Treaner, and he picked up people regionally and we worked for free. He did sound, lights, checked the band into the hotel, picked up the check from the promoter.

**Libert:** And there were no cellphones. And no email. *(Laughter.)*

**Ross:** I don't remember how we sent the rooming list to the hotels.

**Libert:** You had to convince that hotel that if they didn't have envelopes with keys and a room list, there would be mayhem and chaos in that lobby when those 50 people walked in . . .

**Patrick Stansfield:** At 2:15 a.m.

**Libert:** Somehow, 99 times out of a hundred, we were able to convince these hotels.

#### How did you handle the logistics, without email or cellphones?

**Libert:** Every road manager had that enormous book that could tell you the mileage from any city to any city in the entire country.

**Stansfield:** A Rand McNally Gazetteer.

**Ross:** If you were going from Anchorage [Alaska] to Xenia, Ohio, you looked up Anchorage and then you went down all of the names until you got to Xenia and it would give you the mileage. And that's how we routed tours. We had no other way to do it.

**Stansfield:** Remember that in this equation, the band's management had a somewhat different agenda in terms of routing . . . Management wants you to play where they've decided you're going to play. If you were to say, "I can't guarantee you we can make that gig," [promoter-turned-movie producer] Jerry Weintraub would say, "Pat, I'm a rich man. I pay guys like you to figure this out." Tap, tap, tap on the cigar. "Don't tell me nothing except 'yes.' Now, get the f--- out of my face."

#### How do you cope when that happens?

**Stansfield:** You go out, throw the dice and make sure it happens.

**Libert:** One thing a road manager could do to influence the routing of a tour is, if there were two days off, you would try and figure out where the hottest girls were. That was where we wanted to have those two or three days off. Because to be in a town for one night was one thing, to be there for two or three days was completely different . . . So I would convince Shep Gordon why it was good business, why we should stay there: It was cheaper, the trucks needed whatever. But it was about the chicks.

#### The "sweet, sweet Connie," from Grand Funk's "We're an American Band," right?

**Stansfield:** There was this body of knowledge, mano a mano, from your lips to my ears: "Man, that Connie in Little Rock . . . F---ed me silly. Swear to God. At the end, she brightly says, 'Thank you,' and was off. I found out she went to the other bus and f---ed the entourage until the sun came up." *(To Hom):* You ever meet Connie?

**Hom:** Theoretically.

**Stansfield:** If you played Little Rock [Ark.], you couldn't help but meet Connie. She was a schoolteacher. Third grade.

**Libert:** She had her own room set up at the arena. There used to be a line.

#### Was that on a Stones tour?

**Stansfield:** That was Neil Diamond.

#### Those buccaneering days, why did they have to end?

**Hom:** There was so much money at stake. It had to end. You couldn't run wild anymore. In the mid-'80s into the '90s, it started





**GUS BRANDT**

Brandt began as a punk-rock promoter in his native Pensacola, Fla., before breaking into road managing with Down by Law and Pennywise. He began working with Foo Fighters in 1996, and has tour-managed them ever since. Along the way, he's worked with Eminem, Pearl Jam, Nine Inch Nails and many others, and booked Pensacola's DeLuna Fest.



**MARTY HOM**

A 40-year industry veteran, Hom is the longtime tour manager of Barbra Streisand and Fleetwood Mac, and has also worked with Shakira, Bette Midler, Lionel Richie, The Eagles, Alicia Keys, Shania Twain and Janet Jackson. Hom was deposed by AEG as an expert witness in the Michael Jackson wrongful death lawsuit.

**"If there were two days off, you would try and figure out where the hottest girls were."**

**—David Libert**

becoming a legitimate, huge business for people to make a living—not just artists but also those that worked for the talent. You could actually support a family, buy a house, put your kids through school. I think it took a turn around that time. People got very serious about what they do. It was still a lot of fun, we still love it, but it's a business.

**Ross:** Once we started carrying sound and lights and all of a sudden, it's not just two to six people, you're at 25-100. The dynamics shifted when carrying big production became feasible and our jobs went from making sure people stay out of jail to essentially being the CEO of a small corporation that shuts down after six months or a year.

**Speaking of staging, there have been several collapses in recent years.**

**Ultimately, it's your decision where to call off a show.**

**Brandt:** Which is a tough call.

**Hom:** We were doing a sold-out stadium with Shakira in Spain. And during load-in, a

corner of the stage buckled. I called the promoters and the guys who built the stage into the tour production office. They said, "Oh, it's safe." I looked at them and said, "OK, you're going to stand with me, your kids and your family underneath that stage when we play tonight. Because what you're asking me to do is put my family underneath that stage." They didn't say a word. It was dead silence. And I said, "Here's my answer." We canceled.

**So your show is done for the night.**

**How is the money handled?**

**Ross:** Until about 10 years ago, maybe less, tours were all cash. There were a lot of dollars going across the desk every night. So tour managers or tour accountants had to call the promoter in advance and say, "I need \$50,000." And it was not unusual for any of us to pick up that amount or \$100,000 and distribute it.

**How is \$100,000 in cash delivered to you?**

**Ross:** Somebody comes in with a big briefcase or a gym bag and lays down a stack of \$100 bills and we count them.

**Libert:** You didn't let the band go on until you had the money—period. And if you didn't have the money, you'd hold up the f---ing show.

**Ross:** I went to see Al Green at the House of Blues and noticed after his last song, he walked over to the drum riser, picked up a thin, fashionable, alligator briefcase and walked offstage. *(Laughter.)* And I knew that he had gotten paid in cash prior to the show. Putting his pay on the drum riser: safest place.

**Stansfield:** I walked through U.S. customs with Keith Richards, coming back in from Australia into Honolulu. And I had my own briefcase and an extra suitcase that was filled with, I don't know, a couple hundred thousand dollars.

**Ross:** I remember when they started putting on the customs forms: "Are you carrying more than \$10,000 dollars in cash?" And it's like, I'm going to have to divide this up between a bunch of people on the plane.

**Brandt:** Exactly. Do the envelopes before take off. I can't tell you how many times I've said, "Hold this for me, please."

**Tour managers are famous for solving crises. Tell us about some.**

**Hom:** When Barbra Streisand was playing Staples Center, it was like going to the Academy Awards. Everybody was there: Sidney Poitier, Elizabeth Taylor, Jack Nicholson, Dustin Hoffman—the creme de la creme of Hollywood. What happens is, they all send her flowers at Staples Center. And at the end of the second night, she says, "Marty, I'm going to send my gardener back to pick up all

Alice Cooper performing in the late '80s. Shakira in New York in 2013.



From left: Stuart Ross (seated), Gus Brandt, Patrick Stansfield, writer Michael Walker and David Libert photographed Dec. 14, 2013, in Laurel Canyon. Inset: Fleetwood Mac's John McVie (left) and Lindsey Buckingham onstage in 1977.

the flowers and have them driven to my house." I tell her, "No problem," and I ask our production manager to lock the dressing room. The gardener shows up at Staples Center the next day, the dressing room door is open, and all the flowers are gone. Panicked, I call Barbra's assistant and ask, "Do you still have the cards that were attached to the flowers?" She did and I called them all and said, "Do you remember those flowers that you did for Dustin Hoffman and Sidney Poitier? Can you duplicate those and send those up to Barbra's house?" I get the 20 arrangements that we were supposed to pick up, and they all get delivered to her house. And then at the end of the day, I give Staples Center the bill and they pay for all the flowers. *(Laughter.)*

**Ross:** When you knock on the hotel door and wake up the singer at 1 p.m., then you get the call saying, "I can't believe you woke me up! Now I can't sleep! I've been up all night writing songs. I'm not playing the show!"

**Libert:** Alice [Cooper] was doing a show in Vancouver and he slipped on one of the props and flipped off the stage like a tiddly-wink and ended up in the pit. He cracked his skull open. This was after a couple of numbers. We take him backstage and I know he's in bad shape. And it came down to this: "We'll put a bandage around your head. You go back out there and do two or three songs. Otherwise, we'll have to postpone the show, we won't get paid, and you'll have to come back." So that was the motivating factor. "Go out there and do a couple of songs because as bad as you feel right now, it will feel a lot worse tomorrow." So we put a bandage around his head with a little red ink on it, he did three more songs, pretended to collapse and we took him offstage. And he got paid.

**Brandt:** When I was working for the group Il Divo, we were flying from Mexico City to Monterrey and back in the same night. And it was down to the choice of planes: a turbo prop, a small jet, a bigger jet. So these guys chose the turbo prop.

**Ross:** Nothing wrong with turbo props.

**Brandt:** But Mexico...

**Ross:** Yeah.

**Brandt:** So we go up, no problem. Coming back, there's rain and I'm trying to ask the pilot, "Hey, are we going to be OK?" He shows me the radar and it's just red. But the band wanted to go, so we took off right into these thunderstorms. One of the guys filled four bags of vomit. People were crying, screaming. The plane got zapped by lightning and the pilot was like, "I have to pull us down." So we landed in the middle of what we found out was a drug cartel war zone, this abandoned airport that was surrounded by guards. The promoter wouldn't



send the cars to come get us. We sat there until dawn guarded by these 16-year-old kids with moustaches and AK47s. And then drove three hours back to Mexico City and played a show.

**Talk about rock'n'roll hotels. You've all stayed in the same ones.**

**Stansfield:** The Riot House in L.A.

**Libert:** Which was Gene Autry's Continental before that.

**Ross:** Swingos in Cleveland.

**Stansfield:** The Holiday Inn, on Lake Shore Drive in Chicago. Where [*This Is Spinal Tap*] was made with the famous line, "And this twisted old fruit... I am, sir, as God made me."

**Libert:** I guess my favorite story is the Edgewater Inn in Seattle. You have to get the artist the rooms that overlook Puget Sound so they can fish off of the balcony. It

really was a shitty hotel but you could do that. Everybody wanted to stay there. So Alice, just before we were about to go to a show, catches a shark...

**Another shark story from the Edgewater? I though Led Zeppelin owned that particular urban legend.**

**Libert:**... And he doesn't want to throw the shark back because he wants to get a taxidermist to stuff it, right? Well, what are we going to do with the shark in the meantime? He says, "Fill the bathtub up with water. We'll pour a bunch of salt in it."

**Did the shark die?**

**Libert:** Of course it died. But as we were standing there with Alice, we're looking at the shark, and this shark in the bathtub, he's actually looking at us. I don't know what he's thinking but he's looking

**"We took off right into thunderstorms. One of the guys filled four bags of vomit. People were crying, screaming."**

**—Gus Brandt**



at me and Alice. That was a really bizarre moment.

**I can't picture that happening today.**

**Hom:** Now on bigger tours they have hotel advance people who actually fly ahead of the artist and prep the hotels and make sure they're ready for the artist's arrival.

**Libert:** And on really big tours, the artists want their suites with their own personal stuff in them.

**Ross:** I know somebody whose job it was to drive Bono's bed from hotel to hotel on the last tour. Bono wanted to sleep in his own bed every night. So instead of being able to fly him, I assume, back to Dublin, there was a bed that was in a Ryder truck and they loaded it into the hotel.

**Sounds like a long way from the Riot House.**

**Ross:** We went from having to deal with guys who would wreck hotel rooms to dealing with people who won't accept a hotel until they see the 24-hour room service menu in advance. So the expectations

we're managing are a lot different. It's like, "What do you mean I can't get into the Ritz-Carlton? What do you mean they're sold out? Where am I going to stay?"

**The concert business used to be populated with promoters who were fairly outrageous. Tell us about your experiences with them.**

**Hom:** That's the thing I miss—back when I first started, the personal relationships with all these guys, the Jack Boyles and the Larry Magids. The business was so vibrant and they were such an essential part of it.

**Stansfield:** We walked with giants [then].

**Brandt:** A lot of the big personalities aren't participating anymore.

**Ross:** [New York promoter] Ron Delsener is still participating, thank God.

**You all speak with such reverence about these guys, like they were the lineup of a great baseball team, even though they were trying, as you put it, to screw you.**

**Hom:** But they were smiling, and they were your friends.

**Libert:** Promoters traditionally feel like they're getting screwed by the artist, so they have a hundred different ways to make money that you don't know about. It was like a game.

**Ross:** Even after the show was over and we

battled it out, you would always look forward to seeing Ron Delsener or Jules Belkin or Rick Franks. These were the guys we looked forward to working with.

**Brandt:** Characters.

**Ross:** They threw good parties, they were big personalities, they were colorful.

**Some of you have toured with the same bands for more than a decade. Describe the bonds that form between you and them.**

**Hom:** I've been with Fleetwood Mac for 17 years, Barbra for 13 years. If you've toured with somebody long enough, they are your family. And you're kind of like the dad who takes care of them, and they depend on you. The younger artists are a little different in that they surround themselves with entourages now. They have assistants, they have managers who go on the road, publicists, they have people. The relationships are still good but they're not as personal because there are layers of people you have to go through.

**Sounds like it can get pretty intimate.**

**Hom:** Let me tell you how intimate. I had to tell Ian Astbury from The Cult that his father had passed away. They were onstage at the old Omni in Atlanta, and the manager called me. It was one of the hardest things I had to do.

I was just in Europe with Fleetwood Mac and [bassist] John McVie wasn't feeling well. So we got him to a doctor in Berlin. And he called me afterward and says, "Marty, can you come over to my hotel and talk to me?" I know that's not good, so I jump in a cab and go over to his hotel. We sit down and he says, "I've just been diagnosed with cancer." And John's sitting here and then Mick [Fleetwood] comes over, and we have a discussion of what we're going to do next. We ended up canceling Australia and New Zealand—15 sold-out shows. The band thought about moving on without a bass player but . . . you can't get onstage without John McVie.

**Some of you have been at this for more than 40 years. What keeps you coming back?**

**Ross:** We're in a bubble. Nobody new comes in, nobody leaves. And we all support each other.

**Hom:** You know what I think it is? I think we do it not only because we love it and we're passionate about it but I think there is a sense of camaraderie. It's like when you all go on the road together and you have this great team of people and you pull off a show and you kind of look at each other because everybody on that tour played a small part in accomplishing that show.

**Ross:** It's all about 8 o'clock. Showtime. ●

Photographed by  
Joe Pugliese

From left: Robert Lopez,  
Kristen Anderson-Lopez,  
Pharrell Williams, Bono,  
Karen O and Spike Jonze,  
photographed Feb. 10  
at The Beverly Hilton in  
Beverly Hills.

# The Big Battle (and Business) of a Best Song Oscar

Pharrell has a No. 2 hit, the *Frozen* soundtrack reached No. 1, Karen O is the indie 'It' girl and U2 is ... just cool. The Academy's sleepy little category turns shockingly competitive and surprisingly commercial as the nominees open up about what they wrote — and what's at stake By Phil Gallo



JUST TWO YEARS AGO, THE Academy Awards telecast didn't feature a song performance — perhaps producers thought better of having a furry puppet croon “Man or Muppet.” This year, the broadcast will showcase a contest as competitive as any best picture race, and less traditional to boot. How do you top *Frozen*'s soaring, kid-friendly ballad? Sing atop Rockefeller Center on Jimmy Fallon's first *Tonight Show*. Or even better: Wear a hat that even Arby's tweets about.

If you're keeping score, the Oscars (airing on March 2) haven't seen this much pop music relevance since 1984, when all five nominees hit No. 1 on the Hot 100 and Stevie Wonder's “I Just Called to Say I Love You” won. The last time it came close was when Aerosmith's “I Don't Want to Miss a Thing” lost to Whitney Houston and Mariah Carey's “When You Believe.”

But this year, the *Frozen* frontrunner is from an album that spent four weeks at No. 1, while *Despicable Me 2*'s “Happy” is currently No. 2 on the Hot 100. How did U2, Pharrell Williams, Karen O and composers Robert Lopez and Kristen Anderson-Lopez come to lead the hippest Oscar song pack in decades? The negative attention that the best song category drew two years ago (and which returned this year with the disqualification of “Alone Yet Not Alone” due to campaign rule violations) is part of the answer, and the Academy's music branch has since revised its scoring system to allow in the top five vote-getters from the 240 members who determine the nominees. (All of the nearly 6,000 voting members vote on the song and score.)

That resulted in a field led by Adele's James Bond theme, “Skyfall,” which saw a post-win bump of 88 percent the week following. Her performance on the telecast was among the most heavily promoted, and that draw will be upped this year, too, when U2, Karen O and Idina Menzel, singing *Frozen*'s “Let It Go,” take the stage. Williams has the most to gain, though, as his album *GIRL* will be released on March 3 “to take advantage of the Oscars' global spotlight,” says Columbia Records senior vp marketing Scott Greer.

It's an honor just to be nominated, but one awards strategist asks, “When did winning best song become so meaningful and to whom and why?” The answer, and the stories behind the campaigns to bring home the Oscar gold, are in the pages that follow.



**Pharrell Williams**  
"Happy" from *Despicable Me 2*

**THE CAMPAIGN** Williams' second go at the *Despicable Me* franchise signaled the movie industry's faith in the hip-hop star who first gained entry to that world via a key endorsement from composer Hans Zimmer (the perennial nominee recruited Williams, 40, as co-musical consultant for the 2012 Oscars and the two are currently collaborating on May's *Amazing Spider-Man 2*). But Williams' ubiquity was undeniable when *Despicable Me 2* opened at No. 1 at the box office on July 4th weekend as he held the top two slots on the Hot 100 — joining Robin Thicke at No. 1 for "Blurred Lines" and with Daft Punk at No. 2 for "Get Lucky." At the time, Universal Pictures was releasing the soundtrack through its Back Lot label, with no plans to market the film with a single.

"It was sort of off the table," says Universal's president of music Mike

Knobloch. "We still consider radio crucial for a hit single and it seemed tough to release another Pharrell-branded track. It became clear in November that there was a lot of interest in the song and discovery without the connection to the film." Driving that was the 24-hour video Pharrell released for "Happy," which became a viral sensation.

"It was a stroke of genius — and it was all Pharrell's doing — that in December he got people focused on a song that came out in June," says Columbia Records executive vp Joel Klaiman. Sales went from 1,000 downloads a week to 9,000, peaking at No. 2 on the Hot 100 chart for the week ending Feb. 16.

**THE SONG** Co-director Chris Renaud presented a task: Show Gru, a character

known for being evil, in a state of unlimited happiness. It took several attempts to get a feel for what the directors wanted.

"The second and third ideas didn't work," says Williams. "I got to the ninth idea and had nowhere else to really turn, but sit quietly and ask myself, 'Dude, how do I make a song about Gru and being happy and this relentless mood that can't be changed?' That's when I realized the answer was in the question."

Williams says Renaud and Knobloch pushed him to keep writing. "When he showed up with 'Happy,' it was attention-getting with a groove that's unexpected and the lyrics perfectly crafted without being too blatantly on the nose," says Knobloch.

Williams, who will be paid his writer's share of the



Gru's grumpy minion takes on "Happy."

## The Rad Hatter

New Yorker Shauna Figuera did a double take as she watched Pharrell Williams on the Grammys telecast. Like millions tuning in, she was riveted by his headgear, which was the night's biggest fashion statement and trended thanks to cracks by such Twitter luminaries as Patton Oswalt and Ronan Farrow as well as the unexpected: Arby's and Gain detergent among them. The "Mountain Hat," designed by Vivienne Westwood for her Worlds End line in 1982, had personal resonance for Figuera. She sported it as a street-savvy 16-year-old who turned up at a graffiti-tagged handball court on 98th Street in New York to dance in Malcolm McLaren's "Buffalo Gals" video. "I'm an original buffalo gal," says the 48-year-old Figuera, who's suddenly cool in the eyes of her two teenage sons. "I couldn't believe Pharrell was wearing our hat!" Westwood based the design on one worn by Peruvian mountain women. "The hat symbolized anti-bling-bling," says Ruza Blue, aka Kool Lady Blue, who worked for McLaren and Westwood. The hat is still in production, but it is sold out online and quickly disappearing from Westwood's Worlds End Shop in London. Blame Pharrell, who was in the store recently stocking up on more. — MARISA FOX

"Happy" is on a licensing tear, appearing in a commercial for Fiat and promos for *Good Morning America*.

song while publishing is split between Universal Pictures, EMI April Music and Williams' More Water From Nazareth (licenses can easily add up to hundreds of thousands of dollars), admits to frustration, but never in a negative way. "I learned so much about songwriting by watching their filmmaking process," he says. "Happy" doesn't have the word 'sweat' in it or girls booty shaking. It was pure emotion devoted to Chris' and [co-director] Pierre Coffin's intention for the scene and the film."

**THE TIPPING POINT** Universal Pictures got the song in a Beats headphones ad, which aired on highly rated live shows, including *Dick Clark's New Year's Rockin' Eve*, the Golden Globes and the Grammy Awards. While the *Despicable Me* messaging was often present, "As a standalone asset, 'Happy' is the ultimate example of licensing and leveraging," says Knobloch. "It is genuinely coincidental that its success happened [during the awards campaign season]."

### ODDS 11-2

**FOR IT:** The "in" Pharrell has been omnipresent without oversaturating the media. **AGAINST IT:** Williams' name is not on the ballot, and sequels often get the Oscar shaft.

# Karen O and Spike Jonze

## "The Moon Song" from *Her*

**THE CAMPAIGN** Perhaps it should be thought of as the anti-campaign. Creating an aura of undeniable indie cool, Yeah Yeah Yeahs frontwoman Karen O, 35, and the film's composer, 31-year-old William Butler of Arcade Fire, have resisted doing publicity for *Her* (ditto for director and Karen O collaborator Spike Jonze, 44), and neither the song — a difficult fit for radio because of its hushed tone — nor the score is available for purchase. Warner Bros. Pictures' in-house label WaterTower Music posted the film version of "The Moon Song" on SoundCloud in September and a duet between Karen O and Vampire Weekend's Ezra Koenig in February. The song also can be found on YouTube, including the version that appears onscreen featuring the voices of Scarlett Johansson and Joaquin Phoenix as their *Her* characters, Samantha and Theodore. But none of these digital displays has shown all-that-impressive metrics. The few live performances of "Moon Song" have been limited to exclusive events, like *The Hollywood Reporter's* Nominees Night at Spago in Beverly Hills on Feb. 10, and on Santa Monica-based public radio station KCRW (worth noting: The station broadcasts out of Los Angeles' Academy member-dense Westside).

Nonetheless, the economic effects of an Oscar nomination, and certainly a win, can open opportunities (and revenue streams) for indie darlings willing to go Hollywood (and weather accusations of going commercial). Take Nine Inch Nails' Trent Reznor, who shuns

music's biggest kudo-fest, the Grammy Awards, but takes vocal pride in the Academy Award he won for 2010's *The Social Network*.

**THE SONG** Written and recorded at Karen O's dining room table, steps from the couch where she first read the *Her* script, "Moon Song" was 10 years in the making and, according to director-screenwriter-lyricist Jonze, a testament to their friendship and creative chemistry. "It was a unique process," he says. "Similarly to when Karen O worked on *Where the Wild Things Are*, she was writing songs while we were shooting. When you get to cut with a piece of music that you love and that's part of the movie, it becomes intertwined and [not reliant on a] rhythm that's already established by some piece of temp music."

"Spike wanted an intimate love song that conveyed what it feels like when you are falling in love," says Karen O via email. "The lyric 'a million miles away' is meant to signify the feeling of being the only two people in the universe a million miles away from your life as you know it. 'A million miles away' also signifies the inherent unrequited nature of Theodore and Samantha's relationship."

**THE TIPPING POINT** What "Moon Song" lacks in a big-budget marketing campaign it makes up for with a still-building audience of devoted fans and industry tastemakers. It's no wonder Karen O chose to broadcast a short set (taped by Jonze and the film's production designer, K.K. Barrett) for KCRW's popular *Morning Becomes Eclectic* program, the video of which has been posted by Pitchfork and other music sites.

Having an original song nominee perform during an Oscar campaign was a first for KCRW. The idea started with Warner Bros. pitching KCRW producer Ariana Morgenstern on the idea of a Jonze-Karen O segment. "Knowing the aesthetic of the film and the history of Spike Jonze and Karen O, we felt we could create something that resonates with our audience," says KCRW music director and *Morning Becomes Eclectic* host Jason Bentley. "There's a value in [the appearance] that goes beyond winning an Oscar. It's about building a foundation for the future, whether it's more projects or getting more fans." Multiple critics-group citations for Jonze's screenplay have paid off in bringing attention to "Moon Song," and the past two months have seen *Her* blossom to become the smartest of the Oscar nominees.

Driving the song to an even deeper impact is its significance during a key scene that serves a writerly function in the script. As Phoenix and Johansson exchange verses while a guitar plays wistfully in the background, they create the song from scratch.

### ODDS 33-1

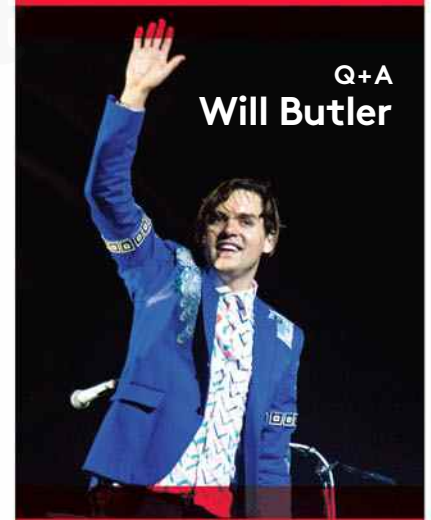
**FOR IT:** The hipster set is represented by *Her's* five Oscar nominations. **AGAINST IT:** Minimal campaigning and a downtempo song.



1. Phoenix in *Her*.  
2. From left: Jonze, Karen O and Butler at the Academy Awards Nominees Luncheon on Feb. 10.



Karen O performed "Moon Song" at *The Hollywood Reporter's* Nominees Night on Feb. 10.



Q+A  
Will Butler

Arcade Fire took a break from *Reflektor* so a few of its members could score the Spike Jonze stunner *Her*

You spent 14 months working with multi-instrumentalist Owen Pallett as *Her* was developed. Spike Jonze said it felt like he was jumping into the band. How did it feel for you? It was awesome to be there for the whole arc of it — like collaborators, not guns for hire. I joke about putting out a 10-CD *Her* soundtrack boxed set.

Did the soundtrack change when Joaquin Phoenix's co-star Samantha Morton was replaced by Scarlett Johansson during postproduction? Yes, radically. The movie got less high-concept and became more about these two people. The music did the same thing: It started in a *Blade Runner* world and slowly became more piano-centric and less epic, with strings and warm synthesizers.

What was the toughest scene to write for?

The last six minutes. We did five or 10 takes over two days. Working with a band, there's a push and pull that's very different from a single thought going forward. We're just rock musicians; we don't know how to do it. It just happens.

How was composing the off-camera sex scene?

Intimidating. In the rough cut, the screen goes black, and it's sex noises for three minutes. You're like, "Oh, this could go wrong in so many ways — like an infinite number." But we realized some of the emotional stuff from the album fit this world as well, particularly such a heavy romantic scene. I mean, it's the most *Gone With the Wind*-like cinematic music in *Her*. I didn't think we were going to get that sex scene done. It was the last day we could work on the film. We were telling Spike: "We have to put out our album and switch gears. ... You'll have to hire somebody who can actually compose for film." The last day, it was just me on piano and [Arcade Fire bassist] Tim Kingsbury on dreamy electric guitar. I think it was just one take, and we got the emotional core of it. We had chills, and we knew: "This works. There's magic here."

—TIM APPELO

# Why Aren't There More Music Oscars?

A producer on the soundtracks of *Twilight* and *World War Z* argues against the industry's afterthought status in Hollywood

BY LIVIA TORTELLA

# F

For far too long, music's relationship with the Oscars has been a one-way street. You can't argue the importance of an Oscar to an artist's career, whether it's conferring mainstream respectability to Eminem, burnishing the legend of Elton John or Bruce Springsteen, or turning the undeniable talent of Randy Newman and Danny Elfman into solid bankability. But why is Oscar so standoffish when it comes to recognizing the importance of music in the many ways it helps define a movie or support a narrative? As much attention as this year's song nominees have generated, there are so many standout uses of music that went unacknowledged.

Traditionally, music is the last step before the picture locks. For the filmmaker and editor, it could be a useful tool — like much-needed glue that can add substance and layers to the work. Music can be the ultimate forgiver as well as the creator of pop culture moments that stick. Yet it's the last thought in the filmmaking process and often treated as an afterthought by the film industry.

As someone who has worked in the music business and helped produce such soundtrack brands as *Twilight* and *World War Z*, I've spent much of my life in the dark, devoting equal time to movie theaters and live music clubs. As a movie buff, I long for music to be part of the film's dramatic structure and composed specifically for the work. But the old rules don't reflect the attitudes of today. Take, for instance, the nominee for best picture *American Hustle*, which uses existing, established songs almost exclusively; or *Inside Llewyn*

*Davis*, which evokes the early '60s folk era with such achingly beautiful precision; or the talent of Baz Luhrmann in juxtaposing modern music against period pieces in *The Great Gatsby*. Great directors know that their choices in music tap another dimension, helping to make the point they didn't shoot or amplify an idea that comes together in the last stages of the edit or one that was in the script from the beginning. As artists, directors understand the power that music selections have in guiding the story. And much to the chagrin of their marketing people, directors always do what is right for the movie — Oscar guidelines be damned.

In Oscar's constant quest for pop culture relevance, music is still the last pillar to fall — with only two categories representing what has become a cottage industry. Creating categories for best soundtrack and music supervisor of the year would resonate with both the public and the industry, building Oscar's credibility. The best original song category can't be all things to all people. And if you consider all the brilliant, defining soundtracks of yore — *The Graduate*, *Saturday Night Fever*, *Pulp Fiction*, *O Brother, Where Art Thou?* and *Juno* among them — doesn't it make sense that the Oscars claim these culturally significant works? If a costume designer can get an Oscar, shouldn't a music supervisor?

*Livia Tortella is the former co-president of Warner Bros. Records and founder of Black Box Media, a music branding, strategy and marketing agency. www.blackbox.la*



Tortella

The band performed "Ordinary Love" on Jimmy Fallon's first *Tonight Show* on Feb. 17 as guest Will Smith looked on.



## U2 (Bono, The Edge, Adam Clayton, Larry Mullen Jr.)

"Ordinary Love" from *Mandela: Long Walk to Freedom*

**THE CAMPAIGN** There's a lot riding on this for U2 and The Weinstein Co., which relishes awards season like no other company. It's the second nomination for the band, which won a 2003 Golden Globe for "The Hands That Built America" from Martin Scorsese's *Gangs of New York* but saw *8 Mile*'s "Lose Yourself" win the Oscar. A win for "Ordinary Love" this year would create momentum heading into the release of U2's upcoming album, and their Globe win for best song in January could prove a good omen.

For insiders, the campaign's most visible moment came at the 25th Palm Springs International Film Festival, where U2 received the Sonny Bono Visionary Award, usually given to a director, for their humanitarian work. On Jan. 6, the day after the presentation, a meet-and-greet for Bono, 53, and The Edge, 52, was arranged in Los Angeles at the Sunset Marquis. "It didn't feel appropriate to write an anthem for this movie," Bono told the crowd. "We found a theme of common decency that inspired us."

For the public, U2's acoustic performance of "Ordinary Love" on the first night of *The Tonight Show Starring Jimmy Fallon* reached more than 11.3 million viewers.

**THE SONG** Producer Anant Singh approached U2 years ago about writing

for *Mandela*, and when the band saw an early cut, a U2 song was in the middle of the movie. "Then [Singh] said, 'Look at the end; we've got to resolve this big moment,'" recalls Bono. "It's when Mandela is now the president. He walks out, and the people who were formerly his captors, in the Army and the Navy, who were his enemies, are now saluting him. I mean, it is the moment of moments."

U2 was in the midst of making their new album when they started writing "Ordinary Love," which went through numerous revisions, some of which were driven by different edits of the film's conclusion.

"On this particular track," says 52-year-old drummer Mullen, "there was a drum performance and we kind of worked back and forth on [guitar parts]. When the lyric came in focus, that's when everything ... with the rhythm section completely changed. It was just this evolving process and



Idris Elba in *Mandela: Long Walk to Freedom*.





## Kristen Anderson-Lopez and Robert Lopez

"Let It Go" from *Frozen*

**THE CAMPAIGN** At the photo shoot for this very feature, songwriter Kristen Anderson-Lopez, 41, admitted to being star-struck in the presence of her fellow nominees. But when it came to the other artists posing, along with the shoot crew and likely random passersby, she and husband Robert Lopez, 38, were the center of attention thanks to a slew of stories about viewing *Frozen* in groups of extended families and friends, not to mention multiple viewings by their children. To be sure, getting youngsters to convince parents and grandparents to vote for "Let It Go" is the sort of campaign no one can manufacture.

What Disney did, though, initially was based on getting "Let It Go" in front of its potential audience. Two months before the film's Nov. 27 release, Disney Music Group released Demi Lovato's recording of "Let It Go" as a single, only to see it fizzle out at No. 38 on the Jan. 18 Hot 100. But with a \$67.4 million opening weekend serving as a major boost, in December Disney shifted promotional efforts to the version by Idina Menzel, who voices Elsa in the movie. Menzel's soaring "Let It Go" holds this week at No. 18 on the Hot 100 thanks to a combination of sales and streaming activity but minimal radio airplay.

Helping the song pick up Oscar steam, while ballots are in the hands of Academy voters, the track has been discounted to 69 cents on iTunes (and has sold 1.2 million copies cumulatively, according to Nielsen SoundScan). And though Menzel's availability to Disney was limited because of rehearsals for the Broadway show *If/Then* (the musical-theater actress won a Tony for *Wicked* and since has appeared on *Glee*), the studio got her for one impactful weekend — flying Menzel to L.A. on Feb. 9 for an invitation-only concert featuring some of the actors who sing in the film, including Kristen Bell, Josh Gad and Santino Fontana. "Like all the animation contenders, it was over-the-top," says one veteran awards campaign consultant.

Wisely, the company submitted only "Let It Go" for Oscar consideration. Having multiple entries has backfired numerous times, most recently with the double-nominated *The Princess and the Frog* and the triple-nominated *Enchanted*, also featuring Menzel as vocalist.

**THE SONG** By enlisting the Lopezes, best known for co-creating *Avenue Q* and *The Book of Mormon*, it turned out the songs ultimately ended up driving the script, not vice versa. "When we wrote 'Let It Go,' the character of Elsa fell into place and the story started to make more sense," says Robert. Adds Kristen: "The DNA was not of a musical. After we realized we had a real disconnect, we had a really intense retreat where we answered a lot of questions. Once we all got rowing in the same direction, then we started to fix basic things, like what does the main character want? We knew at some point, Elsa's powers were going to come out and she would have a transformation into the Snow Queen. We had to start somewhere, so they said, 'Why don't you take a stab at that song?'"

"Let It Go" also would influence the film's score — elements of the song pop up throughout, particularly when Elsa is onscreen. "Once we put ourselves in the shoes of this sympathetic character, the song came very quickly," says Robert. "It goes through anger and sorrow to this joy, and it made Elsa the main character of the story."

**THE TIPPING POINT** Box-office success and album sales fed each other through Christmas, with the

everything we started with basically got abandoned."

Adds The Edge: "There were a few different iterations, and it took a little bit of time to get the arrangement right. ... Had it been any other project, we definitely would have turned it down. This was special for us, very special. It meant an awful lot to be asked in the first place."

**THE TIPPING POINT** The idea of U2 paying tribute to Nelson Mandela appears tailor-made for awards consideration. The leader's Dec. 5 death notwithstanding, the band has treated the *Mandela* track with care, creating a limited-edition vinyl release for November's Record Store Day, making a free download available to the band's website subscribers and, after the Globe nom, celebrating with the release of a "Mandela version" of "Breathe" on SoundCloud.

The Weinstein Co.'s campaign continues. On Feb. 20, a YouTube video of the "Ordinary Love" performance on *Tonight Show* was posted, bookended with images of Mandela and the band. "There's so much at stake," says Mullen. "It's not about an Irish band that writes a song for a movie and gets nominated. This belongs to Mandela and South Africa. It's not really ours."

### ODDS 5-1

**FOR IT:** U2 won the Globe; it's the sole category in which voters can honor Mandela. **AGAINST IT:** The Academy has shied away from end-title songs lately.



1. Lopez and Anderson-Lopez, photographed Feb. 10 at The Beverly Hilton. 2. *Frozen*'s main character, Elsa. 3. Bell (left) and Menzel perform songs from the film.

soundtrack gaining week-to-week and spending four nonconsecutive weeks atop the Billboard 200 chart. Its sales tally so far: 1.05 million, with 100,000 albums sold for the week ending Feb. 16. Of course, there's no better way to assure a zeitgeist moment than through the collective resolve of millions of faithful *Frozen* fans. Indeed, Disney execs are convinced the film will continue to thrive when it comes out on DVD and on-demand on March 18. Also on deck: a Broadway version of *Frozen*, which immediately confers franchise status to the film, placing it alongside *The Lion King* and *The Little Mermaid*.

As for the in-demand Lopezes, they are writing the *Frozen* musical while working on other film, TV and stage projects. And should the husband-and-wife team win the Oscar on March 2, Robert will gain entry to the small, exclusive club of EGOTs: creative professionals who have won an Emmy, Grammy, Oscar and Tony.

### ODDS 1-4

**FOR IT:** Animated movies historically do well in this category. **AGAINST IT:** Not a particularly cool or edgy pick. ●

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# MUSIC



Martin Garrix  
photographed  
Feb. 9 in Atlantic  
City, N.J.

DANCE

## EDM's Teenage Dream

Martin Garrix, 17, is taking over dancefloors and the pop charts—when he's not busy with homework

By Kerri Mason and  
Richard Smirke

The backstage lounge at last summer's three-day Belgian festival Tomorrowland, often called "the dance music Olympics," was teeming with DJs of all stripes. There were house godfathers Mark Farina and Derrick Carter mugging for each other's cellphone cameras; Tiësto holding court at the bar, with his toothy smile and imposing height; bubbling-up buddies Carnage and Porter Robinson, talking about how they secretly want to work with Soulja Boy ("More secret to him," Robinson said. "I let people know I want to work with Soulja Boy."); and Steve Angello, Steve Aoki and Afrojack—so much star power, testosterone and net worth in the air that it might as well have been an All-Star Game after-party.

But there was a promising rookie in the midst—a new kid, just 17 years old, working

the room like a pro, with boy-band blue eyes and foppish hair. Martin Garrix was just two months into notoriety: That May, the young Netherlands native had laid claim to "Animals," a then-unidentified track that had been played relentlessly by many of the big-name DJs in this very room—including Tiësto, with whom Garrix eagerly snapped a selfie. During the next nine months, the instrumental would take hold of dance and pop fans alike, rocketing Garrix onto the Billboard Hot 100, securing him deals with Casablanca/Republic and Scooter Braun Projects and making him the hottest property in EDM—all while he's still in school.

"When I asked my parents, 'Can I please stop with school? Because I want to produce and focus on creating better tracks,' they were kind of shocked," Garrix says months later in

New York, his eyes more guarded than they were in Belgium, weighted with regular international travel and intensive media training. The decision was made to switch Garrix to the Herman Brood Academie, a college in the Dutch city of Utrecht for musicians that caters to their chaotic schedules, and from where he hopes to graduate in May—in between touring the world on weekends.

“It doesn’t really matter how old you are. Music is music, and my age doesn’t change anything about the tracks that I make,” he says.

Born in Amsterdam in 1996, Garrix studied classical guitar, until he heard countryman Tiësto play a trance set during TV coverage of the 2004 Athens Olympics. A year later, he played his first DJ set to 400 people. “I played a lot of my own tracks, which sounded like shit, but I loved seeing people dance to music that I had made myself,” he says. “I love producing because it’s like painting—you create something, like art. And with DJ’ing you can play your paintings.”

Garrix got big in part thanks to dance culture’s obsessions with track IDs: Fan sites attempt to name every track in sets posted online, and when an unknown surfaces, there’s a race to find its maker.

when it dropped, I will remember it forever.”

Indeed, “Animals” is a festival-perfect banger: an instrumental track made to suit the wide-open, ultra-loud, LED-lit spaces of large-scale dance music events—but typically, not much else. “I created ‘Animals’ because I wanted to make a track which I could play in club sets and at festivals,” Garrix says. “I never had the intention to get it played on the radio.”

The syncopated monster hit No. 1 at Beatport, a digital download site that services DJs and provides one of the only accurate reads of what they’re actually playing. On the strength of that alone, Garrix would have been able to command decent fees as a traveling DJ, playing afternoon slots at festivals and perhaps opening for bigger names on tour.

But “Animals” did the impossible, something that instrumental

**“It doesn’t matter how old you are. Music is music—my age doesn’t change anything about the tracks I make.” —MARTIN GARRIX**

“Animals” had been incorrectly credited to Main Stage fixture Hardwell and Diplo-approved production duo GTA. But thanks to canny promotion by powerhouse Dutch label Spinnin’, Garrix and his tousele emerged instead, with some hype and mystique already in place. The explosion happened too late to snag him a slot on the Tomorrowland lineup, but he was one of its stars just the same, pressing the flesh all over the VIP room and rocking out in the crowd.

“I was in front of the main stage with friends at Tomorrowland when David Guetta, Afrojack and Nicky Romero were playing, and I heard the intro to ‘Animals’ being mixed in,” Garrix says. “The feeling

specialist Deadmau5, despite his iconic cartoon head, hasn’t been able to do: It crossed over, becoming top 40 radio’s biggest vocal-less hit since Robert Miles’ “Children” in 1996. It also received a reportedly healthy license for domestic release from Casablanca/Republic, and made Garrix Scooter Braun Projects’ first—and, to date, only—DJ/producer client. And it’s still rolling, without the addition of a topline by Pitbull or Flo Rida or any other crossover agents-for-hire, hitting a new peak this week (No. 37) on the Hot 100.

Despite “Animals” first making an impact last summer, Garrix only just completed his first U.S. tour, a short run of key nightclubs, including New York’s Pacha and Miami’s LIV,

which sold out every stop. The pregnant nine-month pause was by design, according to his manager Michael George of SBP.

“We made a conscious decision to have him not come to America up until now, and to not have him open for anyone,” George says. “‘When he comes, he comes as a headliner.’ That was the plan. The offers were coming in, and we just kept saying no.”

Garrix will return stateside this spring for shows at Miami’s Ultra Music Festival (March 28-30) and Coachella (April 11-13, 18-20). In the meantime, “Animals” follow-up “Wizard,” a collaboration with fellow Dutch DJ/producer Jay Hardaway, is proving a worthy successor, debuting at No. 14 on the Dance/Electronic

Martin Garrix photographed Feb. 9 at the HQ nightclub in Atlantic City, N.J.



## WET

During a Feb. 6 performance at the Westway in New York, Brooklyn alt-R&B trio Wet entertained a close-knit crowd that included teenage girls singing along, prominent artist managers and reps for Atlantic, Universal and Columbia. The group’s

self-titled debut EP, released last October on Neon Gold Records, has sold 1,000 copies, according to Nielsen SoundScan. But judging by the industry figures who braved the cold to see Wet perform, it may be the precursor to something much bigger. “We’re talking to a lot



of people,” Kelly Zutrau says about the act’s label situation. Guitarist Marty Sulkow chimes in: “Right now it’s like, ‘Just keep working until something becomes clear.’”

The EP features a mix of dreamy electro beats and fragile vocals that recall the xx and Grimes. Shortly

after its release, the trio signed with the Windish Agency for booking and opened for Chvrches at five shows. Zutrau, Sulkow and drummer Joe Valle have left their day jobs to focus on rehearsing and recording, and recently worked with Chairlift’s Patrick Wimberly.

“I wake up and I’m anxious to go to work,” Zutrau says. “I’ve never had that before.”

Before Wet heads to South by Southwest, the group will play two more New York shows, at Rough Trade (March 8) and Mercury Lounge (March 9).

—Jason Lipshutz

## ALTERNATIVE

## ROCKER REFASHIONED

Alt-goddess St. Vincent strikes a new pose with her first major-label album: "The music industry is the wild west"

By Reggie Ugwu

Inside a dim, cavernous studio space in Manhattan's SoHo district, the world's fashion elite jostle for rickety chairs while Annie Clark, 31, the singer-guitarist known as St. Vincent, fixes owl eyes on the runway. Recruited by Diane von Furstenberg as musical accompaniment for her Mercedes-Benz Fashion Week show, Clark eases into captivating renditions of "Every Tear Disappears" and "Prince Johnny" from her self-titled album (due Feb. 25 on Loma Vista), as models Karlie Kloss and Karen Elson bobble down the catwalk. She's never performed at a fashion show before, but you wouldn't know it: Clark's cool and fluid, with a shock of wild silver hair. Like the amazons parading around her, she wears a signature Furstenberg wrap dress. Fittingly, however, Clark's version is customized.

"I had it hemmed," she says backstage after the show. "It makes it a little less disco and a little more rock'n'roll."

Four albums in, with a growing reputation as one of alternative music's most reliable agitators, Clark knows what she wants—and what she doesn't. She was thinking about the latter, in a dopamine hangover after her 2012 tour supporting *Love This Giant*, her collaborative album with David Byrne, when the embers of her new material first started to catch.

"I started writing [*St. Vincent*] about 36 hours after I got back from a year on the road," says Clark days

before the show, from her East Village apartment in Manhattan. "I always have these illusions that one day I'm going to take time off to learn how to cook soup or try organic farming or whatever people do. But I realized I don't care about any of that stuff. I just want to make music."

It's hard to imagine an artist less sure of her *raison d'être* recording an album like *St. Vincent*. It bobs where fans might have expected Clark to weave, beating with the pulse of previously untapped source material—Parliament, Pantera, psychedelic Turkish folk music—and bowing away from the artful indie rock she's known for.

In keeping with the theme of reinvention, *St. Vincent* is Clark's first album not to be released by indie stalwart 4AD. Following the end of her 4AD contract last year, she signed to Loma Vista, the 2-year-old joint venture that former Warner Bros. Records chairman/CEO Tom Whalley formed with Republic. Clark says there are no hard feelings, but the optics of that switch, from indie to major, seem to make her a little uneasy. She's quick to dismiss the notion that there's any deeper meaning to the move.

"The music industry is the wild, wild west now. The labels 'indie' and 'major' don't mean the same things they did 20 years ago," Clark says. "If people think they still do mean those things, they're working off an old paradigm."

Back at the Diane von Furstenberg show, Clark hangs with her friend Carrie Brownstein, star of IFC's *Portlandia* (she'll guest-star on an episode this spring). She's in a bespoke wrap dress today, but tomorrow, when Clark jets off to Europe for a short tour before a longer North American run, her style, much like her music, will take a more cerebral turn.

"My fashion icon is Albert Einstein," she says. "He wanted to conserve his brain space, so he would just wear a uniform and go about the day. When I'm on the road, I look up to Einstein and wear the same thing every day." ●

Digital Songs chart on Feb. 1. YouTube views for the video are already past 23 million.

"It's just the beginning for this kid," Republic Records executive VP Charlie Walk says. "This is not just a singles game for us—this is an artist game. Everything that we're doing today is really about tomorrow."

Garrix, however, has no immediate plans to make an album. "Right now it's too early," he says. "I just will keep on doing singles."

"Maybe 2015," George says on the album question. "The album is outdated. [Martin] being a 17-year-old, he likes the single model more. It's what he grew up with."

Garrix has a release with childhood hero Tiësto planned, and "Helicopter," a co-production with Dutch duo Firebeatz, arrived Feb. 17 with a dramatic video. A new track will follow about every two months.

In the meantime, Garrix still has to finish school. "Sometimes I play four shows in a weekend and then on Monday I'm back in class. It's cool," he says. "I have a deal with my parents: If my school marks are going well, then I can do more shows."

"Then," he adds with a smile, "we are ready to take over the world." ●



St. Vincent

## Reviews

Todd Terje  
 "Delorean Dynamite" (6:57)  
 PRODUCER: Terje Olsen  
 WRITER: Terje Olsen  
 PUBLISHER: Sony/ATV  
 LABEL: Olsen Records



EDM

## 'Dynamite' Ready To Blow

Norwegian DJ/producer Todd Terje has earned a rep as the prince of Scandinavian EDM, but his new single suggests global domination. The first taste of his debut LP, *It's Album Time*, the seven-minute "Delorean Dynamite" is part Martian disco jam, part krautrock epic, and occupies that sacred sonic space between the very late '70s and the very early '80s. It doesn't seem that revolutionary

at first: The track opens in a cloud of synths, bass pulses and electronic whooshes. Then Terje lights the fuse, with funky guitar licks, cloud-parting keys and proggy keyboards. The loveliest moment is the coda, the EDM equivalent of the post-coital cigarette—one minute of spacey electronica drifting into orbit. With "Delorean Dynamite," Terje makes the entire galaxy his dancefloor. —RR

**The prince of Scandinavian EDM's new single is part Martian disco jam, part krautrock epic.**

FOLK

## Lake Street Dive's Soulful 'Portraits'

This Brooklyn four-piece uncorks the freshest sound of the young year, a combination of soul chord changes and torch-song vocals that's as deceptively simple as it is expertly executed. It's easy to focus on singer Rachael Price, who leaps from ember to full flame in a blink, filling

these tunes with heart smoke. But each element—acoustic bass, guitar, drums, occasional trumpet—demands and then rewards attention. At the core are four bandmates eager to figure out how to turn their ups and downs into something lasting. Which they do. —JAL



Lake Street Dive  
*Bad Self Portraits*  
 PRODUCER: Sam Kassirer  
 LABEL: Signature Sounds  
 RELEASE DATE: Feb. 18

## SINGLES

COUNTRY

MIRANDA LAMBERT

"Automatic" (4:07)

PRODUCERS: Frank Liddell, Chuck Ainlay, Glenn Worf

WRITERS: Miranda Lambert, Nicolle Galyon, Natalie Hemby

PUBLISHERS: various

LABEL: RCA Nashville

"Seems like only yesterday, I'd get a blank cassette/ Record the country countdown, 'cause I couldn't buy it yet," Miranda Lambert sings on her latest single. Country's bad girl is yearning for simpler times, and this midtempo rocker is a trip back to her early recordings: "Automatic" contains no flairs or tricks, just Lambert and her affecting reflections. —JL

ROCK

KONGOS

"Come With Me Now" (3:32)

PRODUCERS: Kongos

WRITER: Johnny Kongos

PUBLISHER: Kongos Music

LABEL: Epic Records

"Come With Me Now" smacks the listener with a buzzing accordion line, devilish singalong vocals and a heavy helping of rowdy Balkan spirit. It's the sound of a multifaceted four-piece—one that's toured the world with Linkin Park and AWOL-NATION—that isn't satisfied with being labeled as merely of-the-moment anymore. This is Kongos aiming for longevity, with a catchy breakout single. —DH

LATIN

ROMEO SANTOS  
FEATURING DRAKE

"Odio" (3:45)

PRODUCERS: Anthony Santos, Rico Love, Earl Hood

WRITERS: various

PUBLISHERS: various

LABEL: Sony Music Latin

"Odio" (Hate), Romeo Santos' new single and his best bet for a crossover hit to date, isn't a boisterous hip-hop cut that Drake's presence might suggest. Instead, the bachata track finds the superstar rapper following Santos' lead and singing softly in Spanish, carefully abiding by the crackling passion at the heart of the song before sliding to center stage and spitting in English at the conclusion. —JL

POP

HOT CHELLE RAE

"Don't Say Goodnight" (3:32)

PRODUCER: Jonas Jeberg

WRITERS: various

PUBLISHERS: various

LABEL: RCA Records

Pop-rock band Hot Chelle Rae returns after the departure of bassist Ian Keaggy with the raucous "Don't Say Goodnight." Drawing heavily from fun.'s unapologetic grandiosity, singer Ryan Follese playfully details the debauchery of having two girls on his lap and trying to rap along to A\$AP Rocky. Hot Chelle Rae's fans are growing up, but fortunately, so is the group's songwriting. —NW

LEGEND  
&  
CREDITS

Edited by Alex Gale (albums) and Jason Lipshutz (singles)

CONTRIBUTORS: Chuck Dauphin, David Downs, Gary Graff, Dan Hyman, Joe A. Levy, Jason Lipshutz, Jill Menze, Chris Payne, Ryan Reed, Reggie Ugwu, Nick Williams  
 All albums commercially available in the United States are eligible. Send album review copies to Alex Gale and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, 15th Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



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APP

# Amazon Vs. Apple: A Tale Of Two Tablets

If imitation is the sincerest form of flattery, Amazon gets down on its knees and worships Apple's iPad with the Kindle Fire HDX 8.9-Inch—a me-too tablet with a comparable music ecosystem and the ability to seamlessly order new printer toner, or anything else, to one's front door. Apple and Amazon's tablet differences are primarily philosophical: The iPad is the unobtrusive, Swiss Army knife for your life, while the Fire HDX admits to playing catch-up by presenting itself as a product "as good as the iPad." In some ways, however, the HDX is better. The tablet is specifically optimized to be a custom terminal for consuming Amazon goods and services in both digital and physical form. Although Amazon's music store has only 20 million songs to Apple's 26 million, Amazon's store is more prominent on the device,

the songs are cheaper and the "X-Ray" feature displays lyrics as the song plays. Meanwhile, Amazon's Cloud Player is comparable in price and ease of use to Apple's iCloud. Both are rented online lockers for a music library. Amazon offers space for the first 250 songs for free and room for 250,000 for \$24.99 per year. Apple offers units of 10, 20 and 50 gigabytes for \$20, \$40 and \$100 per year, respectively. The HDX is also cheaper (\$379 vs. \$499), lighter (13.2 oz. vs. 16 oz.), higher in resolution (339 pixels per inch vs. 264 ppi) and has a bigger camera (8 megapixels vs. 5 mp) than iPad Air. If the iPad Air is your chic, aluminum-bodied Lexus, Kindle Fire HDX 8.9-Inch is a plastic, tricked-out Toyota Camry. They meet different needs, but don't sleep on the Kindle Fire as a worthy competitor to Apple's tablet. —DD

The Kindle Fire HDX 8.9-Inch is optimized to be a custom terminal for consuming Amazon goods and services.

## ALBUMS

**ROCK**

**SKATERS**

*Manhattan*

PRODUCERS: John Hill, Skaters

LABEL: Warner Bros.

RELEASE DATE: Feb. 25

New York's Skaters join the 21st-century cool-kids-of-punk club alongside acts like FIDLAR with an 11-song debut crammed into 34 minutes. The quartet's youthful enthusiasm keeps more formulaic rockers like "Deadbolt" interesting. But when the band mixes in wild cards—a Pixies-like loud/soft dynamic on "I Wanna Dance," reggae rhythms on "Fear of the Knife"—it distances itself from similar garage/punk acts. —CP

**COUNTRY**

**DAVID NAIL**

*I'm a Fire*

PRODUCERS: Chuck Ainlay, Frank Liddell, Glenn Worff

LABEL: MCA Nashville

RELEASE DATE: March 4

Rather than stay the course as contemporary country's king of the melancholy ballad, Nail gets a little more, well, fiery on his third album, following the lead of playful single "Whatever She's Got." Guitar rather than piano is the instrument of choice, and he sounds newly assured on full-bodied fare like "Countin' Cars" and a rich remake of Glen Campbell's "Galveston" with Lee Ann Womack. —GG

**R&B**

**ASHANTI**

*Braveheart*

PRODUCERS: various

LABEL: Written Entertainment

RELEASE DATE: March 4

*Braveheart*, Ashanti's first album since 2008, and the first on her own label, uses her career troubles as fuel: "A lot of people counted me out/And that feeds my hunger and ignites my passion to continue my journey," she sings on "Intro/Braveheart." She hits the club floor with Rick Ross on "I Got It" later on, but Ashanti shines brightest when the vocals get breathy ("Don't Tell Me No") and emotions intensify ("Never Should"). —JM

**POP**

**WILD BEASTS**

*Present Tense*

PRODUCERS: Lexxx, Leo Abrahams

LABEL: Domino

RELEASE DATE: Feb. 25

Unfairly, electronic music is still often thought of as cold and unfeeling, suitable for moving the body but not the soul. On their fourth LP, baroque pop ruffians Wild Beasts explore the cracks in that fallacy, expanding and deepening them as they go with songs that wring agony and ecstasy from computers and synths. The set's best songs, including "Wanderlust" and "Daughters," have a visceral sense of foreboding that builds to an arresting crescendo. —RU

COUNTRY

# Dierks Digs Deep

From the birth of his son to the death of his father, Dierks Bentley has been through a lot lately, and his introspective new LP is proof. He sounds gritty and time-tested, particularly on "Damn These Dreams," where he sings about leaving his family to tour. "Here on Earth" questions life's meaning with some of the strongest lyrics he's ever recorded. But Bentley doesn't abandon his lighter side: The standout here is the hilarious kiss-off "Drunk on a Plane," one of the catchiest choruses country has heard in a while. Even after seven albums, Bentley finds new ground on *Riser*, and it's fertile. —CD



Dierks Bentley

*Riser*

PRODUCERS: Arturo Buenahora Jr., Ross Copperman

LABEL: Capitol Nashville

RELEASE DATE: Feb. 25



## THE Numbers

### Bastille

British rock act Bastille continues its march up Billboard's charts. Breakthrough hit "Pompeii" has become a multiformat smash, while follow-up "Bad Blood" rises on the Alternative chart. The U.S. achievements come almost a full year after "Pompeii" debuted at No. 2 on the Official U.K. Singles chart (March 9, 2013).

**↑ 14%**

"Pompeii" erupts 10-7 on Mainstream Top 40, up 14% in spins, the largest gain in plays among the top 10 this week, according to Nielsen BDS. It's the second former No. 1 Alternative hit to reach the top 10 on Mainstream Top 40 in the early goings of this year, following the Neighbourhood's "Sweater Weather."

**↑ 20%**

As "Pompeii" hangs out for a 34th week on the Alternative chart (sliding 5-6 in its 28th week in the top 10), new single "Bad Blood" ascends 21-17 in its sixth week (up 20% in plays). Among the latter's biggest supporters at the format are KXRK Salt Lake City (55 spins in the Feb. 10-16 tracking week) and Sirius' Alt Nation (45).

**+ 268K**

Bastille's *Bad Blood* surpasses 250,000 in U.S. sales, according to Nielsen SoundScan. It moves 27-15 on the Billboard 200, shifting another 20,000 this week (up 80%), increasing its to-date sum to 268,000. The album has yet to sell fewer than 5,000 copies in any given week.

—Keith Caulfield



#### Wild's World

After weeks of steady increases, Snootie Wild's "Yayo" (featuring Yo Gotti) debuts at No. 50 on R&B/Hip-Hop Airplay and No. 40 on Mainstream R&B/Hip-Hop, marking his first two airplay chart appearances. The Memphis native's breakout hit won over hometown station KXHT, which first played the melodic song on July 2, 2013, and has spun it the most (nearly 500 times to date) of any Nielsen BDS-monitored station. Snootie signed with fellow Memphis rapper Yo Gotti's Cocaine Muzik Group (under Epic) in October.

#### POP

## The Song Doctor Is In

After giving Lana Del Rey her first smash, remixer Cedric Gervais boosts Miley Cyrus on the charts

By Reggie Ugwu

Cedric Gervais can take a slow-burn single and transform it into a red-hot hit. It happened last year, when the EDM DJ's jubilant remix of Lana Del Rey's "Summertime Sadness" fueled a surprise 23-week run on the Billboard Hot 100. In its original form, "Summertime" was more pajamas than party; it was never officially released as a single in the United States. But placed in Gervais' hands, the track rose to a summit of No. 6 on the Hot 100, selling 2.1 million copies, according to Nielsen SoundScan. And if that wasn't enough, the song earned Gervais his first Grammy Award for best remixed recording this year.

Now he's poised to do it again. After Gervais was heavily courted by Miley Cyrus, his 2-week-old dance remix of her ballad "Adore You" has helped push the track to a debut this week on *Billboard's* Radio Songs chart at No. 50, with both versions of the song combining for 25 million audience impressions, according to Nielsen BDS. "Adore You," which has been the poorest performer of Cyrus' last three singles despite a racy music video, also reaches a new peak on the Hot 100, climbing 24-21.

"What I find is that when a song is very slow and has a lot of emotion in it, it translates really well for what I do," says Gervais of his approach. Manager Luke Allen of Red Light Management adds: "It's the Midas touch—he's taken tracks that aren't necessarily radio-friendly and made them radio-friendly."



Cedric Gervais

Of course, it's not as if ballads have had a hard time getting traction at radio as of late. Tearjerkers like Passenger's "Let Her Go" and A Great Big World's "Say Something" have surged, spending 21 and 11 weeks on the Radio Songs chart, respectively. But the remix of "Adore You," commissioned by Cyrus herself, could help the song break away from that pack. Erik Bradley, music director for WBBM Chicago, says he played the original version of "Adore You" for about a month before swapping it out for the Gervais remix on Feb. 9.

"There are several other downtempo songs in rotation right now, so we mainly switched it because of the tempo," says Bradley. "I like the original version of the song, but I think it



#### Getting Their Shot

Andrew Taggart and Alex Pall, aka The Chainsmokers, debut on Hot Dance/Electronic Songs at No. 19 with "#Selfie" (Dim Mak). With uncredited comedic vocals from Alexis Killacam, the synth-filled track bows with 9,000 downloads sold (up 250%), according to Nielsen SoundScan, and is closing in on 1 million YouTube views since its Jan. 29 premiere. The video features actual selfies from Steve Aoki, Snoop Dogg and David Hasselhoff, among others. Top 40 radio is already interested: KHKS Dallas played "#Selfie" 19 times last week.

#### Hunt For A Hit

Singer-songwriter Sam Hunt's debut single, "Raised on It" (MCA Nashville), may be simmering beneath the Country Airplay chart, but music was initially his plan B: Hunt was a star football player at Middle Tennessee State University and the University of Alabama at Birmingham. Although he signed with the NFL's Kansas City Chiefs, he ultimately found success as a songwriter, co-penning tracks for Kenny Chesney, Billy Currington and Keith Urban.

Reporting by Wade Jessen, Gordon Murray and Raully Ramirez.



COUNTRY

# Eric Church's Superstar Moment

New album's big first week hints at radio and touring breakthroughs

By Melinda Newman

Country star Eric Church's *The Outsiders* proves to be the ultimate insider this week as it tops the Billboard 200 with a resounding 288,000 copies sold, according to Nielsen SoundScan.

The tally is the highest opening frame since Beyonce's self-titled album bowed in mid-December with sales of 617,000. Even more impressive, it's nearly double the 145,000 copies that Church's last album, 2011's *Chief*, sold in its first week.

In an era when individual song downloads often trump album sales, Church, 36, says his fans buck the trend. "The fans trust that we're going to make the best possible album that we can make," he says, "and if you're going to buy a complete project and not just download a song or two, this is the one to buy. Our fans have always consumed the music that way."

*Chief* spawned Church's first two No. 1 songs on *Billboard's* Country Airplay chart, "Drink in My Hand" and "Springsteen." "The Outsiders," however, stalled at No. 25 on Country Airplay. Second single "Give Me Back My Hometown" is bulleted at No. 14 for a second week.



Eric Church performing in Atlanta on Feb. 14.

"Sometimes people think we've done it without radio, and that's not true," says Church. "We've had people who are fans at radio who have [gone] to the wall for us."

Jonathan Henseler, morning show host/PD at WBFM Sheboygan, Mich., is one such programmer, who proudly notes his station has supported Church since 2007's "Guys Like Me." With *The Outsiders'* big first-week sales, Henseler says he now considers Church "to be an automatic add, like Kenny Chesney or Carrie Underwood."

Fielding Logan, director of touring for Q Prime South, which manages Church, hopes the increased album sales will be accompanied by a jump in ticket sales. He says Church's first arena headlining tour in 2012 averaged 8,000 people per show. On Church's 2014 arena outing, however, which will be announced this spring, "there will be less tertiary market buildings that max out at 6,000 or 7,000. It will be more premier NHL, NBA buildings. I'd like to see us at 14,000, 15,000 a night. It's all kind of gone hand in hand." ●

kind of needed a kick in the tail."

Gervais, 34, has been a fixture of the Miami club circuit for 15 years. He says he was courted by dozens of artists and labels to do remixes after the success of "Summertime Sadness." But it wasn't until late last year, after a personal phone call from Cyrus and a face-to-face meeting at club LIV in Miami, that he was finally swayed. Neither Gervais nor Allen would discuss terms of the deal with Cyrus' label RCA and insist that money wasn't a factor. (Cyrus couldn't be reached for comment.)

Next up for the producer is a renewed focus on his own music, including a single, to be released stateside in March on Robbins Entertainment, with singer Coco Owino of Vested in Culture/Epic electro-soul duo Quadron. Gervais is currently without a label contract, but says he's looking at a variety of offers to release a full-length later this year.

"The next time I'm at the Grammys, I want it to be for a record that I wrote," he says.

As for more remixes? Those looking for the Gervais treatment will have to make an exceptionally convincing case.

"He's not doing any more remixes this year," Allen says, but then adds, "Unless something really crazy comes in." ●

## Battle Plan: *Girls* Volume 2



*Girls* Volume 2: All Adventurous Women Do..., the second soundtrack from the acclaimed HBO series, debuts at No. 126 on the Billboard 200.

7 MONTHS AGO

After the finale of the second season of HBO's *Girls*, Atlantic Records Group executive vp Kevin Weaver determined the first soundtrack volume, which has sold 41,000 copies (according to Nielsen SoundScan), had enough of an impact on Atlantic artists to warrant a second. Once third-season scripts started coming in, music supervisors Manish Raval and Tom Wolfe targeted "big moments that would hold music well," Weaver says. "We wanted to get as much cool stuff as possible." The team targeted exclusives. *Girls* creator-star Lena Dunham made a personal (and successful) plea to Miguel for an original.

2 MONTHS AGO

The track listing and sequence was finalized, split almost evenly between songs from seasons two and three of the series. Among the new recordings were Vampire Weekend's cover of Bruce Springsteen's "I'm Going Down," Jenny Lewis' "Completely Not Me," Lily Allen's "L8 CMMR" and Beck's "Blue Moon," the first single from his new Capitol release *Morning Phase* (Feb. 25). "Manish came up with the running order to create something that would work well as an album," Weaver says. Song selection and sequencing, he says, "had nothing to do with Warner Music-controlled acts."

5 WEEKS AGO

With the pre-order launching Jan. 14, Atlantic made "Completely Not Me" available on iTunes as an instant-grab track. The song also appeared in the two-part Jan. 12 season premiere and debuted online exclusively through Entertainment Weekly the next day. Each week, Atlantic and HBO partnered with a website to premiere a new track from the album. Among the titles streamed prior to the album's release were Miguel's "Simplethings," Christina Perri's "I Don't Wanna Break" and a Gilgamesh remix of Cat Power's "Free."

NEXT UP

Season three of *Girls* concludes in late March, so several songs on the soundtrack have yet to be heard by viewers. "We have to see it play out," Weaver says, holding off on predicting any potential breakouts. (*Girls* Volume 1 helped launch Icona Pop's "I Love It," for example.) Weaver's focus is now on the soundtrack to the animated Fox film *Rio 2*, which opens March 25 and will feature new music from Bruno Mars, Janelle Monae and Philip Lawrence of the Smeezingtons. —Phil Gallo and Nick Williams

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OVER THE COUNTER KEITH CAULFIELD

## Eric Church Scores Second No. 1 Album

*The Outsiders* welcomed with open arms atop Billboard 200

**E**ric Church's *The Outsiders* debuts at No. 1 on the Billboard 200, selling 288,000 copies in its first week, according to Nielsen SoundScan.

It's the largest sales week of the year, and the biggest since **Beyoncé's** self-titled album sold 310,000 in its second week of release last December. It's also Church's best frame ever.

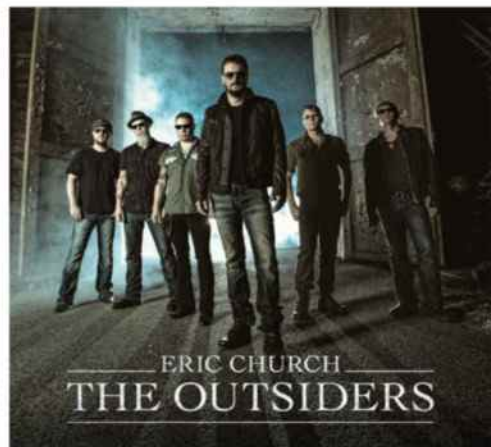
*The Outsiders* is Church's fourth studio album and second No. 1, following his last studio effort, 2011's *Chief*. The latter bowed with 145,000—his previous best sales week. (In between *Chief* and *The Outsiders*, Church released the live album *Caught in the Act: Live*, which debuted and peaked at No. 5.)

*The Outsiders* also logs the biggest week for a country album since **Luke Bryan's** *Crash My Party* debuted at No. 1 with 528,000 on Aug. 31, 2013.

Church's album is the only new arrival in the top 10 of the Billboard 200. The next-highest debut belongs to **The Glitch Mob's** second album, *Love Death Immortality*, at No. 13 with 22,000. It's the electronic act's best week yet and its first appearance on the Billboard 200. It previously reached No. 39 on the Heatseekers Albums chart with its first album, 2010's *Drink the Sea*.

The hit soundtrack to *Frozen* continues to chill near the top of the Billboard 200, as it holds at No. 2 with 100,000 (up 13%). Year-to-date sales now stand at 714,000 (through the week ending Feb. 16), and the soundtrack is 2014's best-selling album. A distant second is *Beyoncé*, with 454,000.

A year ago, the top-selling album was



**Mumford & Sons' Babel**, with 459,000. Scroll back to 2012, and **Adele's** blockbuster *21* was riding high, having sold 1.5 million through the week ending Feb. 19, 2012.

What was the last soundtrack to be the top-selling album of the year in mid-February? *Titanic*, in 1998.

Through the SoundScan week ending Feb. 15, 1998, the *Titanic* soundtrack had sold 3.5 million copies that year. Behind it at No. 2 was **Celine Dion's** *Let's Talk About Love*, with 1.9 million. The common thread between the two albums was Dion's hit single, "My Heart Will Go On," which was written for the film. It appeared on both albums.

On Feb. 28, 1998 (which mirrored the SoundScan week ending Feb. 15), "My Heart Will Go On" debuted at No. 1 on the Billboard Hot 100 and spent its fourth week atop the Mainstream Top 40 airplay tally. It ultimately spent a total of 10 weeks atop the latter list. About a month later, on March 23, "My Heart Will Go On" won the Academy Award for best original song.

Fast-forward to 2014, and *Frozen's* signature song, "Let It Go," is up for best original song. (It has a good chance of winning the Oscar for songwriters **Kristin Anderson-Lopez** and **Robert Lopez**.) *Frozen* still isn't the airplay hit that "My Heart Will Go On" was, having yet to dent the Mainstream Top 40 chart. That said, "Let It Go" has already reached the top 20 on the Hot 100 and the Streaming Songs chart, and is scaling the Adult Contemporary airplay tally. On the lattermost chart, it rises 25-24 this week.

*Titanic* would go on to finish 1998 as the year's top-selling album, shifting 9.3 million that year (of its total 10.2 million). It's one of only two soundtracks to sell in excess of 10 million since SoundScan started tracking sales in 1991. The other is *The Bodyguard*, with 12.1 million.

Could *Frozen* finish 2014 as the year's top seller? Maybe, but having a soundtrack top the year-end charts is rare. In SoundScan history (through 1992, the first full year of sales data), only three soundtracks have become the year's top-selling album: *The Bodyguard* (1993, 5.5 million), *The Lion King* (1994, 4.9 million) and the TV soundtrack to *High School Musical* (2006, 3.7 million). ●



### That '14 Song

A name familiar to TV viewers makes his Billboard chart debut, as Wilmer Valderrama enters Tropical Airplay at No. 37 with "Salud," with Sky Blu (of LMFAO), Reek Rude and Sensato. While Valderrama may be best-known for his breakout role as Fez on Fox's *That '70s Show* (1998-2006), music has long been a passion of his. Among his prior musical ventures is another notable pairing with Sky Blu: He makes a cameo in the video for LMFAO's 2012 two-week Billboard Hot 100 No. 1 "Sexy and I Know It." Valderrama also directed the "Salud" video, which boasts 1.6 million YouTube views.

—Gary Trust

### THE BIG NUMBER

**10**

Eric Church—whose *The Outsiders* debuts at No. 1 on the Billboard 200 with 289,000 copies—is one of only 10 male country artists to sell that many copies of an album in a week, in the Nielsen SoundScan era (1991-present).



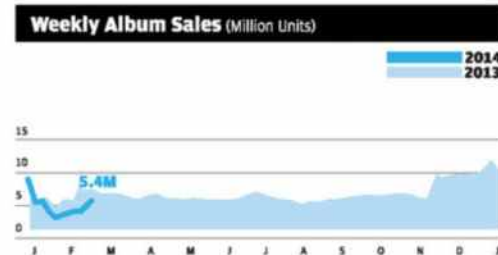
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## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,392,000	2,203,000	25,348,000
Last Week	4,511,000	1,962,000	23,608,000
Change	19.5%	12.3%	7.4%
This Week Last Year	6,813,000	2,660,000	29,432,000
Change	-20.9%	-17.2%	-13.9%

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



### YEAR-TO-DATE

Overall Unit Sales			
	2013	2014	CHANGE
Albums	39,115,000	32,893,000	-15.9%
Digital Tracks	200,405,000	176,736,000	-11.8%
Store Singles	461,000	278,000	-39.7%
Total	239,981,000	209,907,000	-12.5%
Album w/TEA*	59,155,500	50,566,600	-14.5%

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

### Album Sales

2013	39.1 Million
2014	32.9 Million

### Sales by Album Format

	2013	2014	CHANGE
CD	20,597,000	16,564,000	-19.6%
Digital	17,744,000	15,343,000	-13.5%
Vinyl	713,000	946,000	32.7%
Other	62,000	41,000	-33.9%

### Sales by Album Category

	2013	2014	CHANGE
Current	19,790,000	16,115,000	-18.6%
Catalog	19,325,000	16,778,000	-13.2%
Deep Catalog	15,373,000	13,685,000	-11.0%

### Current Album Sales

2013	19.8 Million
2014	16.1 Million

### Catalog Album Sales

2013	19.3 Million
2014	16.8 Million

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

For week ending Feb. 16, 2014. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

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NEIL PATRICK HARRIS // ACTOR



TEGAN & SARA: LINDSEY BYRNES; MKTO: COURTESY OF COLUMBIA RECORDS; IMAGINE DRAGONS: COURTESY OF INTERSCOPE

THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS, SALES DATA AS COMPILED BY NIELSEN BDS, SALES DATA AS COMPILED BY NIELSEN BDS, SALES DATA AS COMPILED BY NIELSEN BDS. SONGS ARE RANKED BY THE SUM OF AIRPLAY, IMPRESSIONS AND SALES DATA. SONGS RECEIVING WIDE-SPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2014, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

APRIL/STREAMING DATA COMPILED BY NIELSEN BDS  
SALES DATA COMPILED BY NIELSEN BDS  
SOUNDSCAN

Main chart table with columns: 2 WKS. AGO, LAST WEEK, THIS WEEK, TITLE, CERTIFICATION, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, PEAK POS., WKS. ON CHART. Includes entries for 'STAY THE NIGHT', 'Mike WiLL Made-IT Feat. Miley Cyrus, Wiz Khalifa & Juicy J', 'DOIN' WHAT SHE LIKES', 'COMPASS', 'WHITE WALLS', 'IT WON'T STOP', 'HELLUVA LIFE', 'LOYAL', 'LET IT GO', 'DO YOU WANT TO BUILD A SNOWMAN?', 'SEE YOU TONIGHT', 'I HOLD ON', 'RAP GOD', 'COP CAR', 'DRINK TO THAT ALL NIGHT', 'EVERYTHING IS AWESOME!!!', 'AUTOMATIC', 'TAKE ME HOME', 'UP DOWN (DO THIS ALL DAY)', 'FRIDAY NIGHT', 'REWIND', 'DO WHAT U WANT', 'NA NA', 'LOVE DON'T DIE', '19 YOU + ME', 'THE LANGUAGE', 'UNCONDITIONALLY'.

**EVERYTHING IS AWESOME!!!** Tegan And Sara Feat. The Lonely Island  
M.MOTHERSBAUGH (S.PATTERSON,J.BARTHOLOMEW, L.HARRISON,A.SCHAFFER,A.SAMBERG,J.TACCONE) WATERTOWER  
The signature song from *The Lego Movie*, which has topped the North America box office in its first two weeks, roars onto Digital Songs at No. 18 (69,000; up 118%). In their sole prior Hot 100 appearance last year, Tegan & Sara reached No. 90 with "Closer."



Main chart table with columns: 2 WKS. AGO, LAST WEEK, THIS WEEK, TITLE, CERTIFICATION, PRODUCER (SONGWRITER), Artist, IMPRINT/PROMOTION LABEL, PEAK POS., WKS. ON CHART. Includes entries for 'GET ME SOME OF THAT', 'STONER', 'STAY', 'GOODNIGHT KISS', 'FOR THE FIRST TIME IN FOREVER', 'DO I WANNA KNOW?', 'ACHY BREAKY 2', 'WAITING FOR SUPERMAN', 'EVERYTHING I SHOULDN'T BE THINKING ABOUT', 'XO', 'HUMAN', 'RIDE', 'THIS IS HOW WE ROLL', 'THE WORST', 'YOU'RE MINE (ETERNAL)', 'THEY DON'T KNOW', 'CHOCOLATE', 'ODIO', 'THE HEART OF DIXIE', 'THINKING ABOUT YOU', 'ON TOP OF THE WORLD', 'PARTITION', 'CLASSIC', 'BEAT OF THE MUSIC', 'OCEANS (WHERE FEET MAY FAIL)', 'WORST BEHAVIOR', 'EXPLOSIONS'.

**CLASSIC** MKTO  
NOT LISTED (NOT LISTED) COLUMBIA  
The pop duo makes its Hot 100 introduction as the song rebounds to its No. 34 peak on Mainstream Top 40. The ode to retro chic name-checks five acts that have topped the Hot 100: Michael Jackson, Prince, Marvin Gaye, Frank Sinatra and Beyoncé. —Gary Trust



'Radioactive' Record Breaker

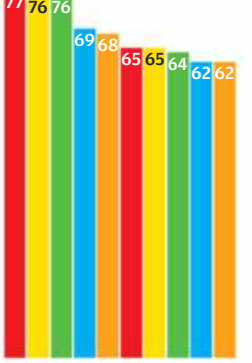
Imagine Dragons rewrite Billboard Hot 100 history as "Radioactive" (No. 26) logs its record-breaking 77th week on the chart. The total tops the mark previously established by Jason Mraz's "I'm Yours" in 2008-09. Meanwhile, AWOLNATION's "Sail" (No. 40) collects its 76th week on the Hot 100, matching Mraz's now-second-best run.

"It's unbelievable," Imagine Dragons lead singer Dan Reynolds says. "We never expected to see one of our songs have legs like this. We've been out on the road and focused on touring for a long time. Somewhere along the way, we started to realize the song was taking on a life of its own. People seem to be connecting to it in personal ways, which is exactly what we hoped for."

"Radioactive" debuted on the Hot 100 at No. 93 the week of Aug. 18, 2012, and rose to its No. 3 peak on Aug. 3, 2013. It topped Alternative for 13 weeks beginning in March 2013, segued to a No. 2 peak on Adult Top 40 in August and also reached No. 2 on Mainstream Top 40 in December.

Reynolds says the rock/dubstep track's radio crossover was central to its success. "It helps that the song blurs genre lines. It crept its way into more and more radio formats and kept sneaking up on people. That slow growth meant more time on the charts." —Gary Trust

SONGS WITH THE MOST WEEKS ON THE HOT 100 (1958-2014)



\* To date  
"Radioactive," Imagine Dragons, No. 3, 2013  
"Sail," AWOLNATION, No. 17, 2013  
"I'm Yours," Jason Mraz, No. 6, 2008  
"How Do I Live," LeAnn Rimes, No. 2, 1997  
"Rolling in the Deep," Adele, No. 1, 2011  
"Party Rock Anthem," LMFAO feat. Lauren Bennett & GoonRock, No. 1, 2011  
"You Belong With Me," Taylor Swift, No. 1, 2009  
"Jewel," No. 2, 1997  
"Before He Cheats," Carrie Underwood, No. 8, 2007  
"Ho Hey," The Lumineers, No. 3, 2012  
"You and Me," Lifehouse, No. 5, 2005

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arrive refreshed,  
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JULIANNA MARGULIES // ACTRESS



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# March 1 2014 **The Billboard 200**


billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
		<b>1</b>	<b>#1 1 WK</b> <b>ERIC CHURCH</b> EMI NASHVILLE/UMGN		The Outsiders	1	1
1	2	2	<b>SOUNDTRACK</b> ● WALT DISNEY		Frozen	1	12
-	<b>1</b>	3	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME		NOW 49	1	2
5	7	4	<b>BEYONCE</b> ▲ PARKWOOD/COLUMBIA		Beyonce	1	10
7	3	5	<b>BRUNO MARS</b> ▲ ATLANTIC/AG		Unorthodox Jukebox	1	62
					A week ago, the album surpassed 2 million in sales, becoming Mars' second—of two—albums to reach that threshold. At present, with 2.1 million, it's only 114,000 copies away from matching the sum of his first album, <i>Doo-Wops &amp; Hooligans</i> (2.2 million).		
8	12	6	<b>GG</b> <b>IMAGINE DRAGONS</b> ▲ KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	76
3	8	7	<b>LORDE</b> ● LAVA/REPUBLIC		Pure Heroine	3	20
-	4	8	<b>TONI BRAXTON &amp; BABYFACE</b> MOTOWN/IDJMG		Love, Marriage & Divorce	4	2
9	10	9	<b>KATY PERRY</b> CAPITOL		PRISM	1	17
16	18	10	<b>MILEY CYRUS</b> RCA		Bangerz	1	19
2	9	11	<b>VARIOUS ARTISTS</b> GRAMMY/ATLANTIC/AG		2014 Grammy Nominees	2	4
15	13	12	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		The Marshall Mathers LP 2	1	15
<b>NEW</b>		13	<b>THE GLITCH MOB</b> GLASS AIR		Love Death Immortality	13	1
26	19	14	<b>FLORIDA GEORGIA LINE</b> ▲ REPUBLIC NASHVILLE/BMLG		Here's To The Good Times	4	63
18	27	15	<b>BASTILLE</b> VIRGIN/CAPITOL		Bad Blood	11	24
17	24	16	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	21
34	29	17	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA		Love In The Future	4	24
14	15	18	<b>KIDZ BOP KIDS</b> RAZOR & TIE		Kidz Bop 25	3	5
25	20	19	<b>LUKE BRYAN</b> ▲ CAPITOL NASHVILLE/UMGN		Crash My Party	1	27
74	37	20	<b>THE BEATLES</b> ◆ APPLE/CAPITOL/UME			1	161
23	17	21	<b>ONE DIRECTION</b> ▲ SYCO/COLUMBIA		Midnight Memories	1	12
24	35	22	<b>JUSTIN TIMBERLAKE</b> ▲ RCA		The 20/20 Experience (2 Of 2)	1	20
38	25	23	<b>R. KELLY</b> RCA		Black Panties	4	10
6	14	24	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG		Thrive	6	3
28	22	25	<b>VARIOUS ARTISTS</b> ● SONY MUSIC/UNIVERSAL/UME		NOW 48	3	14
<b>NEW</b>		26	<b>CROSSES</b> SUMERIAN		+++	26	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
31	30	27	<b>PASSENGER</b> BLACK CROW/NETTWERK		All The Little Lights	26	29
19	11	28	<b>BRUNO MARS</b> ▲ ELEKTRA		Doo-Wops & Hooligans	3	173
172	138	29	<b>PS</b> <b>JOURNEY</b> ◆ COLUMBIA/LEGACY		Journey's Greatest Hits	10	292
-	5	30	<b>BROKEN BELLS</b> COLUMBIA		After The Disco	5	2
11	21	31	<b>MACKLEMORE &amp; RYAN LEWIS</b> ▲ MACKLEMORE		The Heist	2	71
50	83	32	<b>BOB MARLEY AND THE WAILERS</b> ◆ TUFF GONG/ISLAND/UME		Legend: The Best Of ...	18	300
20	23	33	<b>JENNIFER NETTLES</b> MERCURY NASHVILLE/UMGN		That Girl	5	5
-	26	34	<b>VARIOUS ARTISTS</b> MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA		WOW Gospel 2014	26	2
<b>NEW</b>		35	<b>FRANKIE BALLARD</b> WARNER BROS. NASHVILLE/WMN		Sunshine & Whiskey	35	1
39	38	36	<b>ARCTIC MONKEYS</b> DOMINO		AM	6	23
<b>NEW</b>		37	<b>BAND OF HORSES</b> BROWN		Acoustic At The Ryman	37	1
-	6	38	<b>LITTLE MIX</b> SYCO/COLUMBIA		Salute	6	2
45	56	39	<b>LANA DEL REY</b> ▲ POLYDOR/INTERSCOPE/IGA		Born To Die	2	107
51	45	40	<b>GARTH BROOKS</b> PEARL		Blame It All On My Roots: Five Decades Of Influences	1	12
					The boxed set has its first sales gain (9,000; up 46%) since the Nielsen SoundScan week ending Dec. 22, 2013 (199,000; up 16%). Credit the uptick to Valentine's Day shopping and promotion by exclusive retailer Walmart.		
48	40	41	<b>JHENE AIKO</b> ARTCLUB/ARTIUM/DEF JAM/IDJMG		Sail Out (EP)	8	13
10	28	42	<b>DAFT PUNK</b> ▲ DAFT LIFE/COLUMBIA		Random Access Memories	1	39
21	39	43	<b>KENDRICK LAMAR</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	69
12	36	44	<b>KACEY MUSGRAVES</b> MERCURY NASHVILLE/UMGN		Same Trailer Different Park	2	41
-	48	45	<b>SOUNDTRACK</b> WATERTOWER		The Lego Movie: Original Motion Picture Soundtrack	45	2
					A week ago, the album debuted with only download sales. This week, its CD release fuels a 41% increase (9,000 for the week). The soundtrack contains the surprise hit "Everything Is AWESOME!!!" by Tegan & Sara.		
55	52	46	<b>BLAKE SHELTON</b> ▲ WARNER BROS. NASHVILLE/WMN		Based On A True Story ...	3	47
29	41	47	<b>BRUCE SPRINGSTEEN</b> COLUMBIA		High Hopes	1	5
35	42	48	<b>ONEREPUBLIC</b> ● MOSLEY/INTERSCOPE/IGA		Native	4	47
<b>NEW</b>		49	<b>BENEDICTINES OF MARY, QUEEN OF APOSTLES</b> BENEDICTINES OF MARY/DE MONTFORT/DECCA		Lent At Ephesus	49	1
76	67	50	<b>FALL OUT BOY</b> DECAYDANCE/ISLAND/IDJMG		Save Rock And Roll	1	44
63	53	51	<b>JASON ALDEAN</b> ▲ BROKEN BOW/BBMG		Night Train	1	70

SALES DATA COMPILED BY NIELSEN SOUNDSCAN. THE WEEK'S TOP-SELLING ALBUMS ACROSS ALL GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. SEE CHART LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2014, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
67	49	52	<b>VARIOUS ARTISTS</b> PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014	25	21
4	33	53	<b>OF MICE &amp; MEN</b> RISE	Restoring Force	4	3
27	44	54	<b>P!NK</b> ▲ RCA	The Truth About Love	1	74
95	62	55	<b>TAMAR BRAXTON</b> STREAMLINE/EPIC	Love And War	2	24
61	70	56	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE/IGA	Blurred Lines	1	29
33	43	57	<b>A GREAT BIG WORLD</b> BLACK MAGNETIC/EPIC	Is There Anybody Out There?	3	4
58	55	58	<b>KID INK</b> THA ALUMNI GROUP/88 CLASSIC/RCA	My Own Lane	3	6
79	65	59	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME	NOW That's What I Call Country Ballads 2	56	4
<b>NEW</b>		60	<b>THE CIVIL WARS</b> SENSIBILITY/COLUMBIA	Between The Bars (EP)	60	1
83	68	61	<b>ADELE</b> ◆ XL/COLUMBIA		21	156
-	191	62	<b>THE BEATLES</b> ▲ APPLE/CAPITOL/UME	Love	4	84
84	73	63	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Fuse	1	23
49	59	64	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	ARTPOP	1	14
<b>NEW</b>		65	<b>VARIOUS ARTISTS</b> HEAR/CONCORD	Sweetheart 2014	65	1
168	180	66	<b>ORIGINAL BROADWAY CAST RECORDING</b> ▲ DECCA BROADWAY/DECCA	Wicked	66	100
 <p>Thanks to Valentine's Day sale-pricing at iTunes for \$6.99, the album sells 6,000 (up 152%). It's the largest sales week for a cast recording since <i>Kinky Boots</i> debuted with 7,000 on June 15, 2013.</p>						
107	89	67	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven... Volume 2	2	13
32	64	68	<b>JAMIE GRACE</b> GOTEE/COLUMBIA	Ready To Fly	32	3
-	120	69	<b>ERIC CHURCH</b> ▲ EMI NASHVILLE/UMGN	Chief	1	122
113	75	70	<b>MICHAEL BUBLE</b> REPRISE/WARNER BROS.	To Be Loved	1	43
<b>NEW</b>		71	<b>ERIC CHURCH</b> CAPITOL NASHVILLE/EMI NASHVILLE/UME	4 Album Collection	71	1
78	66	72	<b>K. MICHELLE</b> ATLANTIC/AG	Rebellious Soul	2	17
72	84	73	<b>HUNTER HAYES</b> ▲ ATLANTIC/WMN	Hunter Hayes	7	105
81	86	74	<b>ARIANA GRANDE</b> REPUBLIC	Yours Truly	1	24
<b>NEW</b>		75	<b>SUN KIL MOON</b> CALDO VERDE	Benji	75	1
 <p>Charting since 2005 (when the act debuted on both Independent Albums and Heatseekers Albums), Sun Kil Moon notches its highest-charting set on the Billboard 200 with its sixth studio release. On Folk Albums, <i>Benji</i> is No. 5, the act's third top 10 on the list.</p>						

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
64	51	76	<b>CHILDISH GAMBINO</b> GLASSNOTE	Because The Internet	7	10
123	47	77	<b>VINCE GILL &amp; PAUL FRANKLIN</b> MCA NASHVILLE/UMGN	Bakersfield	25	7
158	115	78	<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	5	153
91	87	79	<b>AVENGED SEVENFOLD</b> WARNER BROS.	Hail To The King	1	25
121	71	80	<b>YO GOTTI</b> COCAINE MUZIK/EPIC	I Am	7	13
60	61	81	<b>AVICII</b> PRMD/ISLAND/IDJMG	True	5	22
-	119	82	<b>THE BEATLES</b> ◆ APPLE/CAPITOL/UME	Abbey Road	48	170
137	91	83	<b>LINKIN PARK</b> ◆ WARNER BROS.	[Hybrid Theory]	2	124
77	77	84	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	Halcyon	9	60
112	102	85	<b>THOMAS RHETT</b> VALORY/BMLG	It Goes Like This	6	16
147	93	86	<b>NICKELBACK</b> ▲ ROADRUNNER	All The Right Reasons	1	180
89	72	87	<b>LINDSEY STIRLING</b> LINDSEYSTOMP	Lindsey Stirling	23	64
104	95	88	<b>LADY ANTEBELLUM</b> ● CAPITOL NASHVILLE/UMGN	Golden	1	41
42	78	89	<b>TAYLOR SWIFT</b> ▲ BIG MACHINE/BMLG	Red	1	69
44	88	90	<b>ED SHEERAN</b> ● ELEKTRA		+	5
87	80	91	<b>THE NEIGHBOURHOOD</b> [R]EVOLVE/COLUMBIA	I Love You.	25	43
144	111	92	<b>NICKELBACK</b> ROADRUNNER	The Best Of Nickelback: Volume 1	21	13
43	63	93	<b>ROSANNE CASH</b> BLUE NOTE	The River & The Thread	11	5
22	60	94	<b>SARA BAREILLES</b> EPIC	The Blessed Unrest	2	28
56	76	95	<b>JUSTIN TIMBERLAKE</b> ▲ RCA	The 20/20 Experience	1	48
135	114	96	<b>JUSTIN MOORE</b> VALORY/BMLG	Off The Beaten Path	2	22
<b>NEW</b>		97	<b>MODERN BASEBALL</b> RUN FOR COVER	You're Gonna Miss It All	97	1
-	132	98	<b>THE BEATLES</b> ◆ APPLE/CAPITOL/UME	Sgt. Pepper's Lonely Hearts Club Band	1	188
90	94	99	<b>DAUGHTRY</b> 19/RCA	Baptized	6	13
<b>NEW</b>		100	<b>NOAH GUNDERSEN</b> DUALTONE	Ledges	100	1
<b>NEW</b>		101	<b>VARIOUS ARTISTS</b> WALT DISNEY	Disney Channel: Play It Loud	101	1
 <p>Of the album's 14 songs, 11 are previously unreleased, including tracks from the stars of Disney Channel's <i>Austin &amp; Ally</i>. The collection also debuts at No. 2 on Kid Albums, one step above the <i>Austin &amp; Ally: Turn It Up</i> soundtrack.</p>						



# Country Club

**Eric Church** isn't much of an outsider to the top of the Billboard 200 anymore. Despite his new album's title, *The Outsiders*, he now joins an elite group of country acts in chart history.

The album is his second No. 1, and, by selling 288,000 copies (according to Nielsen SoundScan), he's one of only 10 male country artists who has had an album move that many units in a week.

Since SoundScan started powering the Billboard 200 on May 25, 1991, just 21 country acts have sold at least 288,000 copies of an album in a week. Among those artists, nearly half—10—are men.

The other male members of the big-selling country club are **Jason Aldean**, **Luke Bryan**, **Garth Brooks**, **Kenny Chesney**, **Alan Jackson**, **Toby Keith**, **Tim McGraw**, **Elvis Presley** and **George Strait**. (Presley did it with *Elvis: 30 #1 Hits* in 2002, which also topped the country albums chart.)

In recent history—since 2008—there have been only 14 instances where a country album sold more than *The Outsiders* did in its debut week. (And some of those are the same album with multiple blockbuster weeks.)

In that span, Church is just the third male artist to notch a week this high (after Aldean and Bryan). Notably, since 2008, one person owns six of those frames: **Taylor Swift** (above), with three different albums (*Red*, *Speak Now* and *Fearless*).

—Keith Caulfield



# Love Gains

Valentine's Day wreaks happy havoc on the Billboard 200, as a bevy of titles make headway thanks to holiday shopping.

The Feb. 14 holiday, which fell on a Friday, helps 24 albums within the top 40 of the chart reap gains. Of those, the most significant increases resulted from a limited-time sale in the iTunes store, where select titles were \$6.99 for Valentine's Day.

Among those are **Lana Del Rey's** *Born to Die* (56-39 with 10,000 in overall sales, up 72%), **Bob Marley & the Wailers' Legend** (83-32 with 12,000; up 199%), **Passenger's** *All the Little Lights* (30-27 with 13,000; up 22%) and **Journey's** *Greatest Hits* (138-29 with 13,000; up 359%).



For Journey, this is the album's highest rank since June 30, 2012, when the set vaulted 117-28 in the wake of Father's Day shopping.


Even kid-friendly albums get in on the holiday shopping buzz, as *Kidz Bop 25* rises with a 3% gain (pushed back 15-18 with 19,000).

Album sales for the week ending Feb. 16 totaled 5.4 million—down 21% compared with the 6.8 million haul during Valentine's Day week of last year (the week ending Feb. 17, 2013). However, last year's number was inflated by the sales generated by the Grammy Awards, which were held Feb. 10, the Sunday before Valentine's Day. —Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
166	108	102	<b>EMINEM</b> 10 WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	152
-	134	103	<b>THE BEATLES</b> 6 APPLE/CAPITOL/UME	Rubber Soul	86	67
37	100	104	<b>MUMFORD &amp; SONS</b> 8 GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	1	73
<b>NEW</b>	105		<b>KUTLESS</b> BEC	Glory	105	1
<p>This is the first album from the band to miss the top 100 of the Billboard 200 since its chart debut in 2004. That said, the new set does enter the top five on the Christian Albums tally, where it's the seventh top 10 effort for the act.</p>						
-	46	106	<b>RUBEN STUDDARD</b> VERVE/VG	Unconditional Love	46	2
160	133	107	<b>SCOTTY MCCREERY</b> 19/INTERSCOPE/MERCURY/UMGN	See You Tonight	6	18
54	79	108	<b>SWITCHFOOT</b> LOWERCASE PEOPLE/ATLANTIC/AG	Fading West	6	5
-	16	109	<b>WITHIN TEMPTATION</b> NUCLEAR BLAST	Hydra	16	2
129	82	110	<b>B.O.B</b> REBELROCK/GRAND HUSTLE/ATLANTIC/AG	Underground Luxury	22	9
-	31	111	<b>ERIC PASLAY</b> EMI NASHVILLE/UMGN	Eric Paslay	31	2
109	104	112	<b>SOUNDTRACK</b> 8 UME	Pitch Perfect	3	69
101	110	113	<b>BRITNEY SPEARS</b> RCA	Britney Jean	4	11
103	127	114	<b>JAY Z</b> 8 ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	1	32
-	99	115	<b>VARIOUS ARTISTS</b> UNIVERSAL SPECIAL MARKETS/STARBUCKS	Women Of Jazz	99	2
53	90	116	<b>YOUNG THE GIANT</b> FUELED BY RAMEN	Mind Over Matter	7	4
181	103	117	<b>TAMELA MANN</b> TILLYMANN	Best Days	14	75
-	157	118	<b>TOBYMAC</b> FOREFRONT/CAPITOL CMG	Eye On It	1	38
-	159	119	<b>THE BEATLES</b> 10 APPLE/CAPITOL/UME	The Beatles	1	179
<b>RE-ENTRY</b>	120		<b>KANYE WEST</b> 8 ROC-A-FELLA/DEF JAM/IDJMG	The College Dropout	2	76
-	169	121	<b>TYLER FARR</b> COLUMBIA NASHVILLE/SMN	Redneck Crazy	5	13
116	125	122	<b>ZAC BROWN BAND</b> 8 ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	1	83
110	118	123	<b>SKILLET</b> ATLANTIC/AG	Rise	4	27
-	96	124	<b>DUSTY SPRINGFIELD</b> RHINO CUSTOM PRODUCTS/STARBUCKS	Opus Collection	96	2
-	97	125	<b>FRANK SINATRA</b> REPRISE/CAPITOL/UME	Sinatra: Best Of The Best	23	22
<b>NEW</b>	126		<b>SOUNDTRACK</b> HBO/ATLANTIC/AG	Girls: Volume 2	126	1
122	121	127	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE/UMGN	True Believers	2	39

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
<b>NEW</b>	128		<b>DALEY</b> DALEYMUSIC/POLYDOR/REPUBLIC	Days + Nights	128	1
115	107	129	<b>KATY PERRY</b> 8 CAPITOL	Teenage Dream	1	171
<b>NEW</b>	130		<b>NEIL FINN</b> LESTER RECORDS	Dizzy Heights	130	1
<p>The Crowded House frontman charts his first entry as a soloist on the Billboard 200 with this release, which also bows at No. 22 on Alternative Albums. This month in 1987, Crowded House was rising up the top 40 on the Billboard Hot 100 with its first hit, the eventual No. 2-peaking "Don't Dream It's Over."</p>						
184	106	131	<b>CELINE DION</b> COLUMBIA	Loved Me Back To Life	2	15
-	171	132	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven... Volume 1	2	28
118	109	133	<b>TASHA COBBS</b> MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	61	38
94	113	134	<b>THE 1975</b> DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975	28	14
-	34	135	<b>BEHEMOTH</b> METAL BLADE	Satanist	34	2
66	92	136	<b>SOUNDTRACK</b> STUDIOCANAL/MIKE ZOSS PRODUCTIONS/LONG STRANGE TRIP/NONESUCH/WARNER BROS.	Inside Llewyn Davis	14	12
<b>RE-ENTRY</b>	137		<b>THE BEATLES</b> 10 APPLE/CAPITOL/UME	1967-1970	1	181
120	128	138	<b>A DAY TO REMEMBER</b> ADTR	Common Courtesy	37	11
<b>RE-ENTRY</b>	139		<b>FOREIGNER</b> TRIGGER/RAZOR & TIE	Juke Box Heroes	109	23
152	123	140	<b>KINGS OF LEON</b> RCA	Mechanical Bull	2	21
-	179	141	<b>TGT</b> ATLANTIC/AG	Three Kings	3	19
-	197	142	<b>JAKE OWEN</b> RCA NASHVILLE/SMN	Days Of Gold	15	10
182	160	143	<b>LUKE BRYAN</b> 8 CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	2	132
36	74	144	<b>DAVID CROSBY</b> BLUE CASTLE	Croz	36	3
<b>RE-ENTRY</b>	145		<b>THE BEATLES</b> BBC/APPLE/CAPITOL/UME	On Air: Live At The BBC Volume 2	7	11
156	172	146	<b>BLAKE SHELTON</b> 1 REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	18	129
159	166	147	<b>DEMI LOVATO</b> HOLLYWOOD	Demi	3	34
-	190	148	<b>ZAC BROWN BAND</b> 8 SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	1	147
194	165	149	<b>JUICY J</b> KEMOSABE/COLUMBIA	Stay Trippy	4	21
-	189	150	<b>THE BEATLES</b> 8 APPLE/CAPITOL/UME	A Hard Day's Night (Soundtrack)	102	56
<b>RE-ENTRY</b>	151		<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> 8 HIDEOUT/CAPITOL/UME	Ultimate Hits	19	67
133	129	152	<b>OF MONSTERS AND MEN</b> 8 REPUBLIC	My Head Is An Animal	6	98

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
88	122	153	<b>VAMPIRE WEEKEND</b> Modern Vampires Of The City	XL		1	37
RE-ENTRY	154		<b>THE BEATLES</b> ◆ APPLE/CAPITOL/UME		1962-1966	3	175
			The Beatles' catalog of albums reaps large sales gains thanks to CBS' concert special "The Night That Changed America: A Grammy Salute to the Beatles." The show premiered Feb. 9, then aired again on Feb. 12. This title is up by 104%.				
136	124	155	<b>NEWSBOYS</b> SPARROW/CAPITOL CMG		Restart	38	11
RE-ENTRY	156		<b>THE BEATLES</b> ▲ APPLE/CAPITOL/UME		Revolver	1	83
RE-ENTRY	157		<b>GUNS N' ROSES</b> ▲ Geffen/UME		Greatest Hits	3	274
NEW	158		<b>HURRAY FOR THE RIFF RAFF</b> ATO		Small Town Heroes	158	1
132	148	159	<b>PANIC! AT THE DISCO</b> DECAYDANCE/FUELED BY RAMEN		Too Weird To Live, Too Rare To Die!	2	19
151	150	160	<b>ONE DIRECTION</b> ▲ SYCO/COLUMBIA		Up All Night	1	98
142	149	161	<b>MUMFORD &amp; SONS</b> ▲ GENTLEMAN OF THE ROAD/GLASSNOTE		Sigh No More	2	202
106	139	162	<b>THE LUMINEERS</b> ▲ DUALTONE		The Lumineers	2	98
NEW	163		<b>TEMPLES</b> HEAVENLY/FAT POSSUM		Sun Structures	163	1
NEW	164		<b>BROODS</b> POLYDOR/CAPITOL		Broods (EP)	164	1
			The economically priced set—six songs for \$3.99 on iTunes—debuts with 3,000 and also flies 18-5 on Heatseekers Albums in its second week. The set's chart fortunes were also helped by iTunes offering its "Bridges" as the Free Single of the Week.				
140	105	165	<b>PENTATONIX</b> MADISON GATE		PTX: Vol. II	10	11
127	137	166	<b>METALLICA</b> ◆ BLACKENED/WARNER BROS.		Metallica	1	293
-	156	167	<b>HILLSONG UNITED</b> HILLSONG/SPARROW/CAPITOL CMG		Zion	5	17
NEW	168		<b>CIBO MATTO</b> CHIMERA		Hotel Valentine	168	1
131	145	169	<b>MOTLEY CRUE</b> ● MOTLEY/ELEVEN SEVEN		Greatest Hits	94	52
-	192	170	<b>THE BEATLES</b> APPLE/CAPITOL/UME		Meet The Beatles!	1	74
164	185	171	<b>JACK JOHNSON</b> BRUSHFIRE/REPUBLIC		From Here To Now To You	1	21
93	131	172	<b>SHARON JONES AND THE DAP-KINGS</b> DAPTONE		Give The People What They Want	22	5
RE-ENTRY	173		<b>JIMI HENDRIX</b> ▲ EXPERIENCE HENDRIX/LEGACY		Experience Hendrix: The Best Of Jimi Hendrix	133	47
187	173	174	<b>ONE DIRECTION</b> ▲ SYCO/COLUMBIA		Take Me Home	1	66

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
RE-ENTRY	175		<b>ELTON JOHN</b> ● CHRONICLES/ROCKET/ISLAND/MERCURY/UME		Rocket Man: Number Ones	9	69
RE-ENTRY	176		<b>QUEEN</b> ▲ HOLLYWOOD		Greatest Hits	11	224
			The album was recently announced as the first to sell more than 6 million copies in the United Kingdom, according to the Official U.K. Charts Co. In the States, it's the band's biggest-selling album as well (7.2 million). —Keith Caulfield				
148	174	177	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/UME		NOW 47	2	28
RE-ENTRY	178		<b>TLC</b> ◆ LAFACE/ARISTA/SONY MUSIC CMG		CrazySexyCool	3	115
-	54	179	<b>WHISKEY MYERS</b> WIGGY THUMP/THIRTY TIGERS		Early Morning Shakes	54	2
-	130	180	<b>ADELE</b> ▲ XL/COLUMBIA			19	4 188
RE-ENTRY	181		<b>JAMES TAYLOR</b> ◆ WARNER BROS./RHINO		Greatest Hits	15	57
RE-ENTRY	182		<b>CHRIS YOUNG</b> RCA NASHVILLE/SMN		A.M.	3	13
RE-ENTRY	183		<b>CASSADEE POPE</b> REPUBLIC NASHVILLE/BMLG		Frame By Frame	9	16
RE-ENTRY	184		<b>JASON ALDEAN</b> ▲ BROKEN BOW/BMG		My Kinda Party	2	156
162	161	185	<b>IN THIS MOMENT</b> CENTURY MEDIA		Blood	15	30
RE-ENTRY	186		<b>THE BEATLES</b> APPLE/CAPITOL/UME		Hey Jude	72	36
RE-ENTRY	187		<b>BRANTLEY GILBERT</b> ● VALORY/BMLG		Halfway To Heaven	4	111
125	144	188	<b>ARCADE FIRE</b> MERGE/CAPITOL		Reflektor	1	16
RE-ENTRY	189		<b>LEE BRICE</b> ● CURB		Hard 2 Love	5	78
RE-ENTRY	190		<b>FLEETWOOD MAC</b> ◆ WARNER BROS.		Rumours	1	173
119	136	191	<b>JON PARDI</b> CAPITOL NASHVILLE/UMGN		Write You A Song	14	5
-	193	192	<b>SOUNDTRACK</b> WALT DISNEY		Austin & Ally: Turn It Up	89	8
52	142	193	<b>EMINEM</b> ◆ WEB/AFTERMATH/INTERSCOPE/UME		The Marshall Mathers LP	1	150
-	164	194	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ FANTASY/CONCORD		Chronicle The 20 Greatest Hits	22	205
RE-ENTRY	195		<b>WILLIE NELSON</b> ▲ COLUMBIA/LEGACY		Super Hits	98	70
RE-ENTRY	196		<b>PEARL JAM</b> MONKEYWRENCH/REPUBLIC		Lightning Bolt	1	16
-	155	197	<b>SOUNDTRACK</b> LIONS GATE/REPUBLIC		The Hunger Games: Catching Fire	5	12
-	146	198	<b>BEASTIE BOYS</b> ▲ DEF JAM/UME		Licensed To Ill	1	125
-	194	199	<b>BRING ME THE HORIZON</b> EPITAPH		Sempiternal	11	31
85	176	200	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA		Paradise (EP)	10	45



## Q&A The Glitch Mob

**Your second album, *Love Death Immortality*, debuts at No. 13 on the Billboard 200. What made you want to release an LP when many of your EDM peers are focusing on singles and EPs?**  
**Justin Boretta:** The album seems like it's going the way of the dodo. We still believe in the album. If we had released these tracks as singles over the course of 10 months, it wouldn't really be the full picture.  
**Josh Mayer:** I grew up with albums. It was almost ingrained in me, coming up and loving Portishead, Nine Inch Nails and Tool records. I loved the whole record.

**Were there things you wanted to do differently on this album compared with your first?**  
**Ed Ma:** As an artist you don't end up choosing your fans or who gets to listen to your music, they choose you. Our first album was a very personal record that was meant to be experienced on headphones. When we wrote it, none of us thought it would be playing at massive festivals. This time we were like, "How do we take the storytelling aspects of our first album but have it translate in festivals and arenas?"

**You're known for having an extremely devoted fan base. How did you build such a loyal following?**  
**Boretta:** We've cultivated this very loving relationship. They really do feel like our community, our homies.  
**Mayer:** We try to act and respond in the same way. We give a lot of love and respect to people.  
**Ma:** To us, The Glitch Mob is nothing—just three guys in a bedroom making music. The fans are The Glitch Mob.  
 —Zel McCarthy



# Cyrus' 'Breaky' Returns

Move over, Miley, there's a new Cyrus making waves on social media—or rather, an older one: her father, Billy Ray (below).

On Feb. 11, rapper Buck 22 released his "Achy Breaky 2" video (featuring Billy Ray Cyrus), where he raps over a modernized, dubstep-like version of Cyrus' 1992 hit "Achy Breaky Heart."

The track debuts at No. 16 on Streaming Songs with 2.9 million U.S. YouTube streams. It also bows at No. 80 on the Billboard Hot 100.

In the video, Cyrus declares himself the patriarch of Miley's twerking empire, exclaiming "Wrecking ball!" after Buck 22 raps, "Miley's still twerkin', Daddy's song is workin', now Billy sing that crazy hook again."

Higher up on the chart, John Legend's "All of Me" continues to rise in its sixth week, moving 20-11 with 3.5 million U.S. streams (a 23% rise over last week), while Pharrell's "Happy" ascends to the top 10 in its fourth week. It rises 11-7 with 4.4 million U.S. streams, up 18% from the previous week.

—William Gruger



# Social/Streaming

March 1  
2014  
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 14 WKS CAKED UP	16
2	2	KYGO	15
NEW	3	MELOKIND	1
NEW	4	MIKAEL WEERMETS	1
6	5	MARC KINCHEN	16
3	6	VICETONE	15
7	7	ROBIN SCHULZ	16
10	8	DJ CARNAGE	16
RE	9	THE WHITEST BOY ALIVE	9
5	10	5 SECONDS OF SUMMER	16
8	11	DJ TAJ	10
27	12	FLATBUSH ZOMBIES	8
15	13	HUCCI	16
RE	14	TODD TERJE	4
9	15	FLICFLAC	15
30	16	KEYS N KRATES	5
12	17	BONDAX	16
11	18	DNTST	7
39	19	ODESZA	6
37	20	THE MAGICIAN	5
22	21	DJ BL3ND	161
17	22	WHAT SO NOT	14
18	23	SOULECTION	13
21	24	KAYTRANADA	15
31	25	KIDNAP KID	16
19	26	WILL SPARKS	16
14	27	NOISIA	160
48	28	STWO	6
25	29	CHLOE HOWL	16
NEW	30	ST1M	1
34	31	DEORRO	16
24	32	THE WHITE PANDA	16
46	33	SOHN	14
RE	34	TOULIVER	2
49	35	SHADOW CHILD	5
NEW	36	PENNYBIRDRABBIT	1
41	37	AMINE EDGE	8
32	38	TA-KU	15
NEW	39	GRAND LARCENY	1
RE	40	VIC MENSA	3
43	41	SOUND REMEDY	7
RE	42	FIREBEATZ	8
47	43	CRIZZLY	12
RE	44	CARLOS SERRANO	4
NEW	45	CODY KAREY	1
RE	46	20SYL	4
RE	47	ALLE FARBEN	5
44	48	DUBMATIX	16
RE	49	OLIVER HELDENS	7
NEW	50	DON DIABLO	1

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
1	1	#1 14 WKS SHAKIRA SONY MUSIC LATIN/RCA	168
3	2	MILEY CYRUS RCA	97
2	3	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	169
6	4	KATY PERRY CAPITOL	169
7	5	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	168
11	6	TAYLOR SWIFT BIG MACHINE	169
4	7	BRUNO MARS ATLANTIC	158
5	8	RIHANNA SRP/DEF JAM/DJMG	169
16	9	BRITNEY SPEARS RCA	166
13	10	DEMI LOVATO HOLLYWOOD	159
12	11	JUSTIN TIMBERLAKE RCA	140
8	12	ARIANA GRANDE REPUBLIC	65
17	13	SELENA GOMEZ HOLLYWOOD	167
10	14	BEYONCE PARKWOOD/COLUMBIA	168
15	15	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	166
9	16	ONE DIRECTION SYCO/COLUMBIA	118
20	17	LORDE LAVA/REPUBLIC	21
25	18	JENNIFER LOPEZ ISLAND/DJMG	155
21	19	TYRESE VOLTRON RECORDZ	9
19	20	WIZ KHALIFA ROSTRUM/ATLANTIC	156
18	21	ROMEO SANTOS SONY MUSIC LATIN	19
30	22	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	169
26	23	PRINCE ROYCE SONY MUSIC LATIN	19
23	24	AVICII PRMD/ISLAND/DJMG	30
27	25	MARC ANTHONY SONY MUSIC LATIN	12
28	26	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/REPUBLIC	111
24	27	PINK RCA	133
14	28	BOB MARLEY TUFF GONG/ISLAND/UME	110
31	29	PHARRELL COLUMBIA	5
22	30	MICHAEL JACKSON MJJ/EPIC	159
36	31	ELLIE GOULDING CHERRYTREE/INTERSCOPE	25
33	32	IMAGINE DRAGONS KIDNAKORNER/INTERSCOPE	13
34	33	LUDACRIS DTP/DEF JAM/DJMG	40
29	34	AVRIL LAVIGNE EPIC	166
43	35	PRIVANKA CHOPRA DESI HITS/INTERSCOPE	14
40	36	THE BEATLES APPLE/CAPITOL/UME	67
35	37	LITTLE MIX SYCO/COLUMBIA	24
41	38	MARIAH CAREY ISLAND/DJMG	61
48	39	CHRISTINA AGUILERA RCA	71
39	40	LIL WAYNE YOUNG MONEY/CASH MONEY/REPUBLIC	168
RE	41	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	154
32	42	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	169
37	43	LANA DEL REY POLYDOR/INTERSCOPE	52
RE	44	CHRIS BROWN RCA	150
38	45	ADELE XL/COLUMBIA	152
42	46	50 CENT G UNIT/SHADY/AFTERMATH/INTERSCOPE	125
RE	47	KELLY ROWLAND REPUBLIC	8
46	48	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	168
49	49	2PAC DEATH ROW	31
50	50	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE	4



## Nicki's Lookin' Good

Nicki Minaj (above) climbs 30-22 on the Social 50 after releasing new single "Lookin' Ass" on Valentine's Day. The black-and-white clip, released on her official Vevo channel, amassed 17.6 million plays across Vevo and YouTube for the week, a 7% increase.

The track also brought controversy. When the song arrived, its cover art, posted on Instagram, featured a repurposed photo of Malcolm X, which raised eyebrows. Minaj deleted the photos and responded personally to the outrage on Instagram, writing, "I apologize. That was never the official artwork, nor is this an official single. This is a conversation. Not a single. I am in the video shooting at Lookin Ass N---az and there happened to be an iconic photo of Malcolm X ready to do the same thing for what he believed in!!!!" The photo itself has since received more than 140,000 likes, contributing to the 90% rise in engagement she experienced on the platform for the week.

Meanwhile, Christina Aguilera jumps 48-39 on the Social 50 after announcing her engagement to Matt Rutler with a picture on Instagram. The post helped drive a 163% increase in conversation, which led to 13,000 new fans on the photo-sharing platform. Fans celebrated Aguilera's engagement on Twitter as well, where mentions of her soared by 94% over the previous week.

—William Gruger





ADULT TOP 40™ chart listing songs like 'Say Something', 'Let Her Go', 'Best Day of My Life', etc.

ALTERNATIVE™ chart listing songs like 'Do I Wanna Know?', 'Team', 'Come a Little Closer', etc.

CHRISTIAN™ chart listing songs like 'This Is Amazing Grace', 'Speak Life', 'The Only Name (Yours Will Be)', etc.



Rhythmic Toasts Bey & Jay

Beyoncé and Jay Z (above) each notch their eighth Rhythmic No. 1 as "Drunk in Love" climbs 2-1.

Christina Aguilera scores her first Adult Top 40 No. 1 as a lead artist, as "Say Something" (with A Great Big World) rises 2-1.

ARTISTS WITH THE MOST RHYTHMIC TOP 10s (1992-2014)



COUNTRY™ chart listing songs like 'When She Says Baby', 'Drink a Beer', 'Chillin' It', etc.

R&B/HIP-HOP™ chart listing songs like 'Drunk in Love', 'My Hit', 'Show Me', etc.

RHYTHMIC™ chart listing songs like 'Drunk in Love', 'Show Me', 'Dark Horse', etc.



























# CODA

## REWINDING BILLBOARD HISTORY

SEPT. 6,  
1980

### Devo Whips Up A Hit

Devo in Los Angeles in 1980. Inset: Bob Casale performing in New York the same year.



“The band is vague about its origins. Rather it offers its ‘de-evolution’ theory as the magnet behind the members’ union and the origin of its name.” That’s how *Billboard* did its best to explain influential new wave band Devo in the Sept. 6, 1980, issue, in which “Whip It” rose 85-75 on the Billboard Hot 100.

In reality, the five-piece from Akron, Ohio, had formed in 1972, unleashing a fierce parody of macho rock hashed up by art school students who mixed punk with robotics. Their 1978 debut, *Q: Are We Not Men? A: We Are Devo*, went gold. “Whip It,” a “quirky melange of robotic rock and danceable synthesizer rhythms,” as *Billboard* called it, would peak at No. 14 for three weeks that November, and its video was an early MTV hit.

On Feb. 17, Bob Casale, who co-founded Devo with brother Gerald and brothers Mark and Robert Mothersbaugh, died of heart failure at age 61. “[Bob] was my level-headed brother,” Gerald said in a statement, “a solid performer and talented audio engineer, always giving more than he got.”

Along with Devo drummer Alan Myers, who died last year, Bob Casale—known as “Bob 2” by fans to differentiate him from Robert Mothersbaugh—leaves behind a legacy that resounds today. Devo’s futuristic look, mixed with their manic fusion of punk rock and dance live on in acts like OK Go and even Lady Gaga. “We were one of the few new bands that liked disco,” Mark Mothersbaugh told *Billboard* in 1980. “Disco gave us a new way to use sequencers.”

“Whip It” stands as Devo’s biggest Hot 100 hit, and parent album *Freedom of Choice* likewise became the band’s top-charting LP on the Billboard 200, reaching No. 22 in a 51-week run. In 2010, Devo hit the latter chart for the first time in 22 years with “Something for Everybody,” which peaked at No. 30. —Gary Trust

980 BILLBOARD		C. Weir, RCA 12103	
★	17	12	WHIP IT—Devo (Devo) M. Mothersbaugh, G.V. Casale, Warner B.
★	15	9	DREAMER—Supertramp (Peter Dinklage & Russell Pope), R. Davies, R. Hodgson, A&M 2269
★	19	7	HIT ME WITH YOUR BEST SHOT (Keith Olsen), E. Schwartz, Chrysalis 2464
★	23	3	LOVE ON THE ROCKS—Neil Diamond (Bob Gaudio), N. Diamond, G. Decaud, Capitol
★	24	6	NEVER BE THE SAME—Christopher (Michael Omartini), C. Cross, Warner Bros. 49
★	21	14	OUT HERE ON MY OWN—Irene C. (Michael Gore), M. Gore, L. Gore, RSO 1048
★	20	11	ON THE ROAD AGAIN—Wille (Wille Nelson), W. Nelson, Columbia 33107

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# THE INSIGHTS EVOLUTION: Why Only Obsessing About Music Sales Is Holding You Back

The number of options people have to listen to and engage with artists has skyrocketed in the past 5 years, bringing music consumption to an all time high. With over half the U.S. population now streaming music and relying on radio to discover new songs, it's clear that the landscape is continuously evolving, and as a result, so must our definition of success. In this session we will explore how sales, radio airplay and streaming activity are connected, and how the industry can better utilize these relationships to measure success.

**RSVP HERE** (LIMITED SPACE AVAILABLE): <http://niel.sn/sxswest2014>

## SPEAKERS INCLUDE:



**Sachin Doshi**  
Head of  
Development  
& Analysis,  
Spotify



**Lisa Worden**  
Music Director,  
KROQ  
Los Angeles



**Chris Nilsson**  
President,  
10th Street  
Entertainment



**David Bakula**  
SVP Client  
Development,  
Nielsen



**Julanne Schiffer**  
SVP Insights &  
Analytics,  
Nielsen



## PANEL DETAILS

**Date:** Wed, March 12

**Time:** 2PM CST

**Place:** Austin Convention  
Center Room 16AB

**NIELSEN ENTERTAINMENT**

PH: 646.654.5606

E: [know@nielsen.com](mailto:know@nielsen.com)

[Nielsen.com](http://nielsen.com)



@nielsen\_ent



Nielsen Ent

Music News: [niel.sn/twim2013](http://niel.sn/twim2013)

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# LOOK WHAT MUSIC'S BIGGEST NIGHT<sup>®</sup> UNLEASHED

## **30.15 million viewers**

with live plus 3-day playback, an increase of 1.64 million over last year, according to Nielsen. Second-largest GRAMMY<sup>®</sup> audience in more than two decades

## **A record-breaking 34 million**

combined social media interactions surrounding the 56th GRAMMYs, as compiled by Facebook, Instagram, Tumblr, and Twitter

## **4.6 million unique visitors to GRAMMY.com**

during GRAMMY Weekend, a 15% increase over last year. GRAMMY Live Sunday live stream and on-demand viewing up 100% over last year, generating nearly 5.5 million total streams. 655,000 unique visitors to the GRAMMY live-blog, a 659% increase over last year

## **"GRAMMY Effect" boosts album sales**

*2014 GRAMMY Nominees* (+47%, following a No. 2 chart debut, highest in the series' history)  
Daft Punk (+300%)  
Kacey Musgraves (+177%)  
Gary Clark Jr. (+122%)  
Lorde (+86%)  
Kendrick Lamar (+81%)  
Imagine Dragons (+65%)  
Pink (+63%)  
Macklemore & Ryan Lewis (+62%)

## **An exciting and continually growing GRAMMY Week**

including MusiCares<sup>®</sup> Person of the Year gala honoring Carole King, which raised nearly \$6.3 million — with additional auction revenue expected — to benefit music people in need, and presentation of our first-ever Music Educator Award<sup>™</sup>



Our congratulations to all the nominees and winners, and our heartfelt gratitude to all who make the GRAMMY Awards<sup>®</sup> Music's Biggest Night.

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